

YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2020

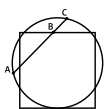


Theory, philosophy and management of culture, memory, identity, cultural space, art and heritage of Central Europe, intercultural dialogue, city as a mirror of civilization, cultural policy and cultural economics – these issues are the prime focus of the International Cultural Centre.



YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2020 (no. 29)



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THE INTERNATIONAL CULTURAL CENTRE IN 2020

The present volume is a record of the International Cultural Centre's activity in 2020. I can say without hesitation that it was one of the most unexpected periods in our history, a trying time for the institution, both for staff and visitors. Simultaneously, the pandemic – a true game-changer for the cultural world and for society in general – confronted us with a raft of challenges, compelling us to change various plans and ideas.

The beginning of 2020 saw the continuation of the exhibition *Photobloc: Central Europe in Photobooks*, which had opened in autumn 2019, exploring the most important and interesting photobooks from our part of the continent, spanning a period of over a hundred years. We also took a close look at our neighbours to the south. Indeed, although Poland does not share a border with Croatia, the sense of a bond between the two countries is undeniable. Thus, chiming in with Croatia's presidency of the Council of the EU, we joined forces with the Croatian Ministry of Culture and published the first Polish synthesis of the country's identity, namely Maciej Czerwiński's book *Chorwacja. Dzieje, kultura, idee* [Croatia: history, culture, ideas], a volume that has already won several awards. Our second Croatian endeavour was an exhibition devoted to the outstanding poster designer Boris Bućan.

The exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* was organised jointly with the Print Room of the Polish Academy of Arts and Sciences in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków, and the Institute of Systematics and Evolution of Animals of the Polish Academy of Sciences. It drew back the curtain on a plethora of prints, drawings and watercolours that had not been exhibited previously. These images were culled from atlases and portfolios that recorded the rich variety of fauna and flora that could be found in both local and far-flung, exotic habitats. Hailed as "one of the most beautiful exhibitions of 2020", it was exceptionally well received by both the public and critics. Furthermore, in spite of the restrictions dictated by the pandemic, it was also a success in terms of visitor figures. The exhibition drew attention to one of the most important collections of prints in Kraków, while also highlighting our relationship with natural heritage and our responsibility towards it. Paradoxically, the pandemic endowed our exhibition with an extra dimension.

The current yearbook demonstrates the extent to which the ICC managed to ride out the adversities of 2020. Certainly, we were unable to carry out many international projects (in some instances these were realised but in a limited capacity). Likewise, we hosted just three grant recipients from the Ministry of Culture, National Heritage and Sport's Thesaurus Poloniae programme, while two of three exhibitions that had been planned for 2020 were postponed until 2021, yet simultaneously our educational activity was expanded considerably online, and we launched an ongoing series of meetings entitled *At a Distance*.

Meanwhile, 2020 was certainly a vintage year for books. We published the first Polish edition of *Inventing Eastern Europe: The Map of Civilisation on the Mind of*

the Enlightenment, by distinguished American professor Larry Wolff, who sought to answer the question of why Europe came to be divided into Eastern and Western zones. The book *Dissonant Heritage? Architecture of the Third Reich in Poland* saw us confront the physical remnants of the Third Reich in Poland. Simultaneously, we posed an important question: are we capable as a society of putting our emotions aside and entering into a debate, thus moving from controversy to reflection, so as to consider why and on what terms protection can be enforced for such a drastic historical testimony as the heritage of hate that the Nazis left in Poland. Krzysztof Czyżewski is well known for putting ideas into practice, and our cooperation and friendship with him spans many years. Thus, we were especially delighted that he won “the most important Polish award – and one of the most important in Europe – in the field of thought”, namely the Ambassador of New Europe Prize, which he received for the book *W stronę Xenopolis* [Towards Xenopolis], which was published as part of our Central European Library series in 2019.

The ICC’s publishing operations also encompass the *Herito* quarterly. Last year marked a decade since it came into being, and 2020 likewise saw the 40th edition. The jubilee edition of the quarterly was devoted to Lithuania, yet rather than parroting longstanding stereotypes about the pagan Lithuanian forest or the tropes of Mickiewicz and Miłosz, we adopted an atypical perspective – from the sea. We also considered why Lithuanian culture is so democratic and pondered the origins of Lithuanians’ sensitivity to ecological matters.

Meanwhile, we continued to examine the socio-economic potential of heritage, chiefly within the framework of two long-running international research projects: *ILUCIDARE*, which analyses the relationship between cultural heritage and innovation and diplomacy that utilises heritage, and *HOMEe*, which seeks a better understanding of the effects of major events on cities with an abundance of cultural heritage. Indeed, the ICC is the only institution in Poland that deals with cultural heritage on an international scale, and it is constantly in the process of developing its function as a think tank which gathers, interprets and shares the work of various academic currents and practices, within the framework of modern “heritology”.

The experience of life during the pandemic meant that there was a constant sense of uncertainty and an inability to forge any long-term plans. However, our thoughts have already turned to the shape of the post-COVID reality – for example which new habits will be continued and ways in which the current experiences can be turned into positive endeavours. In all likelihood, it will be some time before we are able to evaluate “the fruits” of the pandemic experience. However, what will certainly remain with us is a heightened awareness of the value of building relations with the public via the internet, with online activities providing a way of reaching new audiences, and we will also emphasise the threat of climate disasters and the challenges they pose to institutions.

It is important that the voice of such a diverse cultural sector is audible and that it reaches policy-makers. Such a voice demonstrates that culture can be a source of inspiration, providing possibilities and ways of taking innovative action. Culture, when understood as a space of communication, dialogue and values, broadens our cognitive perspectives, and helps parties to come to a consensus, not least when a common definition of a situation is necessary. Such cooperation is much-needed in today’s world.

Agata Wąsowska-Pawlik

DIRECTOR OF THE INTERNATIONAL CULTURAL CENTRE

THE YEAR IN A NUTSHELL

In the period leading up to the outbreak of the pandemic, the icc Gallery continued to show the exhibition *Photobloc: Central Europe in Photobooks*. Its successor, *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, opened in May and was a tremendous success. The level of interest in the icc's publications was such that it is fair to call 2020 "the year of the book".

Our visitors —

18 000 visitors to icc exhibitions

28 500 participants in events (at the icc building and online)

24 000 followers on Facebook

2200 pupils of the online classes Use Your Heritage!

almost 65 000 users of the website www.mck.krakow.pl







Wierzęta

Our special guests —

On 1 July 2020, an agreement was signed at the ICC's headquarters by the Polish Ministry of Culture and National Heritage and the Croatian Ministry of Culture, implementing a joint cultural programme for the years 2020–2023. The agreement was signed by deputy prime minister and minister of culture, national heritage and sport Prof. Piotr Gliński and ambassador extraordinary and plenipotentiary of Croatia in Poland Tomislav Vidošević.



From left: HR Tomislav Vidošević, ambassador extraordinary and plenipotentiary of Croatia in Poland, and Prof. Piotr Gliński, deputy prime minister and minister of culture, national heritage and sport

It was no coincidence that the ceremony took place at an institution that has been taking an active role in the sphere of public and cultural diplomacy for many years, illuminating Croatian history, culture, identity and art. The Centre has likewise been cooperating with Croatian partners in the academic field for a long period, carefully following significant developments in Croatian culture and contemporary life.

The meeting was combined with the opening of an exhibition of works by Croatian poster artist Boris Bučan and the launch of Maciej Czerwiński's book *Chorwacja. Dzieje, kultura, idee* [Croatia: history, culture, and ideas], published by the ICC as part of the Central European Library series.

Deputy prime minister Piotr Gliński's visit also provided an exceptional opportunity to present the ICC's main building as well as the institution's output during the many years of its existence.



From left: Director Agata Wąsowska-Pawlik, Prof. Piotr Gliński, minister of culture, national heritage and sport, HE ambassador of Croatia in Poland Tomislav Vidošević, Zofia Korzeniewska, the ambassador's translator



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



From left: Prof. Piotr Gliński, minister of culture, national heritage and sport, deputy director Łukasz Galusek, director Agata Wąsowska-Pawlik



From left: Prof. Piotr Gliński, minister of culture, national heritage and sport, director Agata Wąsowska-Pawlik, Zofia Korzeniewska, the ambassador's translator, HE ambassador of Croatia in Poland Tomislav Vidošević



From left: Prof. Piotr Gliński, minister of culture, national heritage and sport, directors Łukasz Galusek and Agata Wąsowska-Pawlik

The ICC was also visited by HE Siti Nugraha Mauludiah, ambassador of Indonesia (19 August)



Krzysztof Radoszek, curator the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, and HE Siti Nugraha Mauludiah, ambassador of Indonesia

We were delighted to receive several distinctions and awards —

The ICC's activity in the sphere of diplomacy was recognised by President of Lithuania Gitanas Nausėda, who decorated director Agata Wąsowska-Pawlik and Prof. Jacek Purchla with the Knight's Cross of the Order for Merits to Lithuania on 6th July 2020. Such a high-ranking state honour was an



Director Agata Wąsowska-Pawlik and President of Lithuania Gitanas Nausėda



Professor Jacek Purchla and President of Lithuania Gitanas Nausėda

expression of recognition for their activity in building bridges between Poland and Lithuania, consolidating Polish-Lithuanian cultural contacts and disseminating aspects of Lithuanian cultural heritage.



Knight's Cross of the Order for Merits to Lithuania

Professor Purchla received the Award of Friend of the Dr Aleksander Kowalski Symposium during the 50th Symposium on the Current Economy and the Public Administration, organised by the Cracow University of Economics' Faculty of the Economy and Public Administration.



From left: Krzysztof Materna, Prof. Jacek Purchla, Prof. Jerzy Hausner

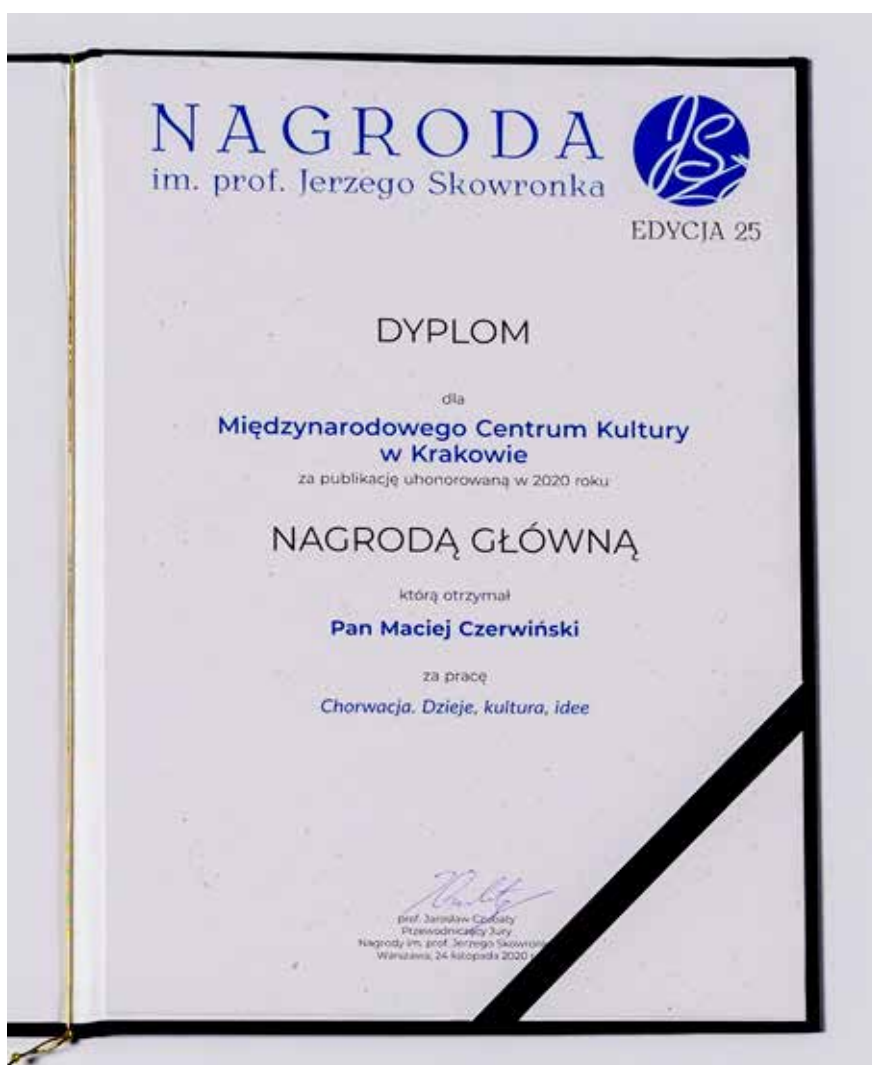
The International Cultural Centre received the Radio Kraków Brand award for the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, and the accompanying book was nominated for the “Fredro’s Quill” publishing prize for the best book of the year.



Krzysztof Czyżewski received the Ambassador of New Europe Prize for the book *W stronę Xenopolis* [Towards Xenopolis], a distinction bestowed by the European Solidarity Centre in Gdańsk and the Jan Nowak Jeziorski College of Eastern Europe in Wrocław.

Professor Maciej Czerwiński's book *Chorwacja. Dzieje, kultura, idee* [Croatia: history, culture, ideas] received the Main Prize in the 25th jubilee edition of the Prof. Jerzy Skowronek Awards, given by the monthly *Magazyn Literacki KSIĄŻKI*, and the Wacław Felczak and Henryk Wereszycki Prize for a historical work, awarded by Wydawnictwo Literackie publishing house and the Dean of the Faculty of History of the Jagiellonian University.

Dr Anna Oleńska and Dr Dorota Piramidowicz received the prestigious Professor Dr Jerzy Z. Łoziński Award, bestowed by the Association of Art Historians, for their monograph *Kościół katedralny w Pińsku* [Pinsk cathedral], which was published as part of the series Materials for the History of Religious Art in the Eastern Lands of the Former Commonwealth. The distinction is especially prized on account of its patron – Professor Jerzy Z. Łoziński, the first chief editor of *Katalog Zabytków Sztuki w Polsce* [The catalogue of artistic heritage in Poland] and a member of the ICC Programme Council in the years 1991–1996.



Our press coverage —

In the Heart of Kraków is a series of thirteen podcasts with intriguing stories from the Main Market Square. It conjures the history of specific houses, revealing details from the lives of their former inhabitants, and recalling the buildings' invaluable heritage, both tangible and intangible. At present, with the heart of Kraków beginning to return to life [after the lockdown], the ICC is seizing the moment to encourage listeners to rediscover this part of the city, an area which for so many years resembled little more than a picture postcard for tourists.

Polska Gazeta Krakowska, 20 February

This is the show *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, which is back in action after two months of quarantine. "The exhibition has unexpectedly been endowed with a new dimension. Besides the pandemic, we are also witnessing fires and droughts [in Poland]. Nature is showing us how fragile we are, and indeed what an integral part of nature we are. Nature is our home, the only one we have," said ICC director Agata Wąsowska-Pawlik, during a special showing for the media.

LoveKrakow.pl website, 3 July

"Art and nature will forever be locked in a struggle with each other until they defeat each other and triumph, drawing the same lines that are conquered and conquer at the same time." *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* is a stunningly beautiful book.

Post on the Facebook page of bookshop Wrzenie Świata, 29 July

Given that it's still a little too early to dream of going on great voyages abroad, it's worth trying somewhere closer to home, namely Kraków, where one can marvel at the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* at the ICC. The hyper-realistic depictions seduce with their riot of colour and forms. There is something for everyone here – whether it's the multitude of tropical plants, the shoals of fish, or the feathers of birds of paradise.

Polski Dziennik Zachodni, 7 July

The exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* offers an invigorating walk amongst beautiful prints picked from Kraków library collections, images which aided research into the natural world during the Enlightenment.

VOGUE, July

We decided to visit it [the exhibition *Plants and Animals*] having been charmed by the posters that had been put up around the city: eye-catching and full of colour. It was as if we were suddenly children again, with the prospect of spending our Sunday afternoon with David Attenborough and his team, peeping into the hiddenmost corners of the seas and oceans...

Inspekty.pl website, 25 June

The exhibition *Plants and Animals* presents an extraordinary story about the richness and beauty of the natural world and its inspiring strength.

Rzeczpospolita, 7 June

Wandering through the rooms [of the ICC Gallery], currently showcasing our native species of plants and animals, as well as more exotic birds and fishes, one has the feeling of being on an island paradise. And although the flowers in the prints may not smell like real ones, they still provide stimulation, thanks to the artistic brilliance of bygone masters.

Miesięcznik Kraków, June

Today, when many art school graduates are incapable of drawing a horse correctly, the exhibition [*Plants and Animals*] is a showcase of exquisite, traditional draughtsmanship and printing techniques, with all their skill, precision and attention to detail. Amazement and delight are the viewer's overriding feelings when confronted with these works. This is heightened by the original and elegant arrangement of the exhibition, rare qualities indeed.

Piotr Sarzyński, *Polityka*, 2 June

The exhibition at the ICC Gallery presents forgotten masterpiece prints of the natural world, the brilliance of which teaches us to look with special care. The show reveals the wondrous beauty of nature, as preserved in old portfolios and atlases of natural history. It is still possible to track down such marvels today, although they are already under threat.

Weranda Country, July

The exhibition *Plants and Animals* tells the story of the artistic and scientific fascination with masterpieces of nature. It's easy to forget that long before the creation of mass media and pop culture, the natural world was already superbly depicted and documented, not only with the acquisition of knowledge in mind, but with the desire to delight the eye too. This is a subject that has been overlooked for a long time, and the ICC has given it a spell in the spotlight.

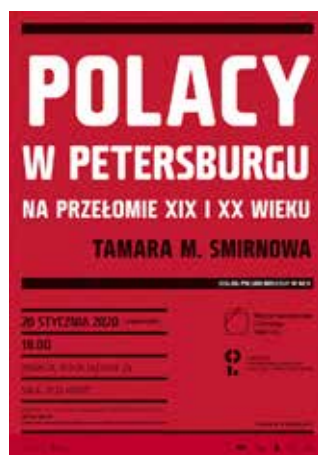
Onet.pl website, 23 December

For readers interested in our part of Europe, and particularly in the complicated history of the idea of Central Europe, the International Cultural Centre's series the Central European Library, edited by Jacek Purchla, is a genuine treasure. The series was launched 11 years ago, and it already encompasses close to 20 titles.

Piotr Kofta, *Dziennik Gazeta Prawna*, 26 December

Here is another inspiring title from the commendable Central European Library series. *Inventing Eastern Europe*, by American historian Larry Wolff, is dedicated to the formation of the concept of dividing the Old Continent into Western and Eastern Europe, and it is not a new title [the original version came out in 1994] ... Wolf's voice ... seems even more vital today, as the problem of the subjectivity of our region is still very much relevant.

Uważam Rze Historia, 1 November



Wystawa / Exhibition
Fotoblok
 Europa Środkowa
 w książkach
 fotograficznych
Photobloc
 Central Europe
 in Photobooks
 22.11.2019 —
 1.03.2020



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Galeria
 Międzynarodowego
 Centrum Kultury
 International
 Cultural Centre
 Gallery
 Kraków, Rynek
 Główny 25
 wtorek — niedziela
 10.00 — 18.00
 Tuesday — Sunday
 10 a.m. — 6 p.m.



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Fotoniedziela
 Photo-Sunday
 2.02.2020



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Photobloc
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Rynek Główny 25



Spotkanie wokół książki
Rynek Główny 25. Dzieje jednego adresu
 21 lutego 2020 / piątek / godzina 16.00
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 Kraków, Rynek Główny 25 / 30-333 Kraków
 www.mck.krakow.pl



Rośliny i zwierzęta

Atlasy historii naturalnej w epoce Linneusza
wystawa 19.05–18.10.2020

Plants & animals. Atlases of natural history in the age of Linnaeus | exhibition 19.05–18.10.2020

Galeria Międzynarodowego Centrum Kultury | Rynek Główny 25, Kraków | wtorek–piątek: 13.00–19.00, sobota–niedziela: 11.00–19.00
International Cultural Centre Gallery | Rynek Główny 25, Kraków | Tuesday–Friday: 1 p.m.–7 p.m., Saturday–Sunday: 11 a.m.–7 p.m.



MIĘDZYNARODOWE
CENTRUM
KULTURY
INTERNATIONAL
CULTURAL
CENTRE



Plants & animals

Atlases of natural history in the age of Linnaeus
exhibition 19.05–18.10.2020

Wystawa i katalogi: Międzynarodowe Centrum Kultury w Krakowie | wystawa: 19.05–18.10.2020
Exhibition and catalogues: International Cultural Centre Gallery in Kraków | exhibition: 19.05–18.10.2020

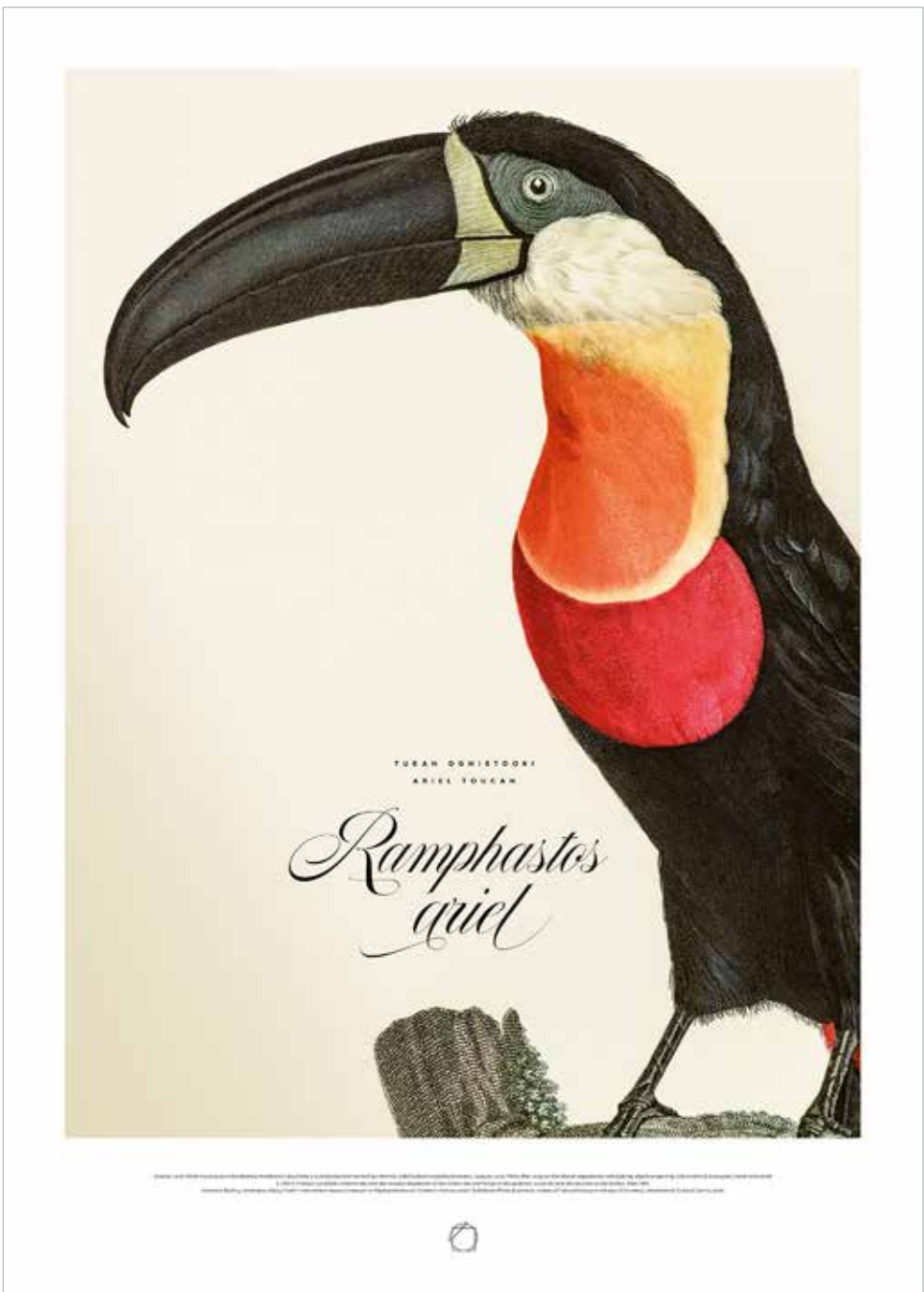


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Atlasy historii naturalnej w epoce Linneusza
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MIĘDZYNARODOWE
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CULTURAL
CENTRE





Wystawa / Exhibition

Boris Bućan

Plakaty / Posters

2.07–16.08.2020

wtorek–piątek 13.00–19.00, sobota–niedziela 11.00–19.00
Tuesday–Friday 1 p.m.–7 p.m., Saturday–Sunday 11 a.m.–7 p.m.

Międzynarodowe Centrum Kultury / International Cultural Centre
Rynek Główny 25, Kraków
www.mck.krakow.pl

wstęp wolny / free entrance



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EU
200
HR

Pracownia projektowa
Christian Prokopiuk of the
Visegrad Group
Council of the European Union

Współorganizator

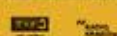


msu

Współorganizator



Współorganizator



Grafika we dwoje
Printmaking as a Pair

Jadwiga Kaim-Otręba
Ryszard Otręba
13.11.2020–3.01.2021

UŻYJ DZIEDZICTWA!
Lekcje o dziedzictwie kulturowym ON-LINE

The Treasures of KRAKOW

Wystawa o Krakowie i jego historii
Wystawa o Krakowie i jego historii
Come and see the exhibition on Krakow
The exhibition is in English



MIĘDZYNARODOWE
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KULTURY



W OKU FOTOGRAFII

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Obowiązują zapisy telefoniczne: 12 42 42 811, 860 lub e-mailowe: warsztaty@mck.krakow.pl

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dla seniorów

Wzrost informacji: warsztaty@mek.krakow.pl

Ministerstwo Kultury i Dziedzictwa Narodowego

czosdzieci.pl

On-Line MINI SPOTKANIA ZE SZTUKĄ

DOJRZALI DO SZTUKI oN-Line



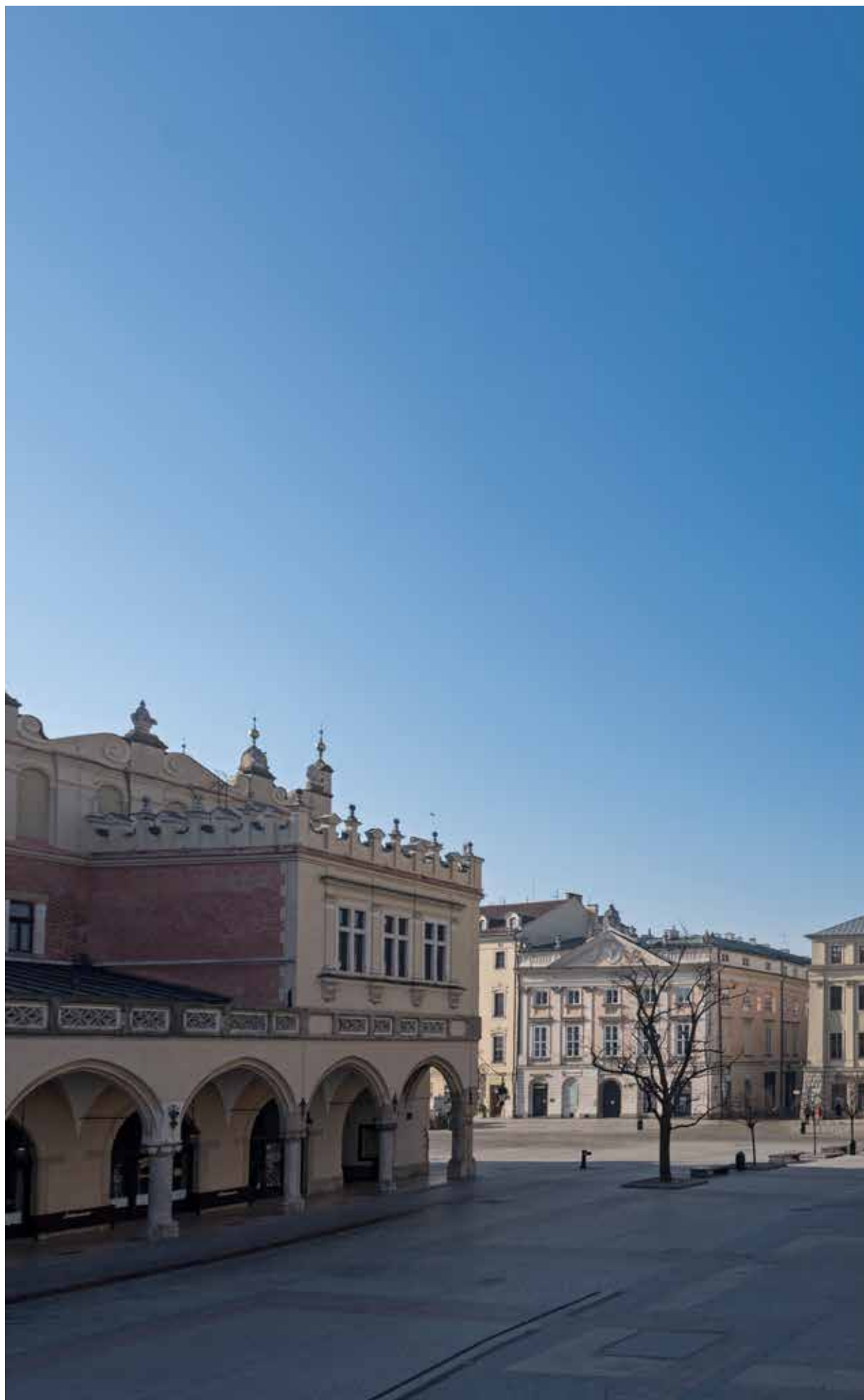
THE INTERNATIONAL CULTURAL CENTRE DURING THE PANDEMIC

In 2020, the entire world was forced to put customs, habits and rituals on hold. Instead, social distancing became the norm. The COVID-19 pandemic created a challenge for the ICC, entailing the modification of the programme that had been planned for 2020.

From both 16th March – 14th May and 6th November – 31st December, many of the ICC's activities were suspended; the seat of the institution was closed to the public, and staff switched to working remotely. From 15th May to 5th November, the ICC Gallery was open to visitors, although staff worked according to a hybrid model – partly on site and partly remotely. The long-lasting suspension of operations that had been caused by the epidemic, followed by the limitations that were placed on the Centre once activity was renewed owing to sanitary requirements, meant that online programmes took on special importance, and thus new means of communication with the public opened up the institution to new audiences. Thanks to the activity that was launched online, the social-distancing experience provided an opportunity for the Centre to speak about subjects that are closest to its heart: cultural heritage, Kraków, Central Europe, architecture and art.

The ICC began to share its resources, drawing on its knowledge and materials, under the banner of the initiative Let's Meet Online, which was promoted on the homepage of the centre's website. These activities include Travel Around Central Europe – a virtual journey through Central Europe and its culture; At a Distance – a series of meetings and discussions at the ICC; In the Heart of Kraków – a series of 13 podcasts; About Plants and Animals – a series of 9 podcasts created jointly with RMF Classic; Animated Zoo: Selected Specimens was prepared as part of ERDK 2018, Use Your Heritage! Online Lessons on Cultural Heritage, conceived for primary school teachers, with educational trails for children – PDF files with educational trails that accompanied exhibitions, available to be downloaded and printed for a combination of fun and learning at home, From the ICC Library – excerpts of the most interesting ICC publications, often no longer available in printed form.

The ICC Library team developed a new system that provides access to electronic sources that are useful to those carrying out academic work yet are unable to leave home. These comprised databases that were brought together and made available in one place on the ICC's website, encompassing online journals, Polish and foreign digital libraries, Polish and foreign digital repositories, online encyclopedias, dictionaries and thesauruses. Furthermore, the ICC's YouTube platform was furnished with special film playlists with recordings of promotional meetings with authors of publications or with guests of lectures, discussions, conferences and thematic events that accompanied exhibitions held at the ICC Gallery. The collection of ICC publications on the POLONA website, which was digitalised and made freely available (the ICC was the first research institution in Poland to decide on sharing part of its





published materials within the framework of the Creative Commons licence), also attracted attention.

The changes in the way events were implemented to a chiefly online form meant that people who for various reasons were hitherto unable to attend them in person at the Ravens House could now participate. Furthermore, thanks to this formula, people from outside Kraków – and indeed from abroad – were able to take part in the Centre’s educational programmes. Owing to the fact that all of the meetings in the At a Distance series were simultaneously translated into Polish sign language, and educational classes published on the ICC’s YouTube channel were furnished with subtitles, both the deaf and the hard of hearing were able to take part in the events held in 2020.

Ewa Czarnecka

COMMUNICATION DEPARTMENT

CALENDAR

JANUARY

10/01 Women Photographers – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*

15/01 Kraków in Photobooks – meeting with Łukasz Gorczyca and Adam Mazur as part of the programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*



From left: Director Agata Wąsowska-Pawlik, Adam Mazur and Łukasz Gorczyca



Adam Mazur and Łukasz Gorczyca

17-18/01 Zakopane. Director Agata Wąsowska-Pawlik and Prof. Jacek Purchla participated in the 50th Symposium on the Current Economy and Public Administration, organised by the Faculty of the Economy and Public Administration of the Cracow University of Economics. During the symposium, Prof. Jacek Purchla received the Award of Friend of the Dr Aleksander Kowalski Symposium

20/01 Poles in Saint Petersburg at the Turn of the 20th Century – a lecture by Prof. Tamara M. Smirnova from the Faculty of

Humanities of the Saint Petersburg State University of Aerospace Instrumentation as part of the series Polish-Russian Dialogue at the International Cultural Centre, organised in cooperation with the Warsaw-based Centre for Polish-Russian Dialogue and Understanding



Prof. Tamara M. Smirnova



Dr Beata Nykiel

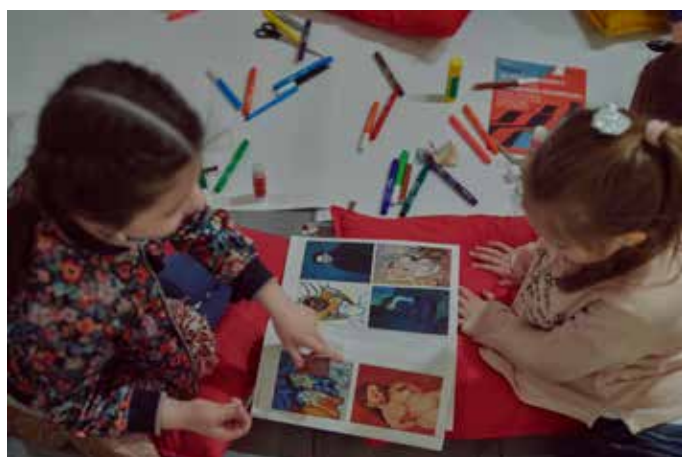
22/01 Museum of Krakow, Krzysztofory Palace. Lecture by Prof. Jacek Purchla entitled How to Present Kraków, as part of the educational programme for teachers implemented by the The Society of Friends of Kraków History and Heritage

The Society of Friends of Kraków History and Heritage. Lecture by Prof. Jacek Purchla entitled Kraków at the Turn of the 20th Century

25/01 Monastic Nooks and Crannies: A Visit to the Dominican Cloisters – a themed walk led by Dr Marcin Szyma as part of the series 12 Walks in 12 Months

27-28/01 The Hague. Dr Joanna Sanetra-Szeliga took part in the session of the jury of the European Heritage Awards / Europa Nostra Awards in the research category. The ILUCIDARE Special Prizes were awarded as part of the 2020 edition

27/01-9/02 In the Eye of Photography: Holidays at the ICC – art workshops for organised groups and individuals as part of the educational programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*



28/01

Does a Photographer Need a Graphic Designer? – a lecture by Ania Nałęcka-Milach as part of the educational programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*



Ania Nałęcka-Milach



Rafał Milach, author of one of the photobooks on show at the exhibition

31/01

The New Year's Meeting of Friends and Partners of the ICC



Director Agata Wąsowska-Pawlik



Director Agata Wąsowska-Pawlik, Stanisław Dziedzic, director of Kraków Library



From left: Ziyad Raoof, representative of the Regional Government of Kurdistan in Poland; Robert Piaskowski, representative of the Mayor of the City Krakow, culture dept.; Sergei Linevich, Consul General of the Russian Federation



From left: Kazimierz Barczyk, deputy chairman of the Regional Assembly of Małopolska; Prof. Jacek Purchla, Sławomir Pietrzyk, deputy chairman of Kraków City Council; Father Dariusz Raś, parish priest of St. Mary's, Kraków; Bishop Waldemar Pytel, bishop of the Wrocław diocese of the Evangelical Church of the Augsburg Confession



Dr Michał Niezabitowski, director of the Museum of Krakow, and Jan Godłowski, director of the Saltworks Museum in Wieliczka



From left: Bishop Waldemar Pytel, bishop of the Wrocław diocese of the Evangelical Church of the Augsburg Confession, pastor of the church in Świdnica; director Agata Wąsowska-Pawlik; Philipp Charwath, Austrian consul-general in Kraków; Prof. Jacek Purchla

FEBRUARY

2/02 Photo Sunday – open day in connection with the exhibition
Photobloc: Central Europe in Photobooks



7/02

Przemyśl, the National Museum of the Przemyśl Land. Opening of the exhibition *The Armenian Cathedral in Lviv and Its Creators*, which ran at the museum until 19th March



13/02

Meeting with Joanna Helander in connection with her book *Kobieta. En bok om kvinnor i Polen* [Kobieta: a book about women in Poland] as part of the programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*; the talk was hosted by director Łukasz Galusek



Director Łukasz Galusek and Joanna Helander



From left: Katarzyna Kubisiowska, Joanna Helander, Bo Persson



Ryszard Krynicki and Maria Anna Potocka, director of MOCAK Museum in Kraków



Adam Zagajewski and Joanna Helander



From left: Joanna Helander, Arkadiusz Gola and Wojciech Wilczyk

14/02

The Avant-Garde and Propaganda – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*

18/02

Bulgaria, Sofia. The Polish Embassy. Opening of the open-air exhibition *The Treasures of Kraków*, prepared by the ICC and mounted on the Evlogi and Hristo Georgievi Boulevard



21/02

Session of the ICC Programme Council



Director Agata Wąsowska-Pawlik



The Main Market Square 25: A History of an Address – a meeting promoting the book *Rynek Główny 25. Historia jednego adresu* [The Main Market Square 25: A history of an address], with the participation of its academic editor Prof. Jacek Purchla and co-authors Dr Andrzej Kurz and Dr Żanna Komar; hosted by Director Agata Wąsowska-Pawlik



From left: Director Agata Wąsowska-Pawlik, Dr Andrzej Kurz, Dr Żanna Komar, Prof. Jacek Purchla



From left: Director Agata Wąsowska-Pawlik, Dr Andrzej Kurz, Dr Żanna Komar, Prof. Jacek Purchla



22/02 The Society of Friends of Kraków History and Heritage. Lecture by Prof. Jacek Purchla entitled Kraków at the Turn of the 20th Century

27/02 The Sensitivity of the Observer: From Hawaikum to Awkwardness – a meeting with Prof. Agata Pankiewicz and Marcin Przybyłko as part of the programme accompanying the exhibition *Photobloc: Central Europe in Photobooks*



Prof. Agata Pankiewicz and Marcin Przybyłko

29/02 Kraków's Renaissance Pearl: A Visit to the Villa Decius – a themed walk led by Dr Zbigniew Beiersdorf from the series 12 Walks in 12 Months

MARCH

1/03 Closing event of the exhibition *Photobloc: Central Europe in Photobooks*. The programme included a screening of *Returning* (1994), a film by Joanna Helander and Bo Persson

3/03 Germany, Leipzig. The Polish Institute in Berlin, Leipzig branch. Opening of *The Treasures of Kraków*, an exhibition prepared by the icc



**4-6/03**

Conference on Public and Cultural Diplomacy organised by the Ministry of Foreign Affairs. The official opening of the conference was attended by Łukasz Lutostański, director of the Department of Public and Cultural Diplomacy, and Prof. Jacek Majchrowski, mayor of Kraków. The event included presentations on the icc's activity given by director Agata Wąsowska-Pawlik and Prof. Jacek Purchla



From left: Prof. Jacek Majchrowski, mayor of Kraków; Łukasz Lutostański, director of the Department of Public and Cultural Diplomacy; director Agata Wąsowska-Pawlik

6-7/03

Ropa. Inauguration of a new course of postgraduate studies entitled The Management of Cultural and Natural Heritage in the Polish-Slovak Borderland, offered by the Małopolska School of Public Administration of the Cracow University of Economics, as part of the project Carpathian Gates: Between Ropa and Zborov – the protection and development of common heritage in the Polish-Slovak borderland, realised in cooperation with the ICC and co-financed with funds from the European Fund for Regional Development, as part of the Cross-border Cooperation Programme Interreg V-A Poland-Slovakia 2014–2020. The following people took part in the inauguration: director Agata Wąsowska-Pawlik, Prof. Jacek Purchla, Dr Michał Wiśniewski and Ambassador Magdaléna Vášáryová, member of the ICC's Programme Council



10/03

Meeting of V4 Cultural Heritage Experts' Working Group, during which plans for cooperation over the coming years were discussed, including the forthcoming 30th anniversary of the V4 in 2021



From left: Dr Michał Wiśniewski, Marek Świdrak, director Łukasz Galusek, Ľubica Pinčíková, Dr Katarína Kosová, Dr Kinga Erzsébet Bartha, director Agata Wąsowska-Pawlik, József Kolossa, Zuzana Jandlová, Prof. Jacek Purchla

16/03-14/05

Suspension of activity owing to the COVID-19 pandemic. Closure of the ICC building to the public

MAY

8/05 The Epoch of Naturalists – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

19/05 The exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* opened to the public, observing all necessary sanitary precautions, although the official opening itself was solely online



Director Agata Wąsowska-Pawlik during the online exhibition opening



From left: Director Agata Wąsowska-Pawlik; Dr Agnieszka Fluda-Krokos, director of the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków; director Łukasz Galusek

Dr Michael Groß, German consul in Kraków, visited the icc and saw the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* and he also met directors Agata Wąsowska-Pawlik and Łukasz Galusek

Czech Republic, Ostrava. Polish Consulate. Launch of the open-air exhibition *The Treasures of Kraków*, which was prepared by the icc



21-24/05

Virtual icc Book Fair

22/05

Magical Socialist Realism? – a talk with Anna Syska, director Łukasz Galusek and Dr Michał Wiśniewski as part of the series At a Distance



28/05

Philipp Charwath, Austrian consul in Kraków, visited the ICC and saw the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* and he likewise met with director Łukasz Galusek

Czech Republic, Olomouc. Museum of Art. Opening of the exhibition *Photobloc: Central Europe in Photobooks*, which ran until 4th October

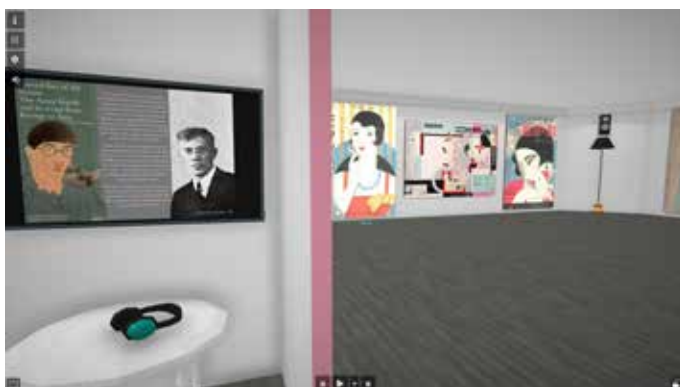




JUNE

1/06

Presentation of the virtual exhibitions created by participants in the project ArtCoMe: Art and Contemporary Me. Artwork as a medium building European identity



2/06

Prof. Jan K. Ostrowski, chairman of the Polish Academy of Arts and Sciences in Kraków, visited the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* and he met with directors Agata Wąsowska-Pawlik and Łukasz Galusek



Director Agata Wąsowska-Pawlik and Prof. Jan K. Ostrowski

- 5/06** Towards Xenopolis – a talk with Krzysztof Czyżewski and director Łukasz Galusek as part of the series At a Distance



Dr Joanna Sanetra-Szeliga took part in an online meeting of the consortium of the research project HOMEE. She gave a presentation on the effect of the COVID-19 pandemic on the cultural sector, focusing particularly on festivals and large events

- 9/06** The ICC received the Radio Kraków Brand prize for the exhibition *Plants and Animals: Atlases of Natural history in the Age of Linnaeus*

- 12/06** From a Cabinet of Curiosities to a Natural History Museum – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

- 14/06** Germany, Berlin. Polish Institute in Berlin. Opening of *The Treasures of Kraków*, an exhibition prepared by the ICC





18/06

Hybrid session of the icc Programme Council



From left: Dr Antoni Bartosz, Prof. Andrzej Chwalba, director Agata Wąsowska-Pawlik, director Łukasz Galusek





19/06

Plants and Animals – a meeting with Krzysztof Radoszek, curator of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*; as part of the series *At a Distance*, on this occasion hosted by Helena Postawka-Lech



Anda Rottenberg and Prof. Maria Poprzęcka, a member of the ICC Programme Council, visited the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* and met with directors Agata Wąsowska-Pawlik and Łukasz Galusek



From left: Director Łukasz Galusek, Prof. Maria Poprzęcka, Anda Rottenberg, director Agata Wąsowska-Pawlik

29/06

Prof. Szczepan Biliński, secretary general of the Polish Academy of Arts and Sciences in Kraków, visited the ICC and met with director Agata Wąsowska-Pawlik

JULY

1/07

An agreement was signed concerning a programme of cultural cooperation between the Ministry of Culture and National Heritage of Poland and the Ministry of Culture of Croatia, covering the years 2020–2023. It was signed by deputy prime minister and minister of culture, national heritage and sport Prof. Piotr Gliński and HE Tomislav Vidošević, ambassador of Croatia in Poland. The ceremony was accompanied by the opening of the exhibition *Boris Bućan: Posters* and the book launch of *Chorwacja. Dzieje, kultura, idee* [Croatia: history, culture, ideas] by Prof. Maciej Czerwiński. The following people took part in the event: Urszula Ślęzak, director of the Department of International Relations at the Ministry of Culture and National Heritage; Teresa Mikulska from the Department of International Relations at the Ministry of Culture and National Heritage; Anna Petrinović, attaché at the Croatian Embassy; and Zofia Korzeniewska, the ambassador's translator.



From left: HE ambassador of Croatia in Poland Tomislav Vidošević and Prof. Piotr Gliński, deputy prime minister, minister of culture, national heritage and sport

Radio Kraków. Director Agata Wąsowska-Pawlik received the Radio Kraków Brand prize for the exhibitions *Skopje: City, Architecture and Art of Solidarity* and *Photobloc: Central Europe in Photobooks*, which were held at the ICC in 2019



From left: Katarzyna Nowak, deputy director of the Manggha Museum of Japanese Art and Technology, and director Agata Wąsowska-Pawlik

2/07-31/08

Holidays with the ICC as part of the programme Summer in the City

3/07

Croatia: Culture and History – a talk with Prof. Maciej Czerwiński and Bartosz Panek as part of the series At a Distance



6/07

Lithuania, Vilnius. Presidential Palace of Lithuania. Ceremony during which director Agata Wąsowska-Pawlik and Prof. Jacek Purchla were awarded the Knight's Cross of the Order of Merits to Lithuania, bestowed by H.E. Gitanas Nausėda, president of Lithuania. The ceremony was also attended by deputy director Rasa Rimickaitė, cultural attaché at the Lithuanian Embassy in Poland and member of the ICC Programme Council



From left: Antoni Michalik; Prof. Jacek Purchla; director Agata Wąsowska-Pawlik; Gitanas Nausėda, president of Lithuania; Rasa Rimickaitė, cultural attaché at the Lithuanian Embassy in Poland; director Łukasz Galusek

8/07

BalticMuseums: Love IT! – presentation of the project and new application for museums, within the framework of the Open Lectures of the Academy of Heritage. The following people took part: Dr Michał Wiśniewski from the ICC, Prof. Jakub Swacha from the University of Szczecin and Dr Dominik Ziarkowski from the Department of Tourism at the Cracow University of Economics



10/07

Forms of Sensitivity: Contemporary Art and Nature – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

16/07

Photosensitivity to Nature – a meeting with Michał Korta as part of the series At a Distance; hosted by Dr Monika Rydiger



31/07-3/08

Supraśl. Director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek took part in the festival Podlasie SlowFest. During the event, Angelika Madura, coordinator of the icc's educational programme, hosted educational workshops. The icc delegation also met the Supraśl Academy's chancellor Father Jarosław Jóźwik and Prof. Aleksander Naumow



From left: director Łukasz Galusek, Father Jarosław Jóźwik, director Agata Wąsowska-Pawlik

AUGUST

- 1/08** Krasnogruda, the Miłosz Manor House. A meeting in connection with Krzysztof Czyżewski's book *W stronę Xenopolis* [Towards Xenopolis]. Director Łukasz Galusek hosted the event, talking with both the author and Prof. Jacek Purchla. The organiser of the event was the International Centre for Dialogue in Krasnogruda



From left: Director Łukasz Galusek, Krzysztof Czyżewski, Prof. Jacek Purchla

- 3/08** Warsaw, Ministry of Foreign Affairs. Meeting of Minister Jacek Czaputowicz with Prof. Jacek Purchla. Minister J. Czaputowicz thanked Prof. J. Purchla for his term as Chairman of the Polish UNESCO committee (2015–2020). The discussion focused on cooperation between Poland and UNESCO in recent years, in particular on questions connected with the protection of cultural heritage



From left: Prof. Jacek Purchla and Jacek Czaputowicz, Polish minister of foreign affairs



From left: Prof. Jacek Purchla and Jacek Czaputowicz, Polish minister of foreign affairs

14/08

Still Life and the Era of Great Naturalists – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

19/08

HE Siti Nugraha Mauludiah, ambassador of Indonesia, visited the ICC with a six-person delegation. Deputy director Agnieszka Antos took part in the meeting, along with Krzysztof Radoszek, curator of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, who showed HE Mauludiah around the exhibition



HE Siti Nugraha Mauludiah, ambassador of Indonesia, and Krzysztof Radoszek, curator of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

20-23/08

Sopot. The ICC took part in the Book Fair during the 9th Sopot Literary Festival

25/08

Borderlands Heritage: Pomerania and Masuria – a seminar designed for Japanese academics about Central European Heritage. The event was held as a webinar for 28 scholars, and participants included director Agata Wąsowska-Pawlik, Prof. Jacek Purchla, Prof. Taku Shinohara from Tokyo University of Foreign Studies, Prof. Tokimasa Sekiguchi, Prof. Satoshi Koyama, Dr Daniel Kalinowski from the Pomeranian University in Słupsk, Marek Świdrak from the Pedagogical University in Kraków and the ICC and Dr Michał Wiśniewski from the Cracow University of Economics and the ICC



SEPTEMBER

3/09

Don't Breathe Too Deeply – a talk with Prof. Julia Fiedorczuk, Filip Springer and Dr Paulina Małochleb as part of the series At a Distance



3-6/09

Travelling seminar of the 14th edition of the postgraduate course the Academy of Heritage, devoted to the management of cultural heritage sites in the Świętokrzyskie voivodeship



Cistercian Abbey in Jędrzejów

6/09

Tauron Arena Kraków. The ICC takes part in Stems – The Kraków Plant Fair – vol. 3

11/09

Dürer, Bruegel, Lorrain: Different Faces of Landscape Painting – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

12/09

Open day for the postgraduate course the Academy of Heritage, during which Dr Michał Wiśniewski gave a lecture entitled Heritage: An Instruction Manual



- 21/09** Students from the College of Europe in Natolin visited the ICC. Lectures were given by director Agata Wąsowska-Pawlik and Prof. Jacek Purchla



- 23-27/09** Gorlice. The ICC took part in the Zygmunt Haupt Festival of literature

OCTOBER

- 01/10** The Past Has a Future – a talk with Prof. Jacek Purchla and Magdalena Rigamonti as part of the series At a Distance



- 06/10** Communism Ended in Kraków on 27th May 1990 – an online lecture by Prof. Jacek Purchla as part of the series of the academic lectures by the The Society of Friends of Kraków History and Heritage

- 8/10** Dr Tibor Gerencsér, Hungarian consul in Kraków, had a meeting with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek, and he was given a tour of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

- 9/10** Dr Joan Roca, director of the Museum of the History of Barcelona, visited the ICC. His meeting with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla, director Łukasz Galusek and Dr Michał Wiśniewski concerned the ICC's participation in the international exhibition project Europa Inter Urbes

Themersons, Syrkus', Hansens... Duos on the Polish Artistic Scene during the 20th Century – a lecture by Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba*

10/10

Director Agata Wąsowska-Pawlik inaugurated the 15th edition of the postgraduate course the Academy of Heritage. The first virtual lectures were given by Prof. Marek Ćwiklicki (Key Factors Pertaining to Organisation and Management in a Public Institution) and Dr Dominik Ziarkowski (Heritage and Tourism)

11/10

Klezmer-Hois Bookshop. Xenopolis in Context – a meeting with Krzysztof Czyżewski in connection with his book *W stronę Xenopolis* [Towards Xenopolis]; hosted by Dr Jakub Kornhauser



From left: Krzysztof Czyżewski and Dr Jakub Kornhauser

13/10

Katarzyna Likus, honorary Italian consul in Kraków, met with director Agata Wąsowska-Pawlik and was given a tour of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

Romania, Bucharest. Opening of the open-air exhibition *The Treasures of Kraków*, prepared by the ICC. Thanks to the efforts of the Polish Institute in Bucharest, the exhibition was given a prestigious location outside the National Museum of Art of Romania





15/10

Paper, Scissors, Stone – a talk with Dr Przemek Dębowski, Kuba Sowiński and Bartosz Sadulski as part of the series At a Distance



16/10

Rasa Rimickaitė, cultural attaché at the Lithuanian Embassy in Poland, met with director Agata Wąsowska-Pawlik and director Łukasz Galusek and was also given a guided tour of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*

18/10

Closing event of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*





22/10

The Małopolska Garden of Art. Launch of *Raport Kultura* [Culture report], created by a team of experts named Open Eyes Economy HUB, as well as the inauguration of the project *Kultura Futura*. Prof. Jacek Purchla and Dr Joanna Sane-trza-Szeliga took part in a discussion titled *Is Culture a Way to Deal with a Crisis and is a Crisis a Way to Deal with Cul-ture?*

22-25/10

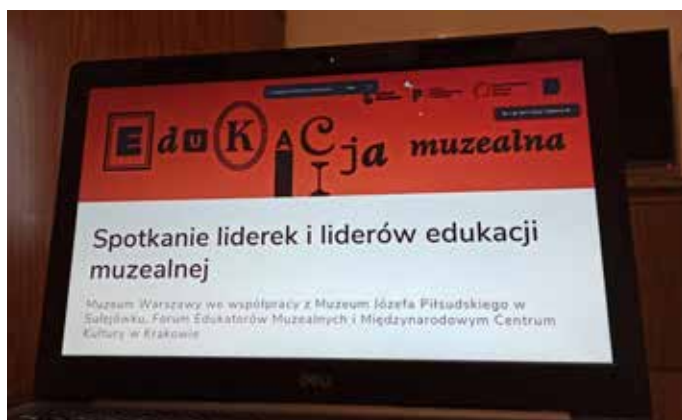
Virtual Book Fair at the icc

NOVEMBER

13/11

Slash, Dot, Sign: Polish Graphic Design in the 20th Century – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art Online: Meetings for Seniors*, organised as part of the educational programme accompanying the exhibition *Print-making as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba*

Angelika Madura, coordinator of the icc educational programme, and Helena Postawka-Lech, took part in the third meeting of online leaders in museum education, organised by the Museum of Warsaw, the Józef Piłsudski Museum in Sulejów, the Forum of Museum Educators and the icc



19/11

Inventing Eastern Europe – a talk with professors Larry Wolff and Adam Leszczyński as part of the series At a Distance. The meeting was co-organised by the Institute of Reportage



25-27/11

Online conference Polish Eastern Policy 2020, realised by the Jan Nowak-Jeziorański College of Eastern Europe in cooperation with the icc, which organised Larry Wolff's lecture Inventing Eastern Europe: Yesterday and Today and the debate The Invented East?, with the participation of Dr Nelly Bekus, Prof. Jacek Purchla and Prof. Mykola Riabchuk, hosted by Adam Balcer



26/11

Central Europe: A New Look – an online debate with the participation of Dr Erhard Busek (Institute for the Danube Region and Central Europe), ambassador Dr Emil Brix (Diplomatic Academy of Vienna) and Prof. Jacek Purchla, moderated by Otmar Lahodynsky, chairman of the Association of European Journalists in Vienna, organised by the Polish Institute in Vienna, the Institute for the Danube Region and Central Europe (Institut für den Donauraum und Mitteleuropa), the Diplomatic Academy of Vienna and the icc

29/11-6/12

Santa's week at the icc



Emilia Drabik running the art workshop Santa's Sunday, in which participants made Christmas decorations

DECEMBER

3/12

Online session of the Academic Council of the icc Library, with the participation of the following members: Prof. Zdzisław Pietrzyk (chairman), Prof. Andrzej Chwalba, Prof. Krzysztof Zamorski, Dr Karolina Grodziska and Dr Agnieszka Fluda-Krokos, and likewise attended by directors Agata Wąsowska-Pawlik and Łukasz Galusek, Dr Beata Nykiel and Dorota Witczak

8/12

Online session of the icc Programme Council, which took place on the 30th anniversary of the foundation of the icc on 8th December 1990



Director Agata Wąsowska-Pawlik



A photograph from 8th December 1990 – the signing of the foundation document of the ICC Foundation



On the right: Prof. Krzysztof Skubiszewski, the signing of the foundation document of the ICC Foundation



Prof. Maria Poprzęcka during a session of the ICC Programme Council



Director Urszula Ślęzak during a session of the ICC Programme Council

- 10/12** *Herito: Heritage for the Future* – a discussion with director Łukasz Galusek, Bartosz Sadulski and Dr Paweł Plichta as part of the series *At a Distance*. The meeting was organised to mark the 40th edition of the quarterly



- 11/12** *Printmaking Techniques and Their Masters* – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art Online: Meetings for Seniors*, organised as part of the educational programme accompanying the exhibition *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba*

- 14/12** Online conference of the Forum of Museum Educators entitled *The Museum and Education in Changing Times*, with the participation of Angelika Madura, coordinator of the icc educational programme, who gave the lecture *Mature for Art Online: Virtual Lectures for Seniors*



- 21/12** *The Orient and Kraków* – a talk with Adam Balcer and director Łukasz Galusek as part of the series *At a Distance*, prior to a screening of the film *The Orient and Kraków: Walks through Multicultural Kraków*, directed by Tomasz Mielnik



EXHIBITIONS



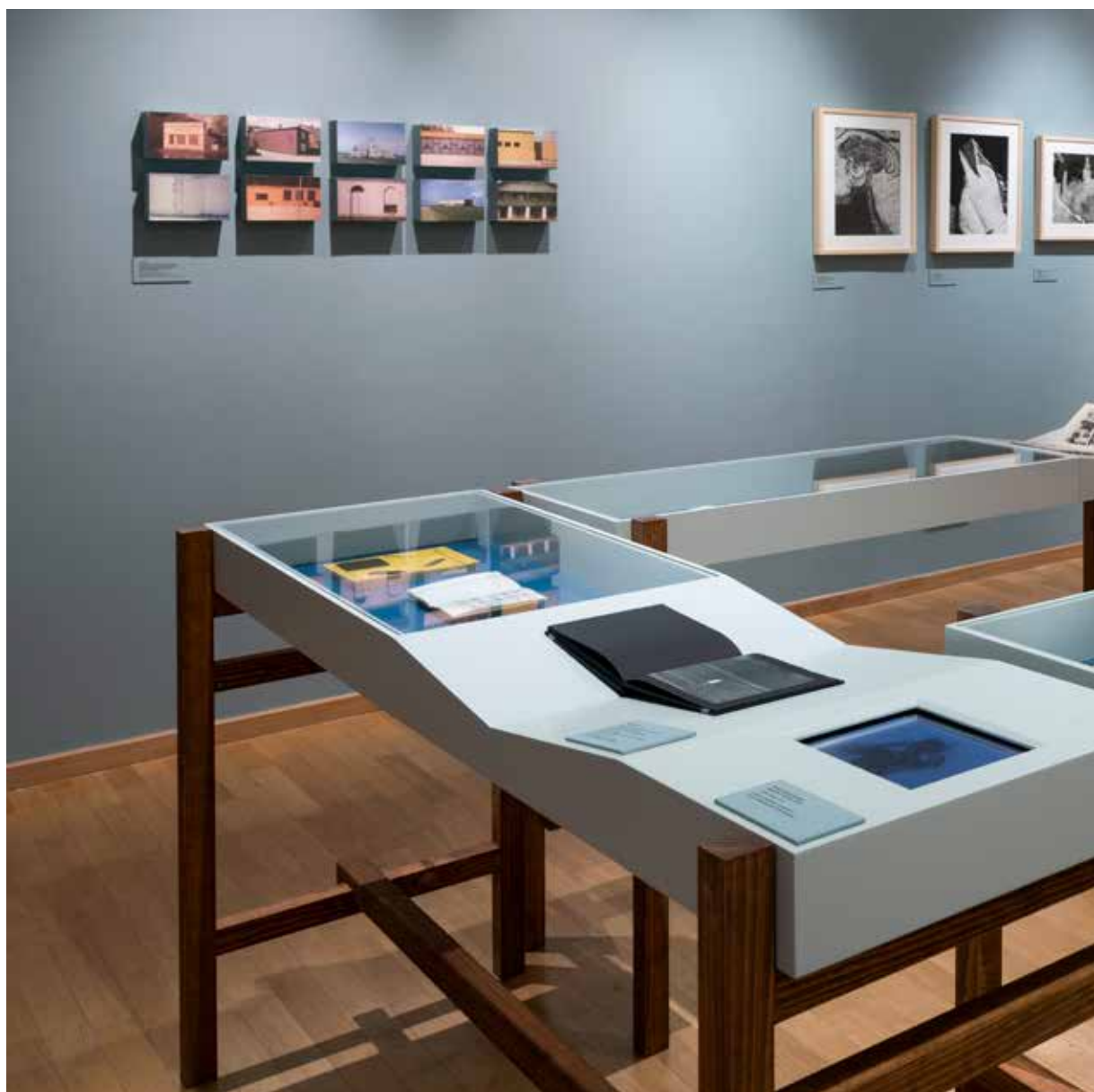
PHOTOBLOC CENTRAL EUROPE IN PHOTOBOKS

21 NOVEMBER 2019 – 1 MARCH 2020

Photobooks provide a wonderful source for those interested in photography, graphic design, politics and art, although they have yet to be fully explored. They embrace artistic volumes by outstanding masters such as František Drtikol, Edward Hartwig, Kata Kálmán, Hedy Löffler, Karol Plicka, Zofia Rydet, and Antanas Sutkus, striking collections of documentary photographs, yet also academic publications and works of local interest.

On the one hand, interest in photobooks shows no sign of abating amongst researchers, artists, collectors, and institutions, as is reflected in the large number of publications, exhibitions and festivals exploring issues pertaining to the medium. Nevertheless, the discourse on photobooks is notably lacking in its representation of volumes from Central Europe and, consequently, artists from this region, who to date have featured only briefly and in passing. The exhibition at the ICC was preceded by a research project that was launched in 2018 with the participation of scholars and artists from the region. This constituted the first in-depth attempt to gather knowledge on the culture of Central European photobooks. However, the project was more than a bid to fulfil the need for a synthetic study of issues relating to such photobooks, both from the historical perspective and in the context of contemporary artistic practices. The exhibition simultaneously became a pretext to tell stories about Central Europe itself. Indeed, the history of Central European photobooks not only illustrates the origins and evolution of the medium itself, it is also a record of the cultural landscape of the region and its complicated history. The uniqueness of Central European photobooks lies at the intersection between artistic ambition and propaganda, and between grand historical narrative and little enclaves of freedom. These books tell the history of our region through photography, yet they are also documents in themselves, revealing changing social relations, political visions and the obligations of photography and art.

The exhibition was divided into thematic sections, guiding the viewer through the 20th century – ranging from the appearance of early examples of photography books, such as *Malownicza Polska. Ziemia krakowska* [Picturesque Poland: the Kraków land] by Tadeusz Rząca, a pioneer of colour photography in his native land, through publications that were mass-printed, to those published in today's world, thus covering the post-communist epoch of transformation, both political and cultural, in which the book plays the role of a document and a tool of change. The exhibition would not have been complete without publications that explore issues relating to fine-art photobooks. The photobook was and remains an attractive tool of artistic expression, as is clearly demonstrated by a long line of works, encompassing publications from the 1920s, classic releases from the 1960s – like Edward Hartwig's classic book *Fotografika* [Photographics], books from the circle of the Neo-avant-garde of the 1970s or



publications by contemporary artists such as Aneta Grzeszykowska or Peter Puklus. The medium of the photobook was also perfectly suited to propaganda purposes. Visual narratives constructed in this manner not only became a fantastic tool of persuasion; they also made use of the rich repertoire of solutions and formal language that had been developed in avant-garde circles.

The inclusion of publications dealing with the experience of war is unavoidable when telling the story of photobooks in Central Europe. Images of ruins, including destroyed houses of worship and debris strewn with human remains, dominated photobooks published after both World War I and II. In the latter group, there is however already a higher degree of pathos, with moving testimonies about the terrible losses suffered by humankind. A large number of these publications go beyond the conventions of documentary photography and are distinguished by their sense of personal artistic expression, as is the case with Leonard Sempoliński's monumental *Warszawa 1945* [Warsaw 1945]. Meanwhile, an interesting example that shows war from a personal, intimate perspective is the book *Abeceda duševního prázdna* [The Alphabet of spiritual emptiness] by



Zdeněk Tmej, who was sent to a forced labour camp in Breslau [today Wrocław]. An equally intriguing theme, and one that was covered extensively in the exhibition, was photography books focused on building a narrative relating to everyday life. There were books showing an idealised picture of communist stabilisation, records of religious life, nature books and ones about children – Zofia Rydet's *Mały człowiek* [The little man] and Hedy Löffler's Romanian book *Copii, Copii*, which is a kind of photographic counterpoint, are just a few of many examples. The last part of the exhibition comprised books that provided a reflection on the collapse of the communist bloc and the political transformation, including a book of Josef Koudelka's legendary photographs of the Prague Spring of 1968 – only published in the 1990s – and the exceptionally interesting work *Świat* [World], a story about the transformation from the unusual perspective of children from villages in Poland's Beskid highlands. All in all, over 120 books were presented from Poland, the Czech Republic, Slovakia, Hungary, Romania, Lithuania, Latvia and Estonia, which visitors could leaf through and study at their leisure. These were complemented by photographs, newsreels, and posters.



The exhibition *Photobloc* was the fruit of enthusiastic collecting coupled with a research project that lasted several years. It came about through the efforts and dedication of many people. Above all, it constituted a special kind of encounter – with books. Photobooks. These volumes were out of the ordinary. They delight and intrigue, but they also prompt the reader to reflect on a deeper level, not only on the nature of the medium itself, but equally importantly on the still topical issue of Central European identity.

The exhibition was part of a two-year project *Photobook Bloc: Central Europe in Photography Books (20th–21st centuries)*, financed by the Ministry of Culture and National Heritage within the framework of the multiannual programme *NIEPODLEGŁA* for the years 2017–2022.

After launching in Kraków, the exhibition travelled to the Museum of Art in Olomouc, where it ran from 28th May to 4th October 2020. The original selection of works was supplemented with additional material from Czech



collections, providing local context. The show was the latest in a series of joint ventures with the museum, amounting to a dynamic cultural exchange that has lasted many years.

Łukasz Gorczyca, Adam Mazur, Natalia Żak

EXHIBITION CURATORS *Łukasz Gorczyca, Adam Mazur, Natalia Żak*
RESEARCH TEAM *Arnis Balčus, Vladimír Birgus, Adriana Dumitran, Eve Kiiler, Bohunka Koklesová, Claudia Küssel, Agnė Narušytė, Tomáš Pospěch, Peter Puklus, Wojciech Wilczyk*

ORGANISATION *Dorota Kosiec, Karolina Wójcik, Anna Śliwa*

EXHIBITION DESIGN *Damian Nowak*

GRAPHIC DESIGN OF THE BOOK AND LEAFLETS ACCOMPANYING THE EXHIBITION
Kuba Sowiński



PLANTS AND ANIMALS ATLASES OF NATURAL HISTORY IN THE AGE OF LINNAEUS

19 MAY – 18 OCTOBER

A rose-ringed parakeet takes a timid peep from a colour print. The rough pages of old volumes reveal pomegranate flowers in full bloom, with cicadas, butterflies, and lantern flies perched among them. Vines twist obediently in perfectly balanced compositions until they reach the edge of the frame. The startled, glinting eye of the Mediterranean parrotfish glares anxiously from the depths... One further image emerges from these hyper-realistic depictions of nature, yet it is imperceptible at first. It is the immense dedication of the people who created them, sometimes spanning several generations or families: scrupulous scholars, explorers, fearless enthusiasts of the undiscovered and the undescribed, botanists, naturalists. Artists.

The art of looking at nature was transformed in sync with growing human curiosity and the technical possibilities that aided this fascination: enlargement under the microscope, the preservation of specimens of flora and fauna, the exactitude of recording and reproducing drawings done by hand. The fruit of the overlapping desire for beauty and the need for mental expansion was fastidiously prepared atlases of natural history, documenting flora and fauna with the use of superlative engraving expertise, providing reproductions with methods that often surpass today's printing technology. In spite of the academic filter – imposed on both the subject under observation and the manually rendered image of the given plant, insect, fish or mammal – the opportunity to commune with nature via the picture remained one of the chief motivations for artists, patrons and collectors alike. The commercial possibilities that went hand in hand with “the pleasure of seeing” ultimately made the Enlightenment a period marked by an exceptional enthusiasm for masterly recordings of flora and fauna, with these specimens presented in innovative editorial formats.

Indeed, this extraordinary vision of the planet, which revealed its mysterious face to researchers many years ago, was successfully brought into today's world and shared with the public by the creators of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*. The exhibition at the International Cultural Centre featured over forty publications and several hundred loose prints from the collections of both the Print Room of the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków, and the Library of the Polish Academy of Institute of Systematics and Evolution of Animals of the Polish Academy of Sciences in Kraków.

Taking our cue from the plates of old editions of the Larousse encyclopedia, the works were arranged in four distinct sections, in keeping with the expected locations of creatures in our imaginations. The native wildlife in *Silvana* was replicated in works by such figures as Eleazar Albin and the entomologist August Johann Rösel von Rosenhof. Subsequently, under the banner of *Transmarina*, visitors were able to marvel at the attention to detail and blazing











colours of exotic birds, as rendered by a peerless duo: the ornithologist François Levaillant and Jacques Barraband, who executed illustrations marked by documentary perfection, at odds with Ulisse Aldrovandi's semi-fantastical woodcuts – exhibited here as a point of comparison – which are anachronistic in this collection, yet an intriguing prelude to the epoch of Linnaeus. The next part of this section took viewers past groups of prints arranged like garlands, replete with curling vines and tropical insects by the freelance naturalist Maria Sibylla



Merian, before plunging into a sea of thousands of species of fish from Georges Cuvier's monumental work *Histoire Naturelle des Poissons*, complemented by richly detailed, faithfully observed works from Marcus Bloch's volumes. The section entitled *Mensa* posed open-ended questions, with attention drawn to a rare Polish example of this type of publication – the ambitious undertaking by Jan Jonston, who, by creating a cross-sectional and didactic encyclopedia, set himself the challenge of carrying out a complex description of the entire



world of living creatures. The closing section, *Hortus*, which provided a soothing aesthetic finale to the narrative, explored the established concept of interwoven nature and culture; it was accomplished with large-format, hand-painted plates from Johann Simon Kerner's *Hortus Semper Virens*, which provided a fitting background for the album of flower species from the collection of Josephine Bonaparte, grown at Malmaison, her country property near Paris. This work was executed by a master of botanical renderings, Pierre-Joseph Redouté, known as "the Raphael of flowers".

These original prints, many of which are two hundred years old – some indeed are three hundred years old – continue to delight with their brilliance of execution and the enduring strength of their colours. The precision of the etchings and the refined copperplates, executed with the stipple technique, enabled artisans to capture the forms of plants and animals in microscopic detail, particularly small insects and fishes. Most of the prints were coloured by hand, using the technique of watercolour or gouache, although the scrupulously elaborated, vivid colours of parrots' feathers were provided immediately, with recourse to the laborious, rarely used *à la poupée* method, which involved the application of various colours in specific places, via small, ball-shaped wads of cloth.

On many of the plates one can see the accepted species names of the time, some of which are no longer in use or come from systems that are anachronistic. These were supplemented in the exhibition with their present-day equivalents, so as to present visitors with material in its most accessible form. The most interesting species were furnished with extended captions that explored botanical or zoological issues, or provided information on cultural context.

The selection of atlases of natural history was complemented with context from the eras in question, including Richard Earlom's *Markets* and Jacob and Joris Hoefnagel's prints, as well as pieces of Meissen porcelain that featured botanical or zoological motifs.

The show's popularity with the public, the favourable reviews by critics, and likewise general media interest resulted in the prolongation of the exhibition.



However, this positive reception also showed how important it is to engage viewers' sensitivities and to raise the level of awareness of the processes of change in the natural world, if only through the careful and affectionate contemplation of artistic renderings of plants and full-fledged portraits of animals. The public likewise appreciated the accompanying exhibition catalogue, which scrupulously reproduced the expertise of old masters, yet presented it in a modern form.

The exhibition was prepared in cooperation with the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków, and the Institute of Systematics and Evolution of Animals of the Polish Academy of Sciences in Kraków.

Financial support was provided by the Municipality of Kraków.

Krzysztof Radoszek

EXHIBITION CURATOR *Krzysztof Radoszek*

CURATORIAL COOPERATION ON BEHALF OF THE SCIENTIFIC LIBRARY
OF THE POLISH ACADEMY OF ART AND SCIENCES AND THE POLISH ACADEMY
OF SCIENCES *Dr Anna Olszewska*

ORGANISATION *Anna Śliwa, Dorota Kosiec*

EXHIBITION DESIGNER *Magdalena Paleczna*

GRAPHIC DESIGN OF THE BOOK AND LEAFLETS ACCOMPANYING THE EXHIBITION
Krzysztof Radoszek



BORIS BUĆAN

POSTERS

2 JULY – 16 AUGUST

The first Polish exhibition of the most famous theatrical posters by Boris Bućan – an internationally renowned Croatian painter and graphic designer – was held in the icc's medieval cellars. The show took place thanks to cooperation with the Croatian Ministry of Culture and the Museum of Contemporary Art in Zagreb, within the framework of the cultural programme that accompanied Croatia's presidency of the Council of the EU in the first half of 2020.

Boris Bućan is not only recognised as a pioneering artist of Yugoslavian Pop Art, but likewise as one of the most important representatives of the Balkan poster school. His poster for Igor Stravinsky's ballet *The Firebird* is unquestionably his most internationally recognisable work. He created it for a production that was staged on the boards of the Croatian National Theatre in Split in 1983. The strong, vibrant colours and intriguing motif of an extraordinary bird striding confidently in a pair of seductive, red high heels was enough to convince London's Victoria and Albert Museum to use it on the cover of their exhibition catalogue for the noted, wide-ranging 1998 show *The Power of the Poster*.

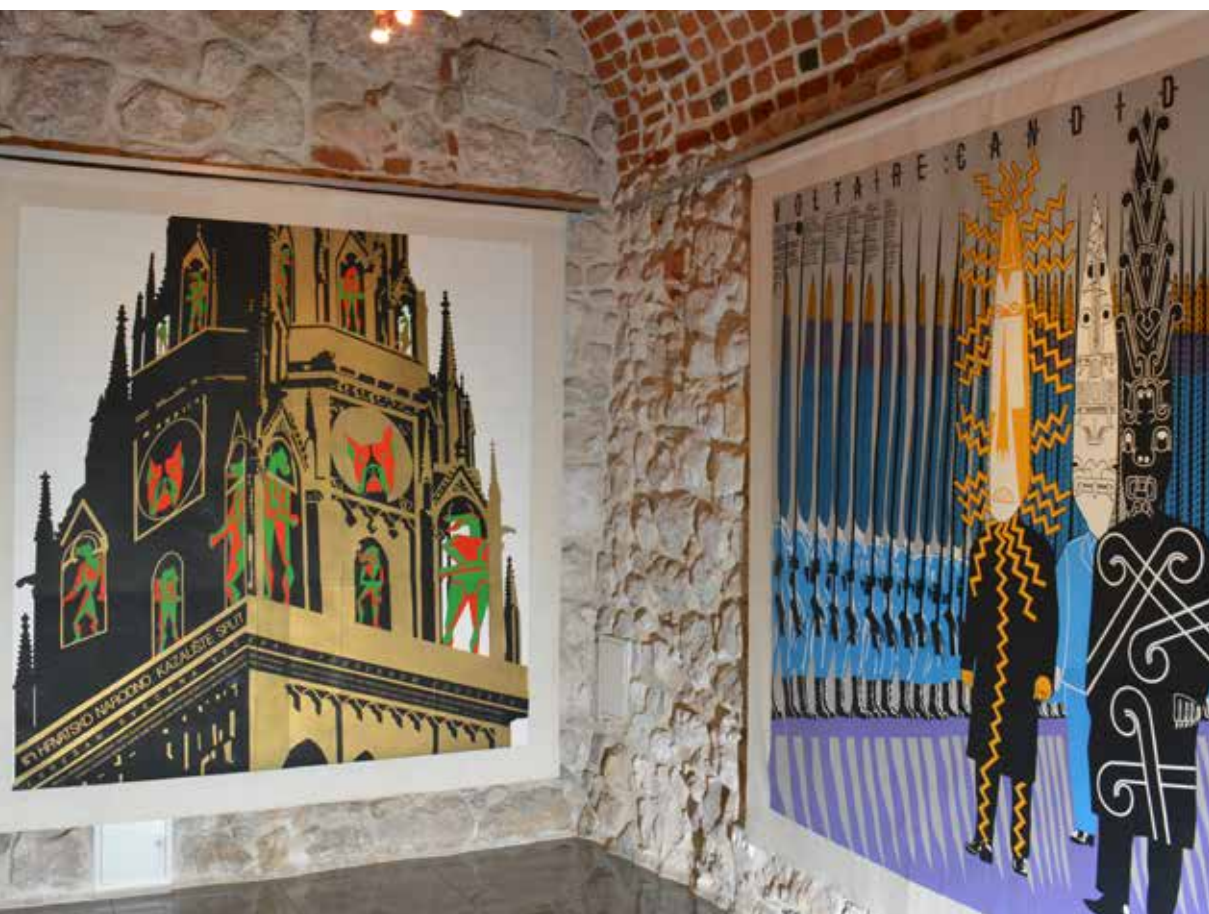
The Kraków presentation of Bućan's work comprised sixteen of his most important and famed posters from the 1970s and 1980s, providing a wonderful example of the artist's distinctive and recognisable style. This is characterised by strong, dominant and expressive forms, intense, sometimes flashy colours, geometrical, recurring motifs, arranged in psychedelic patterns, and also the use of commercial and advertising tricks, features which place his poster work somewhere between Op art and Pop art. His posters intrigue on account of their capacity for unexpectedness and allusion, and their games with symbols and enigmatic themes, prompting the viewer to look for meanings, which gives them a postmodern dimension. A characteristic feature of Bućan's work was his tendency to limit text to the bare minimum, which he shifted to the edges of the composition, thus creating a kind of frame for the imagery itself. A second important trait in Bućan's posters is their non-standard scale. The dimensions of 210 × 200 centimetres have a key meaning in urban spaces, determining the strength of the images' visual impact, thus turning the street into a gallery that is accessible to one and all. This was a deliberate procedure, for as of the late 1960s Bućan created experimental works in the public space, being one of the first Croatian artists to do so, thereby expressing that he was opposed to art – and thereby artists – getting entangled in the institutional system of galleries and museums. By painting pictures directly onto the pavement, he manifested the need for a stronger social engagement with art and its availability to a wider audience.

Uncompromising and relentless in his ideas, Bućan created art for clients who respected his artistic freedom. His cooperation with the Croatian National Theatre in Split, which lasted for several years, resulted in a series of extraordinary works that broke the conventions of the traditional poster that was used to promote stage productions. Their expressive strength lies in the unusual









visual message, whose pictorial components create a layered tangle of meanings, which the viewer reaches gradually, caught in a game of associations.

The Kraków exhibition of the most famous posters of Boris Bučan also became an unexpected occasion to confront our Polish Poster School with its Balkan counterpart.

The exhibition was prepared in cooperation with the Minister of Culture of the Republic of Croatia, within the framework of the cultural programme that accompanied Croatia's presidency of the Council of the EU (January–June 2020).

The posters come from the collection of the Museum of Contemporary Art in Zagreb (MSU).

Dr Monika Rydiger

EXHIBITION DEPARTMENT

ORGANISERS OF THE EXHIBITION *The International Cultural Centre,*
The Museum of Contemporary Art in Zagreb (MSU)

EXHIBITION CURATORS *Kristina Bonjeković Stojković (MSU),*
Monika Rydiger (ICC), Karolina Wójcik (ICC)



PRINTMAKING AS A PAIR

JADWIGA KAIM-OTRĘBA AND RYSZARD OTRĘBA

This exhibition showcased two exceptional artists whose life and work are inextricable from the phenomenal achievements of the Kraków School of Printmaking. Jadwiga Kaim-Otręba and Ryszard Otręba have been a married couple for over sixty years. They first crossed paths while students at the Academy of Fine Arts in Kraków. Jadwiga completed her studies in 1960, obtaining a diploma in 1960 at the Faculty of Graphic Arts, having specialised in lithography in Prof. Konrad Srzednicki's studio. Ryszard Otręba graduated a year earlier, with a diploma from the academy's Faculty of Interior Design, under Prof. Zbigniew Chudzikiewicz. A two-year course in graphic art in Mieczysław Wejman's studio was of crucial importance, and the two artists connected both emotionally and in terms of their love of printmaking.

The honing of their talents under both printmaking masters and their assistants paved the way for accomplished debuts on the art scene, which took place in the early 1960s. Both took part in many exhibitions, salons and competitions, garnering numerous prizes and distinctions as well as the recognition of critics. From the very outset, the artists were markedly different in style, expression and choice of subject matter. Their shared marital life changed nothing in this regard – they remained completely distinct from each other artistically, each with a strongly defined creative personality.

Maciej Gutowski reviewed their joint exhibition at Zakopane's Galeria Pegaz in 1963, and he adeptly interpreted Jadwiga's work, which was so full of emotion: "Jadwiga Kaim-Otręba seems most of all to be interested in people – in the human figure. Her people are rendered in an expressive manner... they are rather helpless and lost, not dramatic. Perhaps it is more important to say how they work as forms – varied, rich and with delicate, very painterly shifts. This painterly quality is here inherently connected with colour, which is the artist's strongest suit. The way she 'thinks' with colour is actually most evident in her black and white works, rather than her colour pieces, as the former involve specific and so rarely encountered relations between surfaces of varied greys, to the extent that they almost become colour equivalents. A valuable and rather rare skill."

Ryszard Otręba developed his inimitable style in a gradual and consistent manner, experimenting with and perfecting the difficult technique of plaster printing. His abstract, minimalist prints are extraordinarily refined with regards to formal aspects. The precise engravings create intriguing patterns of lines and shapes, providing the illusion of undulation and three-dimensionality. Yet these non-figurative, outwardly cold compositions conceal considerable emotional power, which the viewer has to penetrate alone, so as to gradually discover hidden meanings. "I do not treat the act of creation as one devoid of emotions, as a calculated, technical process. For me, this is a spontaneous act, rooted in emotions, depending on one's mood. Everything is linked to emotions,







but also to being focused on creating prints. This state – when I am busy creating – lasts several hours and it's as if nothing else matters.”

The exhibition at the icc Gallery was solely conceived as a presentation of the work of two outstanding printmakers. It was also a story about their journey as a couple, about sharing day-to-day life, about family and friends. The backdrop to the exhibition was an in-depth conversation between the curator and the artists, which determined the themes of the narrative across the space of the gallery. Selected excerpts from this conversation were mounted on the walls, corresponding to the imagery. “It was not only a desire to honour outstanding artists that provided the impulse to create this exhibition,” noted icc director Agata Wąsowska-Pawlik, “but the wish to offer them something, so as to thank both artists for the good will they have shown to our institution, creating a friendship that has lasted many years.”



The exhibition was prepared in November 2020, but in view of the situation with the COVID-19 pandemic, it was postponed until February 2021.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

EXHIBITION CONCEPT *Agata Wąsowska-Pawlik*

EXHIBITION CURATOR *Dr Monika Rydiger*

EXHIBITION DESIGNER *Anna Wisz*

COORDINATION AND ORGANISATION *Karolina Wójcik*

GRAPHIC DESIGN OF THE ACCOMPANYING BOOK *Łukasz Podolak*

The Treasures of KRAKOW

Krakow is one of Poland's most visited and beloved cities. It is a city of many treasures, both natural and cultural. The city is a treasure trove of history, art, and architecture. It is a city that has been a center of power and culture for centuries. The city is a treasure trove of history, art, and architecture. It is a city that has been a center of power and culture for centuries.

Съкровищата на KRAKOV

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KRAKAU UND SEINE SCHÄTZE

Krakau ist eine der beliebtesten Städte in Polen. Es ist eine Stadt mit vielen Schätzen, sowohl natürlichen als auch kulturellen. Die Stadt ist ein Schatzhaus der Geschichte, Kunst und Architektur. Es ist eine Stadt, die seit Jahrhunderten ein Zentrum von Macht und Kultur war. Die Stadt ist ein Schatzhaus der Geschichte, Kunst und Architektur. Es ist eine Stadt, die seit Jahrhunderten ein Zentrum von Macht und Kultur war.

KRAKOV XƏZINƏLƏRİ

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كنوز كراكوف

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SKARBY KRAKOWA

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THE TREASURES OF KRAKÓW

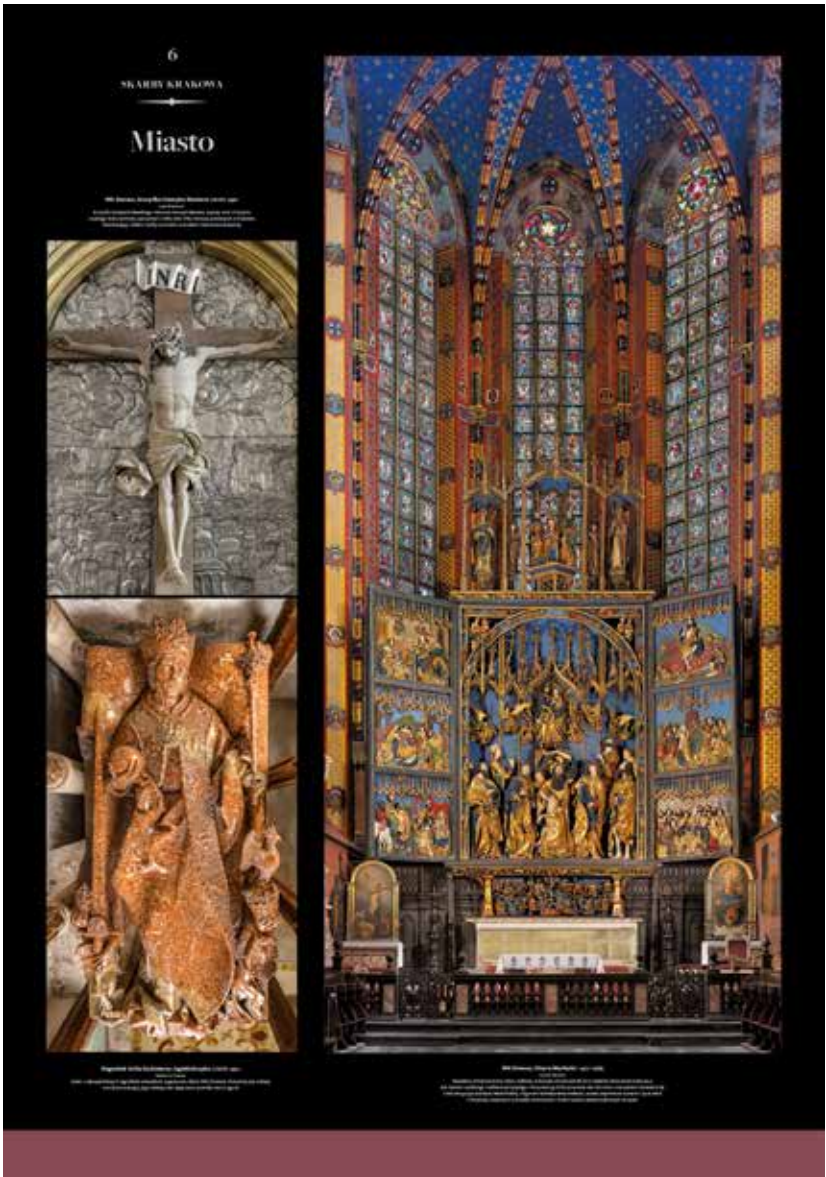
FROM JUNE 2019

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

The exhibition comprises twenty panels, presenting ninety of the titular "treasures" – works of art, architecture and objects pertaining to intangible heritage, all inextricably linked with the city, and important from the perspective of their culturally significant role. Many of them rank as masterpieces. Furnished with captions, they present a coherent and evocative narrative about the history of Kraków. Thanks to the division into chronological sections: Origins (pre-989), Duke and Bishop (989–1257), City (1257–1493), Golden Age (1493–1655), Decline (1655–1794), Spiritual Capital (1794–1918), A Short Century (1918–1989) and Epilogue (post-1989), one can trace the history of the city, ranging from ancient times, through the consolidation of its capital status during the reign of Casimir III the Great, the heyday during the Renaissance, when the city became increasingly prosperous and beautiful, with trade flourishing and artistic patronage thriving in both aristocratic and mercantile circles. In the mid-17th century, the era of peace that Kraków had enjoyed for several centuries came to an end. The Swedish occupation, and the fact that various foreign armies stomped through the city, spurred on its decline. Kraków had to endure stormy weather during the partition era, which began in the late 18th century: it was initially absorbed by Austria, then briefly incorporated into Bonaparte's Duchy of Warsaw, yet following the defeat of Napoleon it received the status of a free city with not insignificant degree of political liberty. The arts flourished during the period of autonomy. As the city which bore the most important national artefacts and traces of the greatness of the former Commonwealth of Poland and Lithuania, Kraków became a symbol of Polishness and the spiritual capital of the non-existent country. The 20th century opened with a distinctive era – Young Poland – when art had its golden moment. The works of art that were created at that time have continued to move and delight viewers until the present day. Kraków had an extraordinarily high concentration of intellectual and creative figures, and following World War I, they were used to create bureaucratic, academic and political cadres for the renascent state. The dynamic development in the sphere of architecture and urban planning was broken off by World War II. Kraków, which was designated as the capital of the General Government, survived the war without



Director Agata Wąsowska-Pawlik and Prof. Jacek Purlchla in ARC-WH in Bahrain

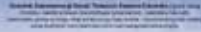




any serious material destruction. During the Stalinist era, a vast metallurgical plant was built in the vicinity of Kraków, part of Nowa Huta, Poland's first "socialist city". However, these novelties did not wreck Kraków's intellectual character. Indeed, following the "Thaw" of 1956, cultural and artistic life flourished, and the city drew in outstanding personalities from the worlds of literature, theatre and art. Following the political transformation of 1989, the city experienced a period of spectacular development, creatively using its rich heritage to meet the challenges of the modern world.

The exhibition *The Treasures of Kraków* was prepared in electronic format in several languages: Polish, English, German, Arabic, Azerbaijani, Bulgarian, Czech and Romanian. Cultural institutes abroad, including Polish ones, were notified about the flexibility of the exhibition, given that the material can be printed off from readymade files, and then exhibited in all kinds of spaces. The first English-language exhibition took place in 2019 during the 15th World Congress of the Organisation of World Heritage Cities (OWHC), which Kraków was the first city in Central Europe to host, and the show featured as part of the programme of artistic events aimed at acquainting visitors with the city and the surrounding region. In December 2019, director Agata Wąsowska-Pawlik and Prof. Jacek

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



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

AUTHOR OF THE TEXTS AND SELECTION OF OBJECTS *Dr Joanna Ziętkiewicz-Kotz*
ORGANISATION *Paulina Orłowska-Bańdo*
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EDUCATIONAL PROGRAMMES



PRZESZŁOŚĆ MA PRZYSZŁOŚĆ

AKADEMIA DZIEDZICTWA 2020/21

STUDIA PODYPŁOMOWE DLA PRACOWNIKÓW
SEKTORA KULTURY



MIĘDZYNARODOWE
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THE ACADEMY OF HERITAGE

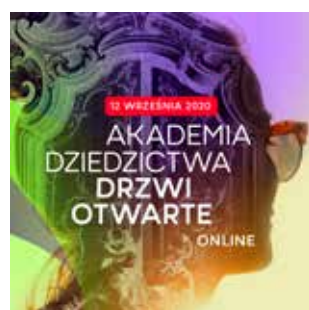
The postgraduate course entitled the Academy of Heritage was launched by the International Cultural Centre and the Małopolska School of Public Administration of the Cracow University of Economics (MSAP UEK) in 2001. It was the first educational programme in Poland to be devoted to stewardship of cultural heritage, as undertaken through active management. The 14th edition of the programme was launched at the beginning of 2020 but it was interrupted by the outbreak of the COVID-19 pandemic. As of April, classes were carried out remotely, although some meetings took place in the normal fashion in September. A seminar was also held in September, focused on the stewardship of objects of cultural heritage, with this year's edition taking place in the field, in the Świętokrzyskie voivodeship.

Meanwhile, a dynamic promotional campaign was undertaken with a view to encouraging candidates to enrol in the next edition of the programme, with actions including Open Doors at the Academy of Heritage, which was carried out online. In October 2020, classes were inaugurated of the 15th edition of the Academy of Heritage, which were carried out remotely in the academic year 2020/2021.

From the very outset, the study programme has been addressed to employees of cultural institutions, museum staff, as well as representatives of both conservation offices and local governmental administrative departments. For those educated in the Humanities, these studies provide an opportunity to get better acquainted with issues relating to law and administration. Meanwhile, for those with a technical or economic educational background, the Academy of Heritage is a way to expand one's knowledge of culture and heritage. Each edition of the programme is complemented by seminars, which are organised outside Kraków, with the aim of presenting students with heritage sites in various Polish regions, as well as providing a chance to consider practical ways of managing such landmarks.

Since its inception a dozen years ago, the Academy of Heritage has developed a unique programme realised by an exceptional group of lecturers, representing the best seats of higher learning in Poland (the Cracow University of Economics, the Jagiellonian University, the Cracow University of Technology, the Academy of Fine Arts in Kraków), important cultural institutions (including the Museum of King Jan III's Palace at Wilanów, the Ethnographic Museum in Kraków, the Museum of Kraków). Meanwhile, the following individuals can be counted as regular staff of the Academy of Heritage: Prof. Wojciech Bałus, Prof. Piotr Dobosz, Prof. Jerzy Hausner, Paweł Jaskanis, Prof. Piotr Krasny, Prof. Jacek Purchla, Prof. Bogusław Szmygin, Prof. Stanisław Waltoś.

The Academy of Heritage has also spawned a large group of former students who remain active in the Association of Graduates of the Academy of Heritage, which organises annual seminars on heritage management, while also participating in conservation-related work concerning Polish cultural heritage abroad. Of the most important achievements of the Association in this field, one should mention the conservation of two features of the Armenian Cathedral in Lviv: Jan Henryk Rosen's wall paintings and Józef Mehoffer's mosaic. These were completed in 2019.





Besides regular classes, meetings for students were organised within the framework of the Open Lectures of the Academy of Heritage. Thanks to these, participants were able to get better acquainted with special cases pertaining to the management of cultural institutions, including museums in Poland and Europe, as well as interesting phenomena connected with heritage debates. Owing to the outbreak of the pandemic, this programme was carried out remotely. In July, a new project and app for cultural institutions were presented – BalticMuseums: Love IT!, with the participation of Dr Jakub Swacha from the University of Szczecin. The discussion focused on an international internet project that connects museums in cities located on the Baltic.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

BORDERLANDS HERITAGE WEBINAR

25 AUGUST

The International Cultural Centre and the Foundation of the International Cultural Centre have been cooperating with the Tokyo University of Foreign Studies since 2007. The chief aim of this exchange – based on a long-term agreement – is the organisation of research seminars for employees of Japanese academic colleges. Participants in the programme, namely historians, culture specialists and linguists, focus on the heritage, culture and history of Central Europe. During over a dozen years of cooperation, six ten-day research programmes have been carried out, whose central theme was the phenomenon of borderlands. The first seminar, which took place in 2008, was devoted to the history of Galicia, and a group of Japanese researchers visited Ukraine. In 2010 and 2012, the theme of the seminars was the Commonwealth of Two Nations, and they were conducted in Lithuania and Belarus. In 2014, the programme explored Polish-Hungarian relations, and it was held in Slovakia. Two years later the theme in question was the history and heritage of Silesia. In 2018, the subject of the seminar was the history of the state of Great Moravia, and the programme was carried out in the Czech Republic and Slovakia. Other forms of cooperation took place concurrently: in 2015 the ICC helped organise a year-long stay in Poland for a representative of TUFs, and in 2016 and 2017 representatives of the ICC took part in programmes in Japan, organised by the Tokyo University of Foreign Studies.

Plans had been laid for the next incarnation of the programme, due to take place in 2020, in this instance devoted to the heritage of Pomerania, Warmia and Masuria. However, the outbreak of the COVID-19 pandemic prevented it from taking place. Instead, the ICC organised a webinar for its Japanese partners, focused on Pomerania. The webinar was launched by Agata Wąsowska-Pawlik, director of the ICC; Prof. Jacek Purchla, founder and long-serving director of the ICC; and Prof. Taku Shinohara of the Tokyo University of Foreign Studies.

During their respective presentations, Prof. Daniel Kalinowski (Pomeranian University in Słupsk) shed light on the history of the Kashubs, Marek Świdrak (the Pedagogical University in Kraków, ICC) concentrated on the culture of Gdańsk from the 15th century to the 17th century, and Dr Michał Wiśniewski (the Cracow University of Economics, ICC) considered the myth of Gdynia in the interwar era.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

złap dystans



**Wynalezienie
Europy
Wschodniej**

**Socrealizm
magiczny**

**W stronę
Xenopolis**

AT A DISTANCE

Meetings with authors of icc publications and projects have always been a popular feature of the institution and an important element of its activity per se. The outbreak of the COVID-19 pandemic meant that the Ravens Hall, which hosted the book launch of *Rynek Główny 25. Dzieje jednego adresu* [The Main Market Square 25: the history of an address] at the beginning of the year, was no longer able to welcome members of the public. In the hope of renewing contacts with visitors who had taken part in these meetings for so many years, an online programme named At a Distance was launched in May 2020.

The first meeting concerned the double-edition of *Herito* quarterly, which came out in Spring. It was devoted to the subject of “Magical Socialist Realism”. Director Łukasz Galusek, Anna Syska and Dr Michał Wiśniewski took part in the meeting. In September, Prof. Julia Fiedorczuk, Dr Paulina Małochleb and Filip Springer discussed the following “green” edition of *Herito*, and in December director Łukasz Galusek, Bartosz Sadulski and Dr Paweł Plichta summarised ten years of the quarterly’s existence. As part of the At a Distance series, director Łukasz Galusek spoke with the following authors of icc publications: Prof. Maciej Czerwiński, author of the book *Chorwacja. Dzieje, kultura, idee* [Croatia: history, culture, ideas], Krzysztof Czyżewski, author of the collection of essays entitled *W stronę Xenopolis* [Towards Xenopolis], while Prof. Adam Leszczyński spoke with Prof. Larry Wolff, author of the book *Wynalezienie Europy Wschodniej. Mapa cywilizacji w dobie Oświecenia* [Inventing Eastern Europe: The Map of Civilisation on the Mind of the Enlightenment]. Within the same series of talks, Prof. Jacek Purchla spoke with Magdalena Rigamonti and presented his latest collection of interviews *Przeszłość ma przyszłość* [The past has a future], pieces that originally featured in the press and various other publications in the years 2011–2020. During a conversation with Dr Monika Rydiger, Michał Korta presented his new series of photographs of the natural world, while Dr Przemek Dębowski and Kuba Sowiński chatted to Bartosz Sadulski about graphic design, and Adam Balcer discussed Kraków’s connections with the Oriental world with director Łukasz Galusek. At a Distance also featured Krzysztof Radoszek, the initiator and curator of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*. During a conversation with Helena Postawka-Lech, he talked about the concept of the exhibition and the treasures hidden in the Print Room of the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences and the Library of the Institute of Evolution of Animals in Kraków of the Polish Academy of Sciences.

The wide range of voices featured in these meetings reflects the richness and variety of subjects handled by the icc. Until March 2020, art, heritage, identity and the city were the subjects of meetings held with a live audience at the icc. They were then hosted remotely. Meetings in the series At a Distance were presented live on the icc’s Facebook page. They can also be watched on the icc website and the icc channel on YouTube.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

**Nie oddychaj zbyt
głęboko – świadomość
ekologiczna w Polsce**

Orient

**Przeszłość
ma przyszłość**

Papier, kamień, nożyce

i Kraków

**Rośliny
i zwierzęta**

**Chorwacja
jej kultura
i dzieje**

**Herito.
Dziedzictwo
na przyszłość**

**Światłoczulość
do natury**

W sercu Krakowa

Podcasty



IN THE HEART OF KRAKÓW

The outbreak of the COVID-19 pandemic meant that Kraków's Main Market Square – where the International Cultural Centre is located – became deserted. Kraków, as a major centre of international tourism, had seen thirty years of uninterrupted development, and thus a certain era came to an end. The lack of tourists was a challenge for Kraków's economy, yet it also provided a chance to invite locals back to the city centre. The inspiration for the series of podcasts *In the Heart of Kraków* was the campaign *Be a Tourist in Your Own City*, which was initiated by mayor of Kraków Professor Jacek Majchrowski. The aim of the initiative was to bring the historic centre back to life, and likewise to get to know this part of the city, which for many years had seemed to be solely a tourist attraction, and yet was suddenly faced with the need to be redefined.

The history of the Main Market Square is one of constant change. During the Medieval era, it was the largest market square in Europe, a place where trade routes intersected, where goods and ideas were exchanged, and where representatives of various faiths, cultures and nations met. Ever since the Main Market Square was laid out in 1257, it has provided a living record of Polish statehood and the history of the city and its inhabitants, their cultures and customs. *In the Heart of Kraków* is a series of podcasts entreating listeners to get to know these histories. The thirteen episodes take listeners for a series of strolls over the paving stones of the Main Market Square, with visits to specific buildings, revealing successive layers of Kraków's history, and providing the opportunity to discover legends connected with the square, as well as to get to know people who lived here or visited the city. The cultural heritage of Kraków became a vehicle that took listeners on a journey through epochs and places, and also a stimulus to reflect on the future of the square.

The following people took part in the recordings: Łukasz Galusek, Angelika Madura, Michał Niezabitowski, Jacek Purchla, Helena Postawka-Lech, Agata Wąsowska-Pawlik, Michał Wiśniewski. The series was produced by Free Range Productions. The recordings are available on the ICC's website (<https://mck.krakow.pl/cykl-podcastow-w-sercu-krakowa>) and on popular podcast channels, where they had been played about 3000 times by the end of the year. In the summer of 2020, the podcasts made for *In the Heart of Kraków* were also broadcast by Radio Kraków.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE



There's only one such square!

A symbol of prosperity, a stage where great historical events played out, an agora and a *forum regale*, and finally an aristocratic salon. Yet above all, the heart of the city and Kraków's window to the world. Kraków's Main Market Square is a unique public space, a testimony to the former Polish capital's place in European civilisation. It is here, as if in close up through a lens, that we can see the twisting and turning fates of Kraków, a city that is a symbol of Polishness, yet also of openness, Europeanness and pluralism.



Lajkonik and Eros bound

Why does the hobby horse Lajkonik prance around the square? Are Kraków's pigeons really the enchanted knights of Duke Henryk Probus? The Main Market Square not only provides the backdrop for many charming folk tales, it also serves as the setting for several monuments.

The statue of Adam Mickiewicz, the square's largest and most important monument, commemorates the 100th anniversary of the bard's birth, although everyone knows that he never actually set foot in Kraków. That said, not everyone is aware that there was a period in the city's history when the statue disappeared altogether... In more recent times, a place was found on the other side of the Cloth Hall for *Eros bendato*, a sculpture given to the city by the world-famous artist Igor Mitoraj, who lived and worked in Italy after graduating from the Kraków Academy of Fine Arts.

Adalbert, Veit and the *hejnał* trumpet call

What is the story behind the Church of St Adalbert? Why did the sculptor Veit Stoss abandon Nuremberg?

The Main Market Square has provided a space for the city's religious life since time immemorial. Today, one can marvel at two churches on the plaza. The older of the two was founded before the city received its royal charter,



inspired by the sermons given in Kraków by the first Pole to be canonised. However, the most famed religious building on the square is the monumental Church of St Mary. It is one of the city's showpieces, as well as a record of the development of the Gothic style in Central Europe. The hourly *hejnał* trumpet call resounds from one of its two towers – an example of Kraków's intangible heritage. However, the history of St Mary's is more than just architecture, it also embraces the people connected with the building. The most famous of them was Veit Stoss, creator of St Mary's Altarpiece, one of Kraków's most precious treasures.



The Cloth Hall – the centre of the city

Every city has its temple of trade. All the more so when the city is at a crossroads of trade routes, representing the commercial hub of the entire region. In Kraków, all roads lead to the Cloth Hall, which was built right in the middle of the market square. It was here that merchants selling luxurious goods strove to win over customers.

The original medieval trading centre is unrecognisable today, given the many changes that were implemented over the centuries. A fire destroyed the building in the 16th century and it was rebuilt in the Renaissance style, in keeping with the fashion that held sway in Europe at the time. The further history of the reconstruction of the Cloth Hall provides a snapshot of the wider history of the nations of Central Europe, which moulded their identities and symbols in the second half of the 19th century. At that time, trade was no longer the motor propelling the city forward, rather, it was culture. Indeed, the Cloth Hall was transformed into a shrine of national art – the first national museum on the historic Polish lands.



The Czynciel House – Wyspiański is gazing down

This house stands right next to the former St Mary's cemetery – where generations of the city's inhabitants were buried up until the end of the 18th century – and it was known for many years as the Barszcz House. Nevertheless, the name doesn't come from one of Poland's best-loved soups, but rather from Józef Bartsch, merchant and owner of the building. The later name – Czyncielówka – hails from Józef Czynciel, who took it over following the great fire in the city in 1850.

It is famed as the place where the prodigy Stanisław Wyspiański lived for many years. It was indeed here, gazing out through the window onto Kraków's Main Market Square, that he wrote his most famed play *The Wedding*. The picturesque house by St Mary's Church enables us to be transported back to the Young Poland era, and likewise to recall the city's stormy 19th-century history.



The Grey House – raisons and almonds

Was the Grey House named after its colour? When did Kraków get its first elevator? Where did 19th-century ladies buy their tea and raisons?

Some of the interiors were designed by none other than painter Józef Mehoffer, but this house on the corner of Sienna Street offers more than a story about the architecture and art of Young Poland. Above all, through the history of one family, the house tells the story of the emancipation of the Jewish community, not only in Kraków, but across the whole of Central Europe.

The Hetman's House – a royal property

Why did the king have to have a mansion in town? How did a second-rate painter contribute to the conservation of the building? What connects Kraków, Prague and Zagreb?

Located on the corner of Grodzka Street, the Hetman's House counts among the oldest in the city. It is at its most imposing in the so-called Gothic Salon. This ground-floor space was created towards the end of the reign of King Casimir the Great, and it boasts a rib vault with beautifully decorated bosses bearing



sculptures and coats of arms. Today, this decoration can be savoured by customers of an atmospheric restaurant. Not so long ago, the house provided a home for one of the city's bookshops, one of the first in town where you could not only buy books, but read them too.



The Jabłonowski-Potocki Mansion – aristocrats and their four-legged friends

Zbaraski, Jabłonowski, Potocki. This mansion on the corner of Bracka Street took the name of each of these aristocratic families at different times over the centuries.

Just as the names and the owners changed, so did the function. It was a merchant's house, a bath, and it also provided a home for one of Kraków's first bookshops. It stocked over 1500 titles. In the 19th century, the house also became the final resting place of a pug named Gypsia, who was interred in the cellar by her eccentric owner. Today, one can find her tombstone, complete with an epitaph carved on the orders of the countess.



The Ravens House – the city's first salon

During the 19th century the Main Market Square became the city's salon. The house at number 25 was one of the first to take up this role, when it was the residence of Anna Potocka-Wąsowiczowa (née Tyszkiewicz), a relative of King Stanislaus Augustus Poniatowski.

She was one of the most intriguing women of the Romantic era, and she took up residence on the Main Market Square following the failure of the November Insurrection (1830–31), a doomed revolt against Tsarist Russia. It was here at No. 25 that she relaunched her famed Warsaw salon. Anetka, as her contemporaries called her, joined three houses together on the site of today's Ravens House, setting the scene for her role as a patron of the arts.

This legacy set a precedent – since 1991, the house has provided the seat of the International Cultural Centre.



The Rams Mansion – not just a cabaret

Today, whenever the name of this building is mentioned, almost everyone thinks of the cabaret that was held here, led by Piotr Skrzynecki. However, the history of the Rams Mansion is much more than the famed Cellar – which was a cultural centre after the ‘Thaw’ of 1956 that followed Stalin’s death.

During the Medieval era an inn was located here. Sheep due to be sold were kept in the courtyard, hence both the emblem and the current name of the building. Over the centuries, the mansion changed owners and function many times. It was a place where Polish-Hungarian ties were cultivated. Later, some of the most important political and economic decisions for the Habsburg province of Galicia were taken here. Distinguished guests visited the mansion too: Prince Józef Poniatowski, King Stanislaus Augustus and Emperor Franz Joseph I.



The Spiski Mansion – Twardowski over the Tatras

The house between Szewska and Szczepańska Streets owes its name to Sebastian Lubomirski, starosta (governor) of the Spisz region, and the reference is a testimony to the important role that Spisz played in both the development of Kraków, and the city’s contacts with the Hungarians.

For many years, the mansion fulfilled an official function – representatives of the Austrian authorities lived here after the city was incorporated into

the Habsburg monarchy. Nevertheless, space was also provided here for theatrical productions, a restaurant and a delicatessen, and even a photographer's atelier. One of the most interesting interiors is a room decorated by the painter Włodzimierz Tetmajer, who created a frieze depicting the legend of the sorcerer Master Twardowski.



The Krzysztofory Mansion – treasures of the devil Boruta

At the beginning of the 20th century, Szczepański Square briefly rivalled the Main Market Square. The Krzysztofory Mansion is located between these two plazas.

The building is a microcosm of all the most important strands in Kraków's history, while also providing the setting for several of the city's legends. It was here that the sorcerer Master Twardowski lived, and where the devil Boruta tempted Kraków misers with his treasures. It was also here that construction began after Kraków received its royal charter (1257), and where Marshal Piłsudski recruited his legionaries, who fought in World War I. It comes as little surprise then that the Museum of Krakow made its home here, an institution which acts as custodian of the city's tangible and intangible heritage.



The Phoenix House – cabaret and Cold War glamour

The youngest house on the Main Market Square lies on the corner of Św. Jana Street. It was raised on a site where three medieval houses had stood but were demolished just before World War I.

Their place was taken by a building that on the one hand is the embodiment of the Modernist flamboyance and tenacity of architect Adolf Szyszko-Bohusz, and on the other a record of the long night of the Nazi occupation, which also left its mark on the Main Market Square. During the communist era, the now legendary Rio cabaret was held here – the club offered dancing and a strip show – fulfilling Poles' yearning for razzmatazz and freedom.



EDUCATIONAL PROGRAMME

The main principle of the International Cultural Centre's educational programme is to help participants relate to culture in an informed way. Most of the educational activities begin in the icc Gallery, where even youngsters are encouraged to develop the habit of spending their free time in an active way. The icc Gallery and the exhibitions held within it enable viewers of every age to get to know new subjects and broaden their interests. The educational activities help children and youths to ask any question, even the most difficult, and a lesson held in the gallery becomes an interesting complement to those held at school. Classes, meetings and walks provide a forum for dialogue and discussion.

The educational activity in 2020 was largely focused on already established series of meetings for a wide audience. As of March, all of the meetings were transferred to the virtual sphere, owing to the COVID-19 pandemic. Children aged from four to eight can take part in the series *MINI Encounters with Art* – interactive workshops focused on a specific concept taken from either the current exhibition or its contextual world. The classes encourage children to look for various meanings relating to one theme. From March onwards, the meetings were held live on the icc's Facebook page. Additional workshops were hosted, which referred thematically to the exhibition *Plants and Animals: Atlases of Natural history in the Age of Linnaeus*. Participants had the opportunity to learn, among others, how to make a herbarium or a dreamcatcher. Annual occasions that are of great significance for youngsters were also marked, namely Children's Day and Saint Nicholas Day. An art competition was organised in June in connection with the series of workshops *Co w puszczy piszczy?* [What Squeaks in the Trees?], in which contestants had to create their own wood in a box, and the winners were chosen according to reactions to pictures of these works on Facebook. In December Santa's week at the icc was organised, during which artistic workshops were held online, involving the creation of decorative stationery, Christmas decorations and the writing of letters to Father Christmas, and a film was released online encouraging viewers to bake gingerbread.

The icc's educational programme was also adjusted to meet the needs of the city's Ukrainian- and Russian-speaking inhabitants. Art workshops for families with Ukrainian- or Russian-speaking children aged between four and eight were held within the framework of a new, special edition of *MINI Encounters with Art* – *MINI Art Workshop*. The workshops focused on a characteristic concept from the current exhibition at the icc Gallery. Owing to the COVID-19 pandemic, these meetings took place online, on request.

The educational programme also featured workshops in the school winter holidays, under the slogan *In the Eye of Photography*, accompanying the exhibition *Photobloc: Central Europe in Photobooks*. These activities were prepared for both organised groups and individual visitors.

Inspired by the book *Zwierzyniec. Okazy wybrane* [Menagerie: selected specimens], which the icc published for children on the occasion of the European Year of Cultural Heritage 2018, an animated series was produced. Four of the most surprising, amusing and moving stories were chosen from the book. These tales also had to have a special capacity for encouraging readers to explore Poland's artistic heritage. They invite youngsters and grown-ups on an extraordinary walk through







the worlds of nature and art. The main characters were provided with voices by a fantastic team of performers. Agata Wąsowska-Pawlik, the director of the icc, told a story about a wily mouse and conceited cats. Michał Rusinek, the literary scholar, writer and translator, wondered whether the horse is really what it seems to be, in a nod to a definition that featured in a famed 18th-century Polish encyclopedia. Meanwhile, Justyna Nowicka, culture editor of Radio Kraków, lent her distinctive voice for the tale of an old lady – formerly a fairy – and her unusual collection of animals. Director Łukasz Galusek told a bedtime story about dogs' dreams. The animation was created in the studio of Weird Gentlemen, with the animals brought to life by Łukasz Podolak, and the music composed by Kamil Kukla.

Plans had also been laid to continue the series 12 Walks in 12 Months, part of the educational programme for adults. Unfortunately, the outbreak of the COVID-19 pandemic meant that it was only possible to organise two such meetings – a tour of the Dominican cloisters and a visit to Villa Decius. During the summer months, an additional programme of walks was prepared for organised groups, thanks to which participants had the opportunity to become acquainted with Galician corners and important Kraków edifices, as well as the most important Kraków legends. Instructions that enabled individuals to follow a route on their own were also prepared – The Galician Ring of Kraków was made available for download onto personal devices, and likewise in print-friendly format. In 2020 there were ten meetings within the framework of the educational project for senior citizens Mature for Art: Meetings for Seniors – a series of monthly meetings that explore the history of art, culture and architecture. The first two meetings were devoted to the exhibition *Photobloc: Central Europe in Photobooks*, which was drawing to a close. Following the outbreak of the pandemic, the series was suspended for two months, then relaunched in May in the form of online lectures. The meetings over the summer months were devoted to the ongoing exhibition in the icc Gallery *Plants and Animals: Atlases of Natural history in the Age of Linnaeus*, and the autumn lectures explored techniques used in printmaking and artists who were masters of them, as well as Polish commercial art during the 20th century. Furthermore, *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* was accompanied by meetings held under the title A Quarter-Hour with Art. In order to adjust to the new reality, these short meetings, which previously had been held in the exhibition space itself, were made available as online transmissions on the icc's Instagram page.

A trail to route was created to accompany the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, in this instance in the form of a colour brochure with exercises. This enabled children aged between four and eight to explore the exhibition on their own. It was divided into several thematic chapters. In the Silvana section, our youngest visitors were able to get to know the pioneer of entomology Maria Sibylla Merian, while in Transmarina they discovered the bird specialist François Levaillant. The Mensa section presented works by the famed ichthyologist Marcus Elieser Bloch, while the floral Hortus conjured the botanist Johann Simon Kerner. The author of this guide was Angelika Madura, and the illustrations were provided by Paulina Radoń. The educational trail was an attempt to reach out to the very youngest visitors, and to enhance family interaction within the space of a cultural institution.

Angelika Madura

EXHIBITION DEPARTMENT



USE YOUR HERITAGE!

ONLINE LESSONS ON CULTURAL HERITAGE

In 2020, school pupils of all ages were able to take advantage of a programme of online classes about cultural heritage. The issues raised by qualified experts were developed in such a way that the teacher was able to cover the subjects specified in the core curriculum of the Ministry of National Education with ease, in Polish, history, art, knowledge about society, geography, nature, IT, and even biology and chemistry.

In hosting the educational programme, the ICC helps young people to engage in heritage in an informed and responsible way. Participants can get to know what heritage is all about and discover its significance and variety. During classes, teachers highlight the relationship between issues pertaining to material and natural heritage.

The online lessons hosted in the gallery focused on seven subjects: Heritage from Scratch, My Little Homeland – Local Heritage, Heritage Online, Multicultural Kraków, Kraków: City of Kings, Heritage in the Woods and The City as Heritage. During individual meetings, questions were raised about heritage, ways of protecting it and potential threats to it. Additionally, the concept of “the little homeland” was explained as a place with a distinctive character, and the principles of how to use material accessible on the web were also discussed, and where to find such material. During the classes about Kraków, historical events were outlined that had a major impact on the multicultural nature of the city over the centuries. The benefits, dangers and challenges connected with contemporary multicultural realities were also discussed. During the meetings about natural heritage, light was shed on how to look after the natural environment, while during the classes about the city, Polish examples were used to present urban history as a source of heritage.

The online classes about cultural heritage were not only participated in by pupils from schools in Poland (Kraków, Warsaw, Białystok, Wrocław, Biała Podlaska, Zabrze, Katowice and Konin), but also from Polish schools in Grenoble and Strasbourg. Furthermore, both the classes about the history of Kraków and those that explored cultural heritage were made available in Ukrainian, thanks to which pupils from Poland’s Ukrainian community were able to take part in lessons.

Angelika Madura

EXHIBITION DEPARTMENT

ARTCOME

ART AND CONTEMPORARY ME

ARTWORK AS A MEDIUM BUILDING EUROPEAN IDENTITY



ArtCoMe is an international project devoted to cooperation between school pupils, professionals, curators, teachers and museum education officers. It was created with the aim of launching international dialogue on Europe's common heritage. The goal was to do away with the boundaries between amateur and professional art, and to encourage the public to become familiar with the social, political and cultural changes that took place in the years 1908–1928.

The project was inaugurated in 2018, and it comprised an international educational programme for students and teachers from partner schools,

Participants of the project



the exhibition *Years of Disarray: Art of the Avant-Garde in Central Europe 1908–1928* and an accompanying publication, as well as respective national educational programmes. The project leader was the Olomouc Museum of Art, and their partners were the International Cultural Centre in Kraków, Bratislava City Gallery, and Janus Pannonius Museum in Pécs. ArtCoMe's school partner in Poland is the Mikołaj Rej VII Private Secondary School in Kraków.

The most important element in the project was a series of four meetings for pupils from the partner schools, held in the wake of the exhibition *Years of Disarray: Art of the Avant-Garde in Central Europe 1908–1928*. Pupils from the following schools took part: the Olomouc-Hejčín Grammar School (Czech Republic), the Mikołaj Rej VII Private Secondary School in Kraków (Poland), the School for Gifted Children in Bratislava (Slovakia) and Pécsi Apáczai Csere János (ANK) Secondary School in Pécs (Hungary).

The first meeting took place from 23–26 November 2018 in Olomouc. Referring to the temporary exhibition, the participants in the project created Wikipedia entries on subjects of their choice. Expanding on these choices, they then created stop-motion animation, video footage, magazine covers and newspaper articles.

The second meeting took place from 5–8 April 2019 at the International Cultural Centre in Kraków. In the lead-up to the meeting, the pupils from each school – working closely with teachers and museum coordinators – chose an artist from their respective countries, and prepared a presentation covering their chosen figure's life and work, which was broadcast on Facebook. The Kraków meeting chiefly focused on ways of interpreting the visual arts. Individual lectures concentrated on the development of students' ability to present a chosen



subject to a wide audience, and workshops enabled participants to gain practical experience in curatorial work. Divided into two international groups, the pupils created a model pertaining to the exhibition, as well as a promotional poster and an invitation to the show. The models *After [1918]* and *From Colour to Form* evoked the influence of World War I on artists, and the groundbreaking changes in painting and sculpture that took place at the beginning of the 20th century.

The third meeting took place from 25–28 October 2019 at Bratislava City Gallery. Prior to the meeting the pupils held discussions with the teachers and museum coordinators and developed a socio-historical theme which enabled them to concentrate on national and regional aspects of the period covered by the exhibition *Years of Disarray: Art of the Avant-Garde in Central Europe 1908–1928*. Following this, the issue was written up and uploaded onto Wikipedia as an article. The entire programme of the meeting in the Slovakian capital was focused on the goal of showing the chosen subject from a different perspective – in a short piece of stop-motion animation, on the cover of a magazine and in newspaper articles. In addition, each group took part in dance workshops (the Charleston Dance Workshop).

The final meeting, which was supposed to bring the entire project to a close, had been planned to take place in Pécs from 27–30 March 2020. Unfortunately, the meeting in Hungary was cancelled owing to border closures and restrictions implemented due to the outbreak of the COVID-19 pandemic. In the lead-up to the planned meeting, pupils had been working in groups, focusing on the lives of avant-garde artists. Each group presented a potted biography of their chosen artist via a Facebook account, followed by a presentation and a written reflection summing up the project. The coordinators worked out an alternative way of hosting the last meeting in the project – each group prepared a virtual exhibition, with the point of departure being the profile of the previously chosen artist. Using works of art, the pupils had the opportunity to inform their audience about the history of a chosen subject. Teenagers from the Kraków school prepared the exhibition *Curved Line of the Instant: The Avant-Garde and its Scope from Europe to Asia*, which concerned European avant-garde art in the 1920s and '30s, and its influence on Asian artists.

What did ArtCoMe offer the participants in the project? It was a combination of culture, cooperation, and creativity, a meeting place, an opportunity to break down barriers and gain experience. The three years of the project were summed up in five short films, which can be watched on the project's YouTube channel.

The project was subsidised with funds from the Creative Europe programme and it was realised in the years 2018–2020.

Joanna Hojda-Pepas

ORGANIZATIONAL BUREAU

Angelika Madura

EXHIBITION DEPARTMENT

PROJECTS NETWORKS PROGRAMMES

THESAURUS POLONIAE

The 1st Congress for International Researchers of Polish History was held in Kraków in 2007. One of the proposals that was put forward by participants was the creation of new grant programmes for people from countries outside of Poland who were professionally engaged in the study of Polish history and heritage. The Polish government responded to these expectations with the Ministry of Culture and National Heritage's grant programme Thesaurus Poloniae, which was inaugurated two years after the first congress. Meeting the needs of the growing interest in Poland and grasping the significance of research carried out by foreign scholars for the broadening of knowledge about our country in the wider world, the minister entrusted the International Cultural Centre with the task of organising a grant programme. He likewise emphasized Kraków's significance as a key academic centre with extensive research facilities at its disposal. The programme is a continuous process and it has enjoyed unflagging interest since its inception.

There have been 22 editions of the programme to date, due to which it has been possible to invite close to 120 people to Kraków from thirty countries and five continents. The participants in the programme represent various cultural circles and they broaden knowledge about Poland and Central Europe in often distant places, becoming, in a sense, ambassadors of our country. The grant programme is aimed at foreign researchers whose scholarly work is devoted to the culture, history or what is widely understood as the heritage of the Republic of Poland, and Central Europe.

The Thesaurus Poloniae programme is realised in two categories. The first of these is the Senior Programme, which concerns professors and long-serving academic lecturers. The second strand, the Junior Programme, was conceived with doctoral students and younger teachers in mind. Under the auspices of the Ministry of Culture and National Heritage, the International Cultural Centre carries out the recruitment of candidates and the general organisation of the programme. It also provides accepted candidates with grants, and finances a three-month stay in Kraków for each scholar. The ICC also provides opportunities for scholars to take advantage of relevant academic facilities, aiding them in gaining access to archives, libraries and educational and research institutes run by selected academic and cultural bodies.

At the beginning of 2020, grant recipients were chosen in connection with the 22nd edition of the programme. Unfortunately, the outbreak of the COVID-19 pandemic prevented the programme from being fully realised. In Spring, Dr Iryna Gakh came to Kraków from the National Gallery of Art in Lviv, in order to research the work of Leon Getz. In Autumn, Dr Jan Wollner came over from the Academy of Art in Prague. He was engaged in research into relations between Polish and Czechoslovakian artists in the period after 1956. Other scholars who had been due to spend time in Kraków in Spring 2020 had to postpone their plans to take part in the programme until the following year. Meanwhile, the autumn part of the programme was cancelled. It is hoped that the programme will return to its traditional form in 2021.

The successive stays in Poland of participants in the Thesaurus Poloniae programme provide a challenge and an opportunity for the ICC, likewise for

academic and cultural institutions in Kraków, as they develop relations with foreign academic centres and institutions. Participants in the programme are invited to take part in various projects and activities realised by the ICC. The increasing interest in the programme with each new edition likewise shows the necessity to further develop the grant opportunities relating to research in the Humanities devoted to Polish culture and heritage. Information on the conditions for applying for a grant can be found at www.mck.krakow.pl.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF 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

This international research project, led by the Polytechnic University of Milan, with the participation of the ICC, the University of Hull, and the Neapolis University Paphos, was conceived in order to analyse the influence of mega-events on historic cities. The project was likewise intended to help better understand the relationship between mega-events and policies pertaining to the protection of cultural heritage. Such goals were to be realised through a literature review, by looking at specific case studies and by examining Matera's implementation of the European Capital of Culture programme in 2019. The main output of the project will be the HOMEE Charter, a document containing recommendations on how to use the cultural heritage resources in each given city in a sustainable way. The project is planned for three years (November 2018 – October 2021). The ICC project team included: Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Anna Kozioł and Piotr Knaś.

The second year of the project was chiefly devoted to working on a publication based on the analysis of case studies done in 2019, and the creation and validation of the HOMEE Charter content. The first six months saw the preparation of the publication *Mega-Events and Heritage: The Experience of Five European Cities* (reviewed by Prof. Andreas Wiesand and Dr Marco Bianconi), edited by Davide Ponzini, Franca Bianchini, Julia Nerantzia-Tzortzi and Dr Joanna Sanetra-Szeliga. The publication contained analysis of research on the case studies of Genoa as European Capital of Culture in 2004, Expo 2015 in Milan, Wrocław as European Capital of Culture in 2017, Hull as UK City of Culture in 2017, and Paphos as European Capital of Culture in 2017 (for more information see p. 168). The publication completed the primary research stage of the project, following which the team moved to the phase of preparing the HOMEE Charter, the aim of which was to promote a more sensitive approach to heritage problems in the realisation of mega-event initiatives and projects. The document is supposed to help decision-makers dealing with cultural heritage and mega-events on the local, national and international level, so that they can define the threats and opportunities that emerge from the planning and implementation of mega-events, and to efficiently deal with these problems in the context of historical cities.

The first element in the process of preparing the Charter was supposed to be Mega-Events in Heritage-Rich Cities, a conference and workshops with the participation of about 120 people (including the project's associate partners, whose Polish representatives are: the Kraków Festival Office [KBF], the National Institute of Cultural Heritage [NID], the Cracow University of Economics [UEK] and Culture Zone Wrocław), planned for 2–3 April 2020 in Paphos (Cyprus). Due to the COVID-19 pandemic, a decision was taken in March to modify the programme and hold the event online. The decision to move the activity into

the virtual world necessitated a complete change to the methodology of the workshops devoted to the HOME Charter, which became the central part of the new online event, held on 3 April 2020. Following the parallel workshops, there was a plenary session which included the evaluation of HOME Charter recommendations, using Google Forms. Both methodologies were prepared by the ICC project team. All of the guests who had previously planned to take part in the conference and workshops in Paphos were invited to participate in the online event, and these included representatives of the Polish associate partners: Katarzyna Piotrowska (NID), Krzysztof Maj (Culture Zone Wrocław), and Michał Zalewski (KBF). Members of the ICC team led and co-led two of the six simultaneous workshops: Governance, Participation and Local Capacity Building and Heritage, Identity and Local Communities. The novel formula of an all-day meeting turned out to be a great success, and the central aim was realised, namely the first version of the recommendations for the HOME Charter was validated. The online event was preceded by a meeting of the consortium on 2 April 2020.

The next step was to modify the first version of the recommendations on the basis of the discussions that took place during the workshops, and these suggestions were passed on to partners with a request for further comments. Next, work was undertaken on developing the final form of the Charter – it was decided that it would comprise two parts: a list of recommendations and an appendix, in which selected case studies would be used as examples of recommendations' implementation. Due to the continuation of the pandemic and lockdown, the context in which the HOME Charter recommendations were supposed to function altered. This was recognised during the online meeting of the consortium of the project on 5 June 2020, part of which was a short seminar devoted to the effects of the pandemic (including a presentation by Dr Joanna Sanetra-Szeliga on the effect of the health crisis on the culture sector, particularly festivals and large events). As a result of the discussions, it was decided that it would be imperative to review the results of the project in post-pandemic conditions, and this would be aided by a series of interviews with experts, and also validation workshops. During the summer period, the ICC planned details of the interviews with experts. Issues to be raised included questions regarding the status of events during the pandemic, and consideration of what the future held in store for them. The interviews were conducted with an informal group called Koalicja Miast [The coalition of cities], which brought together Polish candidate cities for European Capital of Culture 2016 (Dominika Kawalerowicz, Robert Piaskowski, Rafał Kosiński), a representative of Kaunas 2022 (Viltė Migonytė-Petrulienė), a representative of Pearle* Live Performance Europe (Anita Debaere) and a representative of the European Commission (Maciej Hoffman).

It was envisaged that the appendix to the HOME Charter would be a selection of examples connected with specific recommendations contained in the Charter. The examples used were chiefly to come from earlier work on case studies in specific countries (in Poland: Wrocław 2016) and from a literature review of the subject (additional examples of other mega-events). Work on this part of the document took place in the second half of the year.

The final version of the Charter, along with the previously discussed examples, was submitted for consultation within the framework of validation workshops with experts on the hosting of large events. The series of meetings began on 13 November with an online seminar titled Emerging Challenges for

Mega-Events in Heritage-Rich Cities During the covid-19 Era, held together with the first validation workshop and the project consortium meeting. The methodology of the meeting had been prepared by the ICC. The meeting was opened by Pantelis Sklias, rector of Neapolis University Paphos and Androulla Vassiliou (former European Commissioner for Education, Culture, Youth and Sport). Following the presentation of the project and the review of the predicament of events in the context of the pandemic, a discussion was launched on the contents of the HOMEE Charter, with the participation of representatives of Paphos 2017 and Eleusis 2021. The consortium meeting included a summary of the work carried out to date, as well as an action plan for the project. Further validation workshops took place on the following dates: 16 November (with the participation of Jiří Suchánek – Pilsen 2015, Marilyn Gaughan-Reddan – Galway 2020, Paulina Maloy – Wrocław 2016), 30 November (with the participation of Jovanka Višekruna Janković – European Festivals Association, Michael Draxler – Stadt Wien Marketing GmbH), 2 December (with the participation of Frank Nes – Bergen Live/Bergen Fest, Bálint Szalontai – Budapest Brand Company, Bart Doucet – City of Ghent) and 3 December (with the participation of Ed Fenton – The Royal Edinburgh Military Tattoo). The next step was an analysis of the comments made during the workshops, and a modification of the Charter. With this aim in mind, two meetings were organised with partners in the project (11 December and 22 December), during which the final form of the recommendations was discussed, together with issues related to the graphic design of the document. The final version of the Charter was designed and submitted by the graphic designer (Radoszek Arts).

The materials created during the project are available online at the following address:

<https://mck.krakow.pl/https-mck-krakow-pl-homee-about-the-project>.

The project is supported by the Ministry of Culture and National Heritage within the framework of the programme JPIC-H Heritage in Changing Environments – support for research projects on cultural heritage.

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

The international research project ILUCIDARE is a three-year initiative (December 2018 – April 2022) coordinated by the Katholieke Universiteit Leuven (Catholic University of Leuven) with the participation of the International Cultural Centre, Europa Nostra, KEA European Affairs, World Monuments Fund España, the Kosovo Foundation for Cultural Heritage without Borders, the IMEC and Universidad de Cuenca.

The ICC team is composed of Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Prof. Robert Kusek, Jan Strycharz and Maria Drabczyk. The aim of the project is to provide analysis, and then to carry out promotional and educational initiatives on the relationship between cultural heritage and innovation, and on the subject of cultural heritage as a diplomatic tool.

In the second year of the ILUCIDARE project, work was continued with regards to collecting and analysing material that would help create its final products, namely a publication on the relationship between cultural heritage and innovation, and cultural heritage and diplomacy (textbooks, road maps, a report on the subject of policies connected with heritage-led innovation and diplomacy). Project partners conducted capacity-building workshops in third countries (for example in Egypt, Yemen and Iraq). However, at the ICC, the chief priority was the completion of work on the so-called long case studies – the Glass Heritage Centre (CHS) in Krosno (an example of heritage-led innovation) and Euromed Heritage (an example of heritage-led diplomacy). With this aim in mind, there was a field trip on 7 January to the CHS to conduct interviews with Paweł Szczygieł, CEO of the Glass Heritage Centre, and Zbigniew Ungeheuer from the Portius Association. Accompanied by curator Dr Hanna Wajda-Lawera, the team visited the centre's exhibition. The next case study was based on documents available on the internet, interviews and short films. Both the long and the short case studies were incorporated into the so-called *Milestone 9: End-User Version Innovation Handbook and Diplomacy Toolbox*.

The second essential element in the process of preparing the final project publications was the identification of target groups, along with their characteristics and needs. Thus, during the first months of the year, the ICC team was occupied with preparations and consultations with the coordinator of the project at KUL and the members of the consortium for the report *D2.3 Evaluation Report of Needs and User-Preferences of Stakeholders and Target Group*. The fact that the concept of heritage-led innovation and diplomacy is relatively new constituted the main challenge in evaluating the needs and preferences of users of the final products of the ILUCIDARE project (e.g. textbooks, “road maps”). This also meant that the needs of the target groups were often unclear and the entire evaluation process had to be preceded by a substantive presentation of the concept. This is why the team did not have the tools at their disposal that are normally used to map out preferences. The material for the report was collected via a pan-European questionnaire (M3), as well as a series of

co-creation workshops (using Design Thinking Process). The needs and preferences of potential target groups were presented taking into account the quintuple helix model. The analysis indicated that the ILUCIDARE products have to broaden awareness of the potential of heritage in the sphere of innovation in various fields and in international relations, and also provide pointers on how to use heritage in one's own activities as users (e.g. case studies, examples of good practice, lists of success factors, lists of dos and don'ts). The report is internal, and is available to the project's consortium and it will be the basis for the preparation of the final results of the project. Meanwhile, another document was prepared simultaneously – *D3.5 Evaluation Report on Focus Groups and Co-Creation Ateliers*, which summed up the methodology in detail, and likewise described the proceedings and results of the focus groups and cocreation workshops conducted in 2019 in Kraków and Brussels. The report is accessible on the project's website.

On 27–28 January 2020, there was a meeting of the jury evaluating candidates for the European Heritage Award / Europa Nostra Award in the research category. As part of the 2020 edition, the ILUCIDARE Special Awards were handed out, highlighting outstanding examples of actions implemented across Europe, making use of cultural heritage in innovations and international relations. Dr Joanna Sanetra-Szeliga represented the ICC on the jury. The shortlist for the category of heritage-led innovations included the following initiatives: Smart Heritage City (a project featuring Franco-Portuguese-Spanish cooperation), Bastion St John ('s-Hertogenbosch, the Netherlands), ТУРА – The Estonian Print and Paper Museum (Tartu, Estonia). In the category of heritage-led international relations, the following projects made the shortlist: Archaeology for a Young Future (an Italo-Syrian project) The Friends of Czech Heritage (Great Britain) and the Oppenheim House in Wrocław. The shortlist was announced in June. The awards ceremony took place online on 10 November. The winners were: The Estonian Print and Paper Museum and Associazione per la Valorizzazione dell'Archeologia e della Storia Antica (AVASA) and Tell Mozan / Urkesh Archaeological Project (for the project Archaeology for a Young Future).

Simultaneously, work went ahead on preparations for the summer school, which was supposed to take place in July 2020. A plan of the school's programme and a call for participants had both been in preparation prior to the outbreak of the COVID-19 pandemic. In late April, work was suspended and ultimately the decision was taken to postpone the course until 2021.

Meetings of the project's consortium took place every month (6.02, 19.03, 16.04, 20.05, 4.06, 18.06, 9.07, 2.09, 7.10, 5.11, 9.12). The aim of these meetings was to discuss the progress of the project and to plan further steps. Due to the pandemic, part of the activity (e.g. workshops outside the EU, ILUCIDARE's autumn conference) were postponed. On 7 May 2020, there was a meeting of the Steering Committee (with the participation of Dr Joanna Sanetra-Szeliga), whose aims were to consider enhancing the cooperation between the partners, to develop methods for preparing the final products of the project, and to discuss whether to extend the project. One of the recommendations of the Steering Committee, namely the need to hold content-related meetings, was implemented on 19 June 2020 (the meeting concerning the impact of the project on its surroundings and preparation for the project's final products). June and July were ear-marked for the preparation of mid-term reviews of the project (financial and narrative reports). The holiday months were dedicated to the conceptualisation

of activities pertaining to specific stages of the project. Further work was carried out, in keeping with the provisions of the Steering Committee, in groups (so-called break-out groups) and these followed the formula of online meetings and exchanges of documents. On 2 December 2020, the ICC held the first meeting concerning the summer school planned for 2021, with the participation of KUL and the Universidad de Cuenca. Various scenarios were considered with regards to preparations for the courses (the most probable solution was a hybrid formula combining activity on the spot and online activity), the formula of the report *D4.1 Evaluation Report Based on Blind Peer Review for the Summer Courses*, and also further stages in the organisation of the summer school. On 9–10 September 2020, there was a Midterm Review meeting that assessed the activities of the project, with the participation of Emanuela de Menna, who was the European Commission's project officer, two external content reviewers and representatives of the consortium. The meeting was opened by Javier Peinado (European Commission, Head of Sector, EASME). Individual members of the project consortium gave presentations on how the work had progressed. Dr Joanna Sanetra-Szeliga spoke on behalf of the ICC, providing a summary of the activity in Work Package (WP) 2, which the ICC was responsible for, and she also gave a presentation on questions connected with the planned summer school and the publication *Starters Kit* (as part of WP5). The most important challenges for the project with regards to the effects of the COVID-19 pandemic were discussed, as well as possible solutions that would be worth implementing. The report received a few weeks later presented the opinions of experts in detail, and proposed a change in the plan of the project's activities, which was incorporated into the plans for the following year. Bearing in mind that several capacity building workshops in third countries had been postponed due to the pandemic, the decision was taken to submit an application to the European Commission requesting a prolongation of the project (the conclusions drawn from the workshops were essential for, inter alia, preparation of the textbooks).

On 25 September 2020, Dr Joanna Sanetra-Szeliga gave a presentation about the ILUCIDARE project during the 9th ENCATC Talk on Cross-Disciplinarity and Innovation in Cultural Heritage Training (an online meeting).

For more on the project, see: <https://mck.krakow.pl/ilucidare>.

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 821394.

Dr Joanna Sanetra-Szeliga

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

POLISH ST PETERSBURG INTERNET ENCYCLOPEDIA

Work on the online encyclopedia Polski Petersburg (Polish St Petersburg) continued in 2020. The Polish-Russian project is published and administered by the ICC and the Likhachev Foundation (FL) respectively. The encyclopedia is accessible in both Polish (ICC) and Russian (FL), but the two versions are not identical in terms of content. The project is not aimed at specialists, rather it is educational and intended to reach as wide a readership as possible. The Polish online launch took place in April (www.polskipetersburg.pl), following on from the Russian one in September 2016 (www.polskipetersburg.ru), and the central premise is to illuminate the lives and achievements of Poles connected with the former capital of the Russian Empire.

The creators of the encyclopedia aim to present the multi-faceted role, often forgotten today, that Poles played in the city's social, academic, artistic, economic and political life (and in a wider context within the historical frontiers of Russia) from the 18th century until the present day. By placing this in the context of the multiethnic and multicultural metropolis on the River Neva, we want to restore the memory of the Polish community amongst many other diasporas that were present there.

In 2020, the Polish version of Polish St Petersburg was systematically enlarged with written and illustrated material. Editorial work was carried out simultaneously. Over 50 authors wrote contributions to the encyclopedia on behalf of the ICC, representing virtually all of the country's academic centres (Warsaw, Kraków, Gdańsk, Poznań, Lublin, Wrocław, Opole, Białystok, Toruń). In its present state, the encyclopedia offers about 2500 pages of text in the category of core entries, which are divided into entries for persons and subjects, as well as about 280 pages of text for entries on the "map" of Polish addresses in St Petersburg and a bibliography (27 pages encompassing Polish, Russian and English publications from 1945–2018). By the end of 2020, the team had managed to upload 295 core entries, including entries on individuals (227), specific subjects (68), as well as "Polish" addresses on the map of the city (253).

Most of the authors of texts for the encyclopedia, both Polish and Russian, base their contributions on generally available material, although some texts are based on long-running individual research. In some instances, the entries for the Polish version of the encyclopedia provide unique, pioneering content with regards to both individual figures (in 2020 these included Bolesław Maurycy Wolff, Jan Stanisław Barchwic and Maria Ludwika Barchwic, Eugeniusz Marcinkiewicz) and specific subjects (e.g. The Roman-Catholic Parishes and Chapels of St Petersburg / Petrograd and the St Petersburg Deanery, The "Sokół Polski" gymnastic society in St Petersburg).

Besides certain aspects of Polish life on the Neva such as associations and organisations, including charitable ones, self-help ones (such as The Polish Grocery Society), educational ones (e.g. "The Children's Garden" and Leokadia Brodowska's "Children's Club"), material was also included on its most important constituent elements: language and books, and the Roman Catholic faith. In this context, it is worth mentioning entries such as St Petersburg Editions

of Adam Mickiewicz's Works: An Outline of the Subject and those on Roman Catholic clergymen, such as Father Jakub Szkiłładź and Father Erazm Kazimierz Kluczewski.

The text of the encyclopedia is complemented by an interactive map, on which selected places and addresses are shown that are connected in various ways with the Polish diaspora in St Petersburg, as well as a "library" containing various kinds of additional material. The iconographic material on the website is expanded as far as possible, likewise thanks to previously unpublished material from Polish collections. Corrections of and additions to published entries and materials are carried out continuously.

An integral part of the Polish version of the encyclopedia is the previously mentioned collection of illustrated essays, titled *St Petersburg and Poland: A Collection of Essays*. This academically reviewed publication was edited by Dr Dariusz Konstantynów, and it encompasses 17 texts by Polish and Russian authors (490 pages). The collection fills a gaping hole, caused by a lack of systematic research on the Polish diaspora in St Petersburg. Additional merits of this new synthesis, besides the interesting graphic design and the accessibility for users of the internet and mobile devices, are the bibliography, the list of illustrations and the separate indexes of subjects and people.

The encyclopedia is already a useful compendium of knowledge about the Polish presence on the River Neva, used in both schools and universities, and it has won recognition from enthusiasts of the subject. We are particularly happy and grateful to receive suggestions and offers of cooperation from the aforementioned enthusiasts. Besides recalling figures whose achievements are already well documented, the mission of Polish St Petersburg is to highlight lesser-known, sometimes entirely forgotten representatives of the Polish colony on the Neva.

Dr Beata Nykiel

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

AHICE ART AND HERITAGE IN CENTRAL EUROPE

WWW.AHICE.NET

The AHICE project was launched in 2004 as a unique, transregional website on art and heritage in Central Europe, facilitating access to information about events in Slovakia, Hungary, the Czech Republic and Poland (the four members of the Visegrad Group). Cooperation continued in 2020 with national coordinators in countries that are members of the group, as well as with partners in Poland. AHICE's presence on social media was supplemented with information and design elements emphasising the website's connection with the International Cultural Centre. In February 2020, a new partner joined the AHICE website: the Białystok branch of the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. Over the course of the year, the service also managed to restore cooperation with several partners who had not added their projects to the website in recent years. MOCAR in Kraków proved to be particularly active in this respect.

During the period in question, 88 posts were published in the following categories: Conferences, Publications and News. AHICE's online presence was cultivated continually on social media. The website's statistics for 2020 noted 348 205 visits by users from over a hundred countries around the globe. As part of the cooperation with *Herito* quarterly, the editors of the journal were provided with lists of exhibitions (in Polish and English), which were featured in the regular column "Worth a Look".

Owing to the COVID-19 pandemic, museums in Central Europe were closed for much of the year.

Under these circumstances, the ICC took the decision in November 2020 to transform the website. The initial concept behind the website was to enable institutions to log in and post information about their exhibitions, conferences and publications, yet this was no longer working. Instead of temporary exhibitions in museums, which required the provision of coordinates on Google maps for the AHICE system, institutions started to hold virtual exhibitions and online events, which could only then be promoted in the News section, and these updates had to be done solely by the chief administrator. Hence the decision to transform the website into a more independent, English-language information source on Central European art and heritage. Therefore, the website [ahice.net](http://www.ahice.net) will ultimately be shut down in its current form, and the new version will be a separate part of *Herito* quarterly's new website (<http://www.herito.pl/en>).

Dr Magdalena Łanuszka

CHIEF ADMINISTRATOR OF THE ART AND HERITAGE IN CENTRAL EUROPE WEBSITE
INTERNATIONAL CULTURAL CENTRE

RIHA JOURNAL

WWW.RIHA-JOURNAL.ORG

RIHA Journal is an academic magazine devoted to history of art and it has been online since April 2010. It is an organ of the International Association of Research Institutes in the History of Art, published by the Zentralinstitut für Kunstgeschichte in Munich. The International Cultural Centre in Kraków, which is one of over twenty member institutions of the RIHA, is responsible for editing articles submitted mainly by the authors from Poland. This local editorial office resumed its activity on 1 February 2018, and Dr Magdalena Łanuszka was appointed as the editor representing the ICC. Since 2019, *RIHA Journal* has been included on the list of academic peer-reviewed journals, published by the Polish Ministry of Science and Higher Education, and granted 20 points.

In 2020, *RIHA Journal*'s Polish editorial office (functioning under the umbrella of the International Cultural Centre) published several articles. These included Prof. Juliusz Raczkowski's "History of the medieval furnishings of the Franciscan church in Toruń during the Reformation period" and Dr Agata Wójcik's "Paraphrases of Biedermeier in Polish furniture designs in the early twentieth century and interwar years". Both were published in January 2020, but backdated to 31 December 2019. In August 2020, an article by Dr Justyna Balisz-Schmelz was published in *RIHA Journal* under the title "Terrified by the close Other: Is the postwar history of German art ready to embrace 'state functionaries'?" Then in December 2020 the journal featured Prof. Purchla's "The architecture of the Third Reich in Cracow – dissonant heritage?", which was published on the journal's new website in January 2021.

Dr Diana Wasilewska's article "The post-party spleen: Figures of crisis in Polish art criticism of the 1930s" has also been accepted for publication. Two pieces are still being edited, namely Marek Świdrak's article entitled "Valentin von Saebisch's unpublished design for a Lutheran church" and Joanna Piechura's "Wading into battle: Frida Kahlo, surrealism, and the Gravidian myth". An article by Bartosz Pergół entitled "Critical vehicle: Michael Asher's *Installation Münster (Caravan)* at Skulptur Projekte Münster 1977–2007" is awaiting corrections by the author, as is also the case with Małgorzata Wyrzykowska's "Perception of protestant churches in Hamburg by Catholic travellers from the 17th century until the mid-18th century". The author had previously submitted the article "Perception of churches and their decoration by travellers in the light of confessional differences in selected examples of travel literature from the 17th century until the mid-18th century", which received a critical assessment from reviewers. The new version differs to such a degree from the original one that it needs to go through the review process once again.

Meanwhile, the Polish editorial office of *RIHA Journal* rejected both Michał Pieczka's article "Exhibition architecture: Contemporary tendencies in shaping space for art and the artist" and Maria Kylmenko's "The uniqueness of Alexander Archipenko's art", which were deemed to be lacking the requisite research-based character, and thus not appropriate for *RIHA Journal*, owing to which they were not sent on for review.

On 25 November 2020, there was an online meeting of all the local editors of *RIHA Journal*, hosted by editor-in-chief Dr Andrea Lerner. Among other matters, she presented statistics and details relating to the migration of the journal to the ojs platform. A cross-check of the number of published articles from each country since last year's meeting revealed that the Kraków editorial office was in second place after Munich in terms of individual submissions.

Dr Magdalena Łanuszka

EDITOR OF *RIHA JOURNAL* AT THE ICC

**PUBLICATIONS
LIBRARY
READING ROOM**



Herito, no. 37–38
Magic socrealism?

Polish-English edition, 260 pages, size 23.5 × 29 cm, soft cover with front flap, ISSN 2082-310X, graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Socialist in content and national in form – this was how architecture and art were supposed to be created, according to the doctrine of Socialist Realism. Today, the relics of Socialist Realism inspire unequivocally negative connotations in Central Europe. However, now that fifty years have passed, are we not capable of looking upon this heritage in a dispassionate manner? Which examples have stood the test of time? Is “Magical Socialist Realism” a joke or a hypothesis? The double edition of the quarterly is furnished with 160 photographs and fourteen articles devoted to architecture, literature and art. We created a subjective atlas of Socialist Realist architecture in Central Europe, recalling the history of the construction of Warsaw’s famed Marszałkowska Housing District (MDM), and we also discussed the iconic works of one of the most enigmatic figures in Polish postwar architecture – Bohdan Pniewski. We likewise took a look at the first Polish Socialist Realist building to be inscribed on the list of protected buildings, and we explored Kraków’s Nowa Huta, Ostrava’s Poruba, Eisenhüttenstadt and Prievidza, while also looking for forgotten Socialist Realist monuments in the countries of the former Yugoslavia. Additionally, we examined Soviet orientalism, the rhetoric of Socialist Realist optimism, and we contemplated the cosmos together with Socialist Realist artists.

The editor included articles 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, Aleksander Wojtaszek, Marcin Zgliński and reviews of notable publications from Central European publishing houses.



Herito, no. 39
Green

Polish-English edition, 176 pages, size 23,5 × 29 cm, softcover with front flap, ISSN 2082-310X, graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

This edition is devoted to the relationship between people and nature. It was created in exceptional circumstances, between the outbreak of an epidemic, a fire in the Biebrza National Park and announcements that a summer drought was coming, all of which brought home the need for contact with other people, yet also with nature in its purest form.

The lockdown and periods of quarantine intensified our yearning for nature: we know that greenery relieves stress and helps us to relax, and that verdant landscapes have a soothing effect on us. At the same time, we are deeply conscious of looming threats, and the challenges posed by climate change, which over the coming months and years will define the future of our planet. Indeed, this consciousness shaped the “green” edition of *Herito*, and at the heart of it is the bold thesis put forward by Prof. Ewa Bińczyk that “we may be left without any heritage”.

The Anthropocene – the epoch of humankind’s complete and mindless domination of nature – is ending before our very eyes. Yet are we all aware of this? Do we realise the consequences of climate change? Perhaps it is worth taking a closer look, so that we can see the cultural consequences, and also specifically, how it will impact our daily lives over the coming years. Should we become accustomed to the prospect of virtual walks in the woods or listening to bird-song on records? What sort of world will we leave to future generations? These questions have been in the air for a long time, and we were glad to be able to confront them in this edition of *Herito*.

Inside, Renata Lis writes about “the Anthropocenic Fortress”, using Michał Korta’s photographs as a point of departure; Ewa Bińczyk prophesies that we may be left with no heritage at all, in conversation with Przemysław Witkowski; Urszula Zajackowska describes escaping from a botanical garden, Bartosz

Panek explores the history of Polish air; Paweł Romańczuk presents “bird music”; Małgorzata Grąbczewska takes a look at the history of nature photography in Central Europe; Janusz Sepioł visits the landscapes of Małopolska, and Magdalena Petryna reviews a selection of nature books. We also publish an excerpt from *The Green Bloc*, Maja Fowkes’s book about the Neo-avant-garde and Central European art during the communist era, and Bartosz Sadulski interviews Karolina Lewandowska, a curator at the Pompidou Centre. The issue is rounded off with a guide to exhibitions and a range of book reviews.



Herito, no. 40

Lithuania

Polish-English edition, 272 pages, size 23.5 × 29 cm, softcover with front flap, ISSN 2082-310X, graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

What do we know about Lithuanian culture? What defines its Baltic dimension? To what extent is it Central or Eastern European, and to what extent Scandinavian? Why is Lithuanian culture so democratic? Where do the vitality, vigour and ecological sensitivity of the Lithuanians spring from? These are some of the questions posed by the 40th edition of *Herito*.

Rather than rehashing stereotypes that are deeply entrenched in Poland – about the pagan Lithuanian forest or the tropes of Mickiewicz and Miłosz – the authors look at Lithuania from an atypical angle – the sea. Thus, they chiefly write about the Curonian Spit, Palanga, Nida and Klaipeda. Reaching Vilnius, they propose wandering off the beaten path – in a search for sights that are less familiar than the tract around the Gate of Dawn, choosing Johann Christoph Glaubitz, Wawrzyniec Gucewicz and Mikalojus Vorobjovas as their guides.

Certain outstanding Lithuanian intellectuals should also be counted as guides: Leonidas Donskis, who looks at Klaipėda in a similar manner to how Mann portrayed Lübeck, and Mindaugas Kvietkauskas – a former minister of culture, who outlines the specifics of Lithuanian culture in an in-depth interview, highlighting places of Lithuanian memory and oblivion, neighbourly ties, while also interpreting anew the Baroque ensemble of Vilnius, a city of perpetual movement.

In addition, Nikodem Szczygłowski investigates the identity of contemporary Lithuania; Małgorzata Omilanowska, Bartosz Sadulski and Nijolė Strakauskaitė discover the Lithuanian Baltic; Piotr Paziński recalls the heritage of the Litvaks – Lithuanian Jews; Małgorzata Kasner, Adam Mazur and Dariusz Kacprzak write respectively about Vilnius architecture, Lithuanian photography and painting; Maciej Topolski and Wojciech Stanisławski reflect on Lithuanian literature; and Dalia Staponkutė looks at her homeland from the removed perspective of the Mediterranean, asking where and why she feels “at home”.

The issue also contains the first Polish translation of Thomas Mann’s essay “Mein Sommerhaus”, in which the author reflects on his titular summer house on the Curonian Spit.

Besides the main Lithuanian subjects, the edition also includes an interview with Balázs Ablonczy, a historian who manages the research project Trianon 100, marking the centenary of the Treaty of Trianon. There is also an essay by Miłosz Waligórski on an imaginary literary journey by balloon from Nowy Sad to Tallinn.





Maciej Czerwiński

Chorwacja. Dzieje, kultura, idee

[Croatia: history, culture, ideas]

Polish edition, 712 pages, size 17.5 × 21 cm, hardback,
ISBN 978-83-66419-09-4, graphic design Kuba Sowiński
and Wojciech Kubiena (Biuro Szeryfy)

This is the first synthesis of Croatia's history and culture to be written with Polish readers in mind since the country gained its independence. It tells the story of the Croats, from a journey to the Adriatic to the fulfilment of long-held dreams to create their own state – about “their people on their own ground”.

Contemporary Croatia encompasses historical lands that were part of various political organisms for several centuries. In some regions, life progressed in sync with the advancements of the Renaissance and Baroque eras, while in others, the rhythms of the Medieval age continued for many years. In some, the official language was German, and in others Hungarian, and elsewhere – Italian and Turkish. However, the Croatian language was used concurrently – in one of its variants. Thus, Croatian culture is extraordinarily diverse; it has grown from three civilisational spheres: Mediterranean, Central-European and Balkan. Life in the rich coastal cities of Dalmatia, within city walls that hailed from Antiquity, was in marked contrast to that of the inhabitants of northern Croatia, where a typical Central-European nobleman's culture reigned. The joining of various traditions into one national culture in the 19th century did not remove this diversity. It is permanently inscribed in the cultural landscape and the collective imagination.

This is the sixteenth volume in the “Library of Central Europe” series, edited by Jacek Purchla.

The volume was also published as an e-book.



Larry Wolff

**Wynalezienie Europy Wschodniej. Mapa cywilizacji w dobie Oświecenia
[Inventing Eastern Europe: The Map of Civilisation on the Mind of the
Enlightenment]**

Translation from English Tomasz Bieroń

Polish edition, 748 pages, size 17.5 × 21 cm, hardback, ISBN 978-83-66419-11-7,
graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy)

The division of the continent into Western and Eastern Europe conforms to one of the most commonplace European stereotypes. Here the subject is taken up by Larry Wolff – a professor at New York University, who looks at both sides of this border with a certain detachment.

Wolff strikes at the heart of the matter and asks how and why this myth of an “inferior” Eastern Europe was constructed, why Central Europe is bounced about like a ping-pong ball, and why the line has been shifted with such ease, one which repeatedly separates Civilisation from Barbarity, Culture from Nature, People from Beasts.

Wolff’s book explores how the West European Enlightenment projected an image of Eastern Europe, and the author attempts to go beyond the polar opposites and stereotypes of the region, and instead to examine how they came into being. He looks not so much at Eastern Europe, as at Western European knowledge of the East, and the notion of it being “civilised”, “ordered” and conquered. He studies the writings of philosophers, as well as plays, memoirs, letters and legal codes, yet with a critical and suspicious eye. Key characters are Catherine the Great, Voltaire, Rousseau and Casanova, as well as the first researchers, anthropologists, diplomats and soldiers. However, he also considers more recent figures such as Edward Said, Jacques Derrida and Michel Foucault.

This pattern of thinking about Eastern Europe, which was developed during the Enlightenment, has endured until the present day, impacting not only the cultural imagination, but political and economic activity too, as well as ideological assumptions, demanding that Central Europe constantly reaffirms its

“Europeanness”, and allocating defined roles – according to which, for example, Poland falls into the position of bulwark against Russian influences.

Wolff is conscious that the process that he describes led not only to the conquest of Eastern Europe by Napoleon, but ultimately to Hitler’s expansion in the East, and the enduring policies towards Russia. Therefore, he asks questions about the origins of these issues, but also about how it became such a convenient scheme that is even alive today.

The author does not confine himself to studying document after document – he enters the battlefield and reveals the effects of wars that tore through Europe a hundred years previously and later. Wolff points towards highly tangible political consequences that were rooted in various constructs of “Europe”, results that influenced the greatest conflicts of the 20th century.

This is the first Polish edition of Larry Wolff’s classic book *Eastern Europe: The Map of Civilisation on the Mind of the Enlightenment*.

It is the seventeenth volume in the “Library of Central Europe” series, edited by Jacek Purchla.

The volume was also published as an e-book.

Larry Wolff

Idea Galicji. Historia i fantazja w kulturze politycznej Habsburgów

[The Idea of Galicia: History and Fantasy in Habsburg Political Culture]

Translation from English Tomasz Bieroń

Polish edition, 718 pages, size 17.5 × 21 cm, hardback ISBN 978-83-66419-15-5, graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy)

Galicia, a bogus entity that was invented in 1772 as a consequence of the first partition of Poland, became something definite for 150 years – ultimately widely accepted – only to disappear in 1918, transforming into a phantom. In this engaging study, Larry Wolff examines both the process of “inventing” this land, and also the way in which the ghosts of the kingdom returned to haunt it during the century that followed its “liquidation”. It is an intellectual history of Galicia, and a brilliant study of the intermingling of politics and fantasy.

Wolff does not regurgitate any of the individual national standpoints, rather he looks at Galicia in a way that no one has done before. Events take place in the background, while the foreground is dominated by ideas and programmes, moods and reactions, fierce debates and humble declarations of loyalty. Wolff shows that these factors shaped the flow of events, and not the other way round. He is less interested in how nationalities formed and clashed in the Galician garden, than in how people coped with the roles that they were born into or allocated – emperors and subjects, locals and newcomers, lords and boors. He sees Galicia as a land of contradictions: a golden half century of autonomy and the trauma of the Galician “Slaughter”. Echoing Sacher-Masoch, one could say: pride and prejudice, delight and humiliation.

Wolff describes the Galician world with flair, drawing not only on fiction and history books, but also on journalism, letters and diaries. He also makes use of works of natural history and ethnography, as well as maps and guidebooks. He explores works that have been overlooked or are broadly unknown. He describes and comments upon the great efforts made to integrate a land that had never



been monolithic, to produce a coherent whole from something that had never existed as such, and to make an artificial entity seem natural.

When Maria Teresa wrote a letter to her son immediately after the first partition, she had not yet become accustomed to the new name of the province and preferred to refer to it as “the Carpathians”. It was only at the beginning of the 19th century that Chancellor Metternich hit upon the idea of “creating a true Galician”, so that Galicia functioned better. Wolff describes the successes and failures in “refashioning” Galician Poles, Ruthenians, Jews or Austrian officials as “Galicians”. No less engaging is the section about attempts to demonstrate that this artificial entity was a natural one, and the natural sciences were harnessed so as to achieve this goal. Only they could invalidate the differences and show an organic whole. Although Galicia did not feature on any map until the late 18th century, the first half of the 19th saw the province furnished with its own natural history, authenticated by research. One could say that during the period of autonomy, Galicia was endowed with an autonomous natural kingdom: its own fish, plants, insects... Even a specific type of homo sapiens was sought! And one more paradox: although it was proved anthropometrically that Poles and Ruthenians were similar, and that Jews were clearly distinct, it was this third group that most strongly identified as Galitzianers. Ultimately, in the late 19th century, it proved possible to civilise and systematise Galicia, as visitors could see in person at the Regional Exhibition in Lviv, yet simultaneously, antagonisms grew, Galician poverty revealed itself in vast numbers and emigration to America occurred on a massive scale.

Why, in spite of such immense efforts, was Galicia a land of impossibility? Why did it have to vanish, and yet remain impossible to part with? Why is it stubbornly remembered not only in Poland and Ukraine, but also on other continents? Who was the “phantom Galician” who Izaak Babel saw in 1920? Who is a “Galitzianer” in the year 2020 or 2021? These questions likewise do not remain unanswered in Larry Wolff’s book.

It is the eighteenth volume in the “Library of Central Europe” series, edited by Jacek Purchla.

The volume was also published as an e-book.



Collective Work. Jacek Purchla, Żanna Komar (editors)

Kłopotliwe dziedzictwo? Architektura Trzeciej Rzeszy w Polsce

[Dissonant Heritage? The Architecture of the Third Reich in Poland]

Polish edition, 384 pages, size 19 × 26 cm, hardback,
ISBN 978-83-66419-16-2, graphic design Wojtek Kwiecień-Janikowski

Heritage can be problematic, as best exemplified by the Auschwitz concentration camps and Warsaw's Palace of Culture and Science. In this regard, the greatest problem pertains to the remnants of the Third Reich in our country. The complexity of this issue is demonstrated by the International Cultural Centre's book on the subject, which provides the most thorough and at times astonishing survey to date of such buildings that were "tainted at birth".

The terrain of today's Poland can also be viewed as the zone of a great spatial experiment that was carried out in order to realise the German concept of Lebensraum. The experiment encompassed every architectural scale: from the "model province", through the "ideal German city in the East", to the "ideal village" and the "model apartment for a German family". The architectural policy was not uniform – there are differences between examples in the lands that had belonged to Germany prior to the war, and those that were directly absorbed into the Reich or which became part of the General Government. While Nazi architecture in Gdańsk, Szczecin or Wrocław may come as no surprise, its presence in Ciechanów, Pułtusk or on Wawel Hill may raise eyebrows.

Some of the plans were realised, others remained on the drawing board. Some buildings still bear their troublesome stigma, others have melted into their surroundings. The authors of this book examine the structures' origins, and illuminate their significance: for example, Ordensburg in Złocieniec in West Pomerania was an educational centre where prospective Nazi cadres were trained, and the building bore similarities with a fortress of the Teutonic Knights. Another notable example was Eichenkamp near Gliwice – a model settlement for SA and SS functionaries, which bore a German oak both in its name and elsewhere too. Symbolic violence infused many of these projects. It was only

by persistent Germanisation and the erasure of Polishness that Poznań could be transformed into “a new administrative and cultural centre in the East”, or that Warsaw could be made into “a new German city” or Kraków “restored” to its “ancient Germanness”, thus changing it into the Nuremberg of the East.

Architecture fronted ideology, and ideology fronted crimes. The flipside of what was built for “the master race” was represented by the ghettos and deportations. Wealth was based on slave labour performed by “Untermenschen”. The infrastructure of extermination – death factories and camps providing free labour in accordance with the doctrine of “extermination through labour”, so perfidiously paraphrased on the gateway of Auschwitz.

Coming to terms with dissonant heritage is a challenge. Even if healing has occurred, traces remain of harm, violence and crimes. However, the eighty years that have elapsed since the war have enabled researchers to look upon it “without rage or predilections”. Simultaneously, they pose an important question if we are capable as a society of putting emotions aside and entering into a debate, of moving from controversy to reflection, so as to consider why and on what terms protection can be enforced for such an ominous historical testimony as the heritage of hate that the Nazis left in Poland.

The volume was also published as an e-book.



Plants and Animals: Atlases of Natural History in the Age of Linnaeus

Polish-English edition, 312 pages, size 23.5 × 27.5 cm, hardback with flush cover, ISBN 978-83-66419-14-8, ISBN 978-83-66419-07-0, graphic design Krzysztof Radoszek

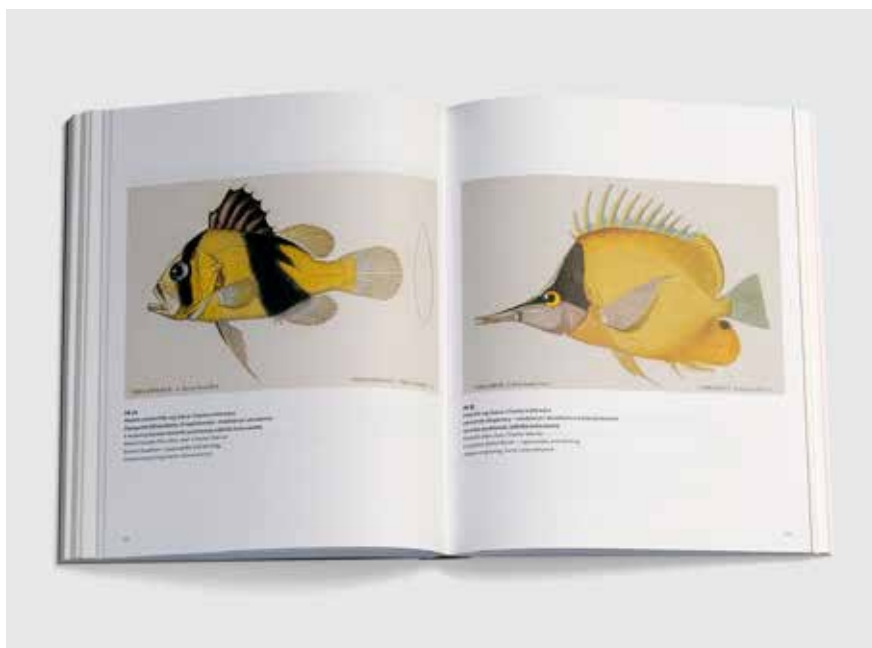
“Art and nature will forever be locked in a struggle with each other until they defeat each other and triumph, drawing the same lines that are conquered and conquer at the same time,” wrote the 18th-century illustrator and indomitable naturalist Maria Sibylla Merian. Can her illustrations of the natural world be treated today as autonomous works of art? How should the features of species

such as the painted lady, the fox moth, lungwort or the palm cockatoo be rendered? Why has art history forgotten about “the Raphael of flowers”?

This large-format book features over 240 pages of colour illustrations from atlases of natural history, the creations of skilled draughtsman and colourists at a time when the modern classification of plants and animals was only just getting underway. Here one can savour reproductions on a one-to-one scale as well as microscopic details of flora and fauna that have been enlarged. Indeed, prior to the invention of photography, such images satisfied people’s hunger for beauty. The prints come from the collections of the Print Room of the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków, and the Library of the Polish Academy of Institute of Systematics and the Evolution of Animals of Polish Academy of Sciences in Kraków.

This largely unknown collection is unique both in terms of its artistic quality, as well as the presence of many publications widely considered as milestones in European natural history, including the most famous and outstanding ornithological and botanical tomes. Illustrations of plants, fruits, vegetables, birds, butterflies, fish, snakes and insects are arranged in four concise sections, in keeping with conventional locations: from native wildlife in *Silvana*, through exotic species in *Transmarina*, to the provocative *Mensa* and the cultural concept of *Hortus*. The most interesting species were furnished with texts illuminating certain botanical or zoological issues, or cultural context. Thus, the narrative crosses borders of time and place, ranging through various library catalogues, delighting not only discerning lovers of old prints, but also those who are simply sensitive to the natural world.

The reproductions in the book were created with great precision, and blemishes and discolorations were retouched, so as to capture the brilliance and uniqueness of the original works. It proved possible to recreate an exceptional colour scheme, thanks to the use of uv inks on the highest quality uncoated paper, with ideal smoothness. The rare binding combines the rawness of thick, ecological card, complete with an embossed title below a many-hued collage, with an understated layout within that does not distract the reader from savouring and contemplating the original images.





Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba

Polish-English edition, 120 pages, size 23.5 × 27.5 cm, hardback with flush cover, ISBN 978-83-66419-12-4, graphic design Weird Gentlemen (Łukasz Podolak, Aleksandra Braska)

The icc's director Agata Wąsowska-Pawlik wrote the following in her introduction to this book: "We often ask ourselves: What is the most important thing in life? Love, goodness, beauty (not only understood in aesthetic terms)? Or is it empathy? This timeless dilemma seems to be resolved when we think about the lives of two artists who are partners in real life – Jadwiga Kaim-Otręba and Ryszard Otręba – a couple united by love and art who seem to be the embodiment of goodness, beauty and empathy".

Printmaking as a Pair presents the works of two outstanding artists, a married couple for over sixty years, united too by a love of prints. Yet it is also a story about student times, family life and work together as told by Jadwiga Kaim-Otręba and Ryszard Otręba, in response to questions from Monika Rydiger.

Jadwiga Kaim-Otręba is an artist who is above all interested in people, and her works carry a sense of acceptance of life in all its colours. Lyricism, femininity, and a sensitive rendering of the prosaic and spiritual spheres of everyday life can all be discerned in her painterly prints. Her art is beautiful, timeless and contemplative.

Ryszard Otręba is an artist who has made an indelible contribution to his profession in the 20th century – the success of Polish printmaking on the international stage would not have been possible without him. He was simultaneously a pioneer in the field of graphic design and the creator of the curriculum of the Department of Visual Communication at Kraków's Academy of Fine Arts. His prints, characterised by geometric, rhythmical planes and lines, are extraordinarily personal works, in spite of their abstraction, and indeed, the artist has said that he found his own equilibrium through them. Ryszard Otręba became a master in the remarkably challenging and rarely used technique of plaster printing, which he perfected in an innovative manner.



Collective Work. Davide Ponzini, Franco Bianchini, Julia Nerantzia Tzortzi, Joanna Sanetra-Szeliga (editors)

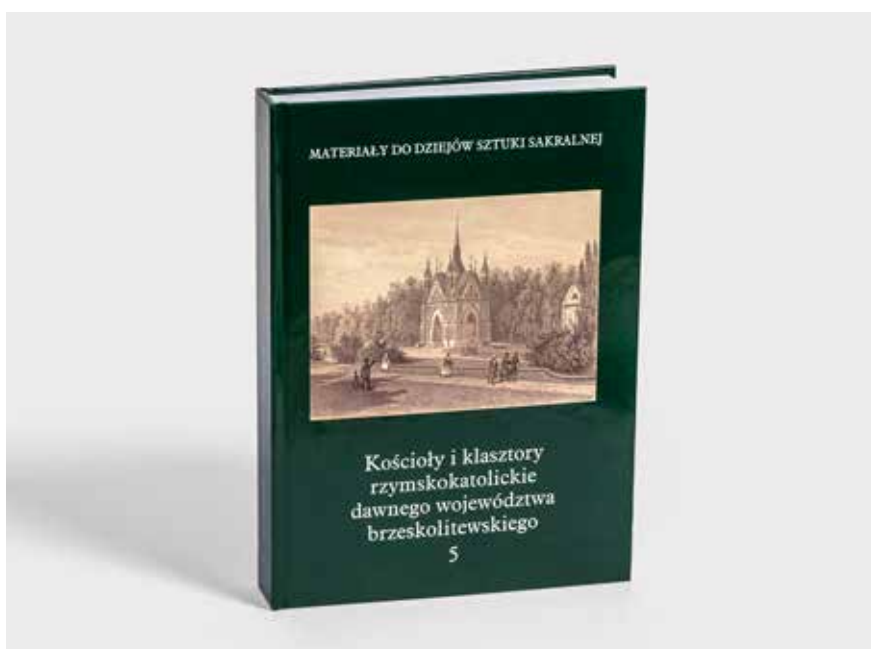
Mega-Events and Heritage: The Experience of Five European Cities

English edition, 366 pages, size 21 × 27.7 cm, e-book,
ISBN 978-83-66419-05-6, graphic design Evantia Dova

In the past, many cities used mega-events strategically in order to spur on development. The creation of new buildings and infrastructure for major events typically occurred beyond a given city's historic urban fabric. Today, the approach is different; organisers of great events increasingly choose to make use of existing buildings and spaces, often historic ones. This change of paradigm presents both an opportunity and a danger to historic European cities that boast an abundance of heritage. The book discussed here examines the relationships between the planning and realisation of mega-events and cultural heritage through five case studies: Genoa as European Capital of Culture in 2004, Expo 2015 in Milan, Wrocław as European Capital of Culture in 2017, Hull as UK City of Culture in 2017, and Paphos as European Capital of Culture in 2017. Based on analysis of these cases, the publication aims to initiate further research and public debate on the subject of these emerging opportunities and dangers connected with specific policies and projects for a given place, long-term urban development, cooperation between entities and increasing competency on many levels, and the diversity of social and cultural identities, which support the development of heritage and cities.

The book was subsidised by the Ministry of Culture and National Heritage within the framework of the programme Heritage in Changing Environments: Support for Academic Research on Cultural Heritage.

The publication is accessible without charge on the website <https://mck.krakow.pl/ksiegarnia/mega-events-and-heritage>.



Collective Work. Katarzyna Kolendo-Korczak (editor)

**Kościoły i klasztory rzymskokatolickie dawnego województwa brzeskolitewskiego
[Roman Catholic churches and monasteries in the former Brest Litovsk
voivodeship]**

Part V, volume 5

Polish edition, 470 pages, size 17.5 × 25 cm, ISBN 978-83-66419-13-1 (ICC),
ISBN 978-83-66519-17-6 (Institute of Art of the Polish Academy of Sciences),
graphic design Tomasz Kulawik

The fifth volume of the fifth part of the Materials on the History of Religious Art on the Eastern Territories of the Former Polish-Lithuanian Commonwealth includes monographs on 19 churches and chapels in 17 settlements located in the south-western part of the former Brest Litovsk voivodeship, in the whereabouts of today's Brest (Pol. Brześć) and Kobryn (Pol. Kobryń). Over half of the religious buildings on this terrain were destroyed, and of the small number that did survive only a few remained Roman Catholic. The former Catholic churches in Strawy (Pol. Stawy) and Wistycze (Pol. Wistycze) are now Orthodox ones – they continue to function as houses of worship and owing to this they have retained much of their original architectural form.

These localities currently lie in the Brest Oblad of the Republic of Belarus, in the Brest, Kobryn and Drahichyn districts (Zakozyel and Popina).

During World War II, the churches in Zhabinka (Pol. Żabinka) and Zavośse (Pol. Zaosie) were destroyed. The surviving churches in Antopol, Haradzets (Pol. Horodec), Popina and Dyvin (Pol. Dywin) were converted into public buildings by the Soviet authorities. The churches in Zbiroh (Pol. Zbirohy), Popina and Dyvin fell prey to devastation and were later dismantled; the church in Haradzets was reconstructed and transformed into a school, with the original architectural form entirely lost, while the rebuilt church in Antopol currently serves as a fire station (the only example where the original form is discernible). The surviving churches in Stawy and Wistycze were closed – they currently function as Orthodox churches. Against all the odds, the manor house chapel

in Zakozyel (Pol. Zakoziel) survived. Disused, it fell into ruin but was finally restored last year. The second manor house chapel discussed in this volume – the chapel in Hrushava (Pol. Hruszowa) – was destroyed along with the house and the farm buildings, in all likelihood after the war, when the estate became part of a collective farm. The only Catholic house of worship that endured as such was the church in Kobryn, which was closed by the Soviet authorities in 1962, when certain elements from the interior (sculptures and paintings) were removed to the National Art Museum of Belarus in Minsk. Following the collapse of the Soviet Union, the parishes of Zhabinka and Haradzets were revived, and new churches were built to serve this need.

THE ICC LIBRARY

2020 was a peculiar year for cultural institutions and libraries in Poland. The COVID-19 pandemic altered the way people work, and these organisational changes likewise affected the ICC Library. The official announcement on 16 March that Poland was in “a state of epidemic emergency” made it essential for the ICC Library team to work remotely. When activity was resumed on 16 May 2020, the ICC Library team continued to work partly remotely, yet carried out ongoing tasks in the sphere of acquisition, cataloguing, exchanging new ICC publications with volumes from other institutions, dealing with doubles and attending to requests from both ICC staff and grant recipients in the Thesaurus Poloniae programme, in terms of providing access to the collection, while simultaneously meeting sanitary requirements. The ICC Library Reading Room was temporarily closed. Meanwhile, scan requests concerning selected parts of publications were fulfilled within the framework of inter-library loans, and bibliographical information was provided.

While working remotely, the Library’s main focus was on disseminating academic material. One of the tasks was to provide editorial context and accessibility to the contents of International Cultural Centre publications issued since 1991, in the form of analytical records in the ICC Library catalogue, as a collection named *Bibliografia zawartości publikacji MCK* [Bibliography of the contents of ICC publications]. By 31 December 2020, this comprised 3643 articles. Work on a retrospective catalogue of the contents of ICC publications continues and is nearing completion. Editorial work is simultaneously being carried out with regards to analytical records of the content of new ICC publications.

The realisation of this task means that close to thirty years’ worth of the ICC’s academic output can now be found on the internet and is available to all users. Electronic sources accessible on the ICC Library’s website were likewise updated – a service with internet addresses of domain databases, online journals, digital libraries and virtual reading rooms, all thematically linked with the character of a given collection.

Due to the pandemic, the limited functioning of all institutions both in Poland and abroad had a negative impact on the systematic enlargement of library collections via purchases, interlibrary exchanges and donations. At the close of 2020, the ICC Library’s book collection comprised 42 689 inventoried items. During 2020, 803 new items were inventoried, of which 723 were books and 80 were journals.

In 2020, the ICC Library established cooperation with the following institutions in the sphere of exchanging new publications and doubles: the Slavonic Library in Prague, the Pomeranian Library in Szczecin, the Museum of Photography in Kraków, and the Institute of Political Studies of the Polish Academy of Sciences in Warsaw. The largest numbers of exchanges were with the Slavonic Library in Prague, Kórnik Library, the Scientific Library of the Polish Academy of Learning and the Polish Academy of Sciences, the Pomeranian Library in Szczecin, the Museum of Krakow, the National Museum in Warsaw, the Silesian Museum, the National Museum in Wrocław, the Library of the Royal Castle in Warsaw, the Museum of Photography in Kraków, the Museum of Art in Olomouc, and the Center for Slavic Art Studies in Prague.

The ICC Library also donated superfluous publications to collections of other libraries and institutions, including: the Pomeranian Library, the Jagiellonian Library, the Slavonic Library in Prague, the Center for Slavic Art Studies in Prague, and the Centre for Chinese Language and Culture of the Confucius Institute in Krakow, affiliated to the Jagiellonian University in Kraków.

The ICC Library cooperates with the Union Catalog of Polish Research Library Collections *NUKAT* and actively participates in expanding it. The ICC Library's new acquisitions are processed in the *MARC 21* format and made available to readers in the online catalogue in the *VIRTUA/Chamo* system.

By the close of 2020, the ICC Library team had created 11 280 bibliographic records for books and 123 for journals, 3833 analytical ones, and it also created 20193 authority files of various types.

The ICC Library obtained funding from the Ministry of Science and Higher Education to purchase selected *JSTOR* collections for 2020, while it obtained access as part of the national license to the following full-text databases: Wiley, Science, Infona, Elsevier, Springer, Scopus, Web of Knowledge and Nature.

The library has also been furnished with a new workstation that is designed to meet the requirements of wheelchair users, as well as with computer equipment and a scanner *Plustek OpticBook*.

In 2020, the ICC Library team took part in online meetings and training sessions. These included the meetings of the Kraków Library Network, while training sessions encompassed webinars organised by the *NUKAT* Centre, a presentation of the *Alfios* library system, a lecture titled *Cultural Institutions and Libraries on Changing Social Media Platforms*, the *Cultural Sensitivity Forum*, which was devoted to accessibility of libraries, and a seminar on the *ILUCIDARE* and *HOMEE* projects.

In December 2020, there was a meeting of the ICC Library Advisory Board, which approved a report on the ICC Library's activity from 1 October 2019 to 30 September 2020, and became acquainted with the library's ongoing tasks.

Dorota Witczak

ICC LIBRARY

PATRONS SPONSORS PARTNERS

PROMOTION AND RELATIONS WITH THE MEDIA AND PARTNERS OF ICC

In a year in which the whole world wrestled with the epidemic, the International Cultural Centre chiefly concentrated on modern forms of communication. Regular promotional-communicational activity conducted by the Communication Department, combining elements of public relations strategy and marketing content, created a professional and engaging message. A summary of the entire year reveals almost a thousand items of media material, all with a positive resonance.

The ICC noted a vast rise in interest in its social media platforms (Facebook – 24 000 fans, Instagram – 5835 followers, YouTube – 3240 subscribers, Twitter – 3455 followers), supported by regular updates on the ICC's official website and its weekly newsletter. These channels provided information on an ongoing basis about new arrangements concerning the Centre's operations during this unusual time, while also showcasing the institution's output virtually.

Such a cohesive mode of communication and promotion on every level – ranging from the subjects and contexts of exhibitions, ongoing development of the online educational programme, the design of promotional materials, the establishment of cooperation with influential players on social media – contributed to an increase in the Centre's visibility among culture enthusiasts. These activities resulted in large numbers of participants in events organised at the Centre – 18 000 people visited exhibitions at the ICC, 28 500 took part in meetings at the ICC's main building and online, and the total number of views of all virtual events was over 12 000.

During the spring and autumn breaks connected with the switch to remote working practices, staff members of the Communication Department focused their energies on systematically publicising the ICC's activities, both through tradition outlets and on social media. The educational series *Travel around Central Europe* was promoted intensively, and from mid-May the series *At a Distance* was broadcast on the ICC's Facebook page. Aspects of the history of the Ravens House (the seat of the ICC) were broadcast as a five-part series *The Main Market Square 25: A History of an Address*, in cooperation with Radio Kraków, long-standing media patron of the centre.

On 19th May 2020, the Centre reopened the doors to its gallery, launching the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, which won the prestigious Radio Kraków Brand prize. There were also meetings with members of the press (media hours), organised in accordance with sanitary requirements, drawing large numbers of journalists. During the entire holidays, Radio RMF Classic invited its listeners to enjoy a special programme about the history of the items on show at the exhibition. The promotion of the exhibition was also boosted by a visit by Her Excellency Siti Nugraha Mauludiah, ambassador of the Republic of Indonesia in Warsaw, connected with the Indonesian Week in Kraków, in which the ICC took part.



Rośliny i zwierzęta

Atlasy historii naturalnej w Włocławku
wystawa 19.05–18.10.2020

www.rock.krakow.pl









The department is especially grateful to the ICC's media patrons, which consisted of the following in 2020: *tvP Kultura*, *Gazeta Wyborcza*, *Dziennik Polski*, *SZUM*, *Lynx Magazine*, *Fotopolis.pl*, alongside the established patrons: *tvP3 Kraków*, *Radio Kraków*, *Karnet*, *In Your Pocket*, *Herito* and *AHICE*.

The customary occasion to thank the Centre's friends and partners is the New Year's meeting, which took place on 31 January in 2020. As is the case each year, it brought together representatives of the regional authorities, the town hall, various institutions, the diplomatic corps, as well as figures from the worlds of culture, academia, art and the press, likewise media patrons, sponsors and patrons, thanks to whose good will, help and support the ICC was able to realise its programme on a high artistic and academic level.

The ICC expresses special thanks to the following for their support for the Centre's exhibitions: the Ministry of Culture and Natural Heritage, the Municipality of Kraków and the Foundation for Polish-German Cooperation.

Dorota Korohoda

COMMUNICATION DEPARTMENT

PATRONS, SPONSORS AND PARTNERS OF THE INTERNATIONAL CULTURAL CENTRE

JANUARY–DECEMBER 2020

7th Mikołaj Rej Private School in Kraków
 Adam Mickiewicz Institute
 Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw,
 Białystok branch
 Archive B&M Chochola in Prague
 Austrian Cultural Forum in Warsaw
 Biblioteca Națională a României in Bucharest
 Bratislava City Gallery
 Center for Slavic Art Studies in Prague
 Centre for Polish-Russian Dialogue and Understanding
 Centre of Language and Chinese Culture of the Jagiellonian University's
 Confucius Institute in Kraków
 College of Europe in Natolin
 Confucius Institute in Kraków
 Cracow University of Economics
 Creative Europe
 Culture Zone Wrocław
 Department of Public and Cultural Diplomacy of the Ministry of
 Foreign Affairs
 East of Art Foundation
 Embassy of the Republic of Croatia in Poland
 Embassy of the Republic of Indonesia in Warsaw
 Europa Nostra
 European Heritage Volunteers
 Faculty of Economy and Public Administration of the Cracow University
 of Economics
 Faculty of Graphic Arts at the Academy of Fine Arts in Kraków
 Fondacioni Trashëgimia Kulturore pa Kufij in Kosovo
 Forum of Museum Educators
 Foundation of Economy and Public Administration
 Foundation of the International Cultural Centre
 Foundation of the Reportage Institute
 Gdańsk Shakespeare Theatre
 Gymnázium Olomouc-Hejčín
 Heritage Forum of Central Europe
 Horizon 2020
 IMEC
 Institute for the Danube Region and Central Europe in Vienna

Institute of Art of the Polish Academy of Sciences in Warsaw
 Institute of Political Studies of Polish Academy of Sciences in Warsaw
 Institute of Systematics and Evolution of Animals of the Polish Academy
 of Sciences in Kraków
 International Centre for Dialogue in Krasnogruda
 Jagiellonian Library in Kraków
 Jan Matejko Academy of Fine Arts in Kraków
 Jan Nowak-Jeziorański College of Eastern Europe in Wrocław
 Janus Pannonius Múzeum
 JPI Cultural Heritage (The Joint Programming Initiative on Cultural
 Heritage and Global Change: a new challenge for Europe)
 Katholieke Universiteit Leuven
 KEA European Affairs
 Kórnik Library of the Polish Academy of Sciences in Kraków
 Kraków – UNESCO City of Literature
 Kraków Airport
 Kraków Festival Office
 Latvijas Nacionālā bibliotēka in Riga
 Library of the Institute of Systematics and Evolution of Animals of
 the Polish Academy of Sciences in Kraków
 Library of the Royal Castle in Warsaw
 Los Polacos Foundation
 Ludvig Múzeum in Budapest
 Magyar Fotográfiai Múzeum in Kecskemét
 Małopolska Agency of Regional Development sa
 Małopolska Institute of Culture
 Małopolska School of Public Administration of the Cracow University
 of Economics
 Marshal's Office of the Małopolska Voivodeship
 Migowe Laboratorium Magdalena Sipowicz [Magdalena Sipowicz's sign
 language laboratory]
 Ministry of Culture of the Czech Republic
 Ministry of Culture of the Republic of Croatia
 Ministry of National Defence
 MOCAR Museum of Contemporary Art in Kraków
 Monastery of the Dominican Friars in Kraków
 Municipality of Kraków
 Museu d'Història de Barcelona
 Museum Józef Piłsudski in Sulejów
 Museum of King Jan III's Palace at Wilanów
 Museum of Kraków
 Museum of Photography in Kraków
 Museum of Warsaw
 Muzej suvremene umjetnosti in Zagreb
 National Archives in Kraków
 National Art Museum of Ukraine in Kiev
 National Digital Archives
 National Film Archive – Audiovisual Institute in Warsaw
 National Institute for Museums and Public Collections
 National Institute of Heritage

National Library in Warsaw
 National Museum in Kraków
 National Museum in Szczecin
 National Museum in Warsaw
 National Museum in Wrocław
 National Museum of the Przemyśl Lands in Przemyśl
 Neapolis University Pafos
 Nowa Europa Wschodnia [New Eastern Europe]
 Olomouc Museum of Art
 Open Eyes Economy
 Pécsi Apáczai Csere János Gimnázium
 Pedagogical University in Kraków
 Piekary Gallery in Poznań
 Podlasie SlowFest
 Polish Academy of Arts and Sciences in Kraków
 Polish Academy of Sciences in Kraków
 Polish Consulate in Ostrava
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 Polish Institute in Berlin, Leipzig branch
 Polish Institute in Bucharest
 Polish Institute in Sofia
 Polish Institute in Vilnius
 Polish Ministry of Culture and National Heritage
 Politecnico di Milano
 POLONIKA – The National Institute of Polish Cultural Heritage Abroad
 Pomeranian Library in Szczecin
 PZU Foundation
 RIHA
 Scientific Library of the Polish Academy of Arts and Sciences and the Polish
 Academy of Sciences in Kraków
 Silesia Museum in Katowice
 Škola Pre Mimoriadne Nadané Deti a Gymnázium in Bratislava
 Slavonic Library in Prague
 Slovenská národná galéria in Bratislava
 Society of Friends of Kraków History and Heritage
 Sphinx Restaurants
 Supraśl Academy
 Theatrum Gedanense Foundation
 Tokyo University of Foreign Studies
 Union Catalog of Polish Research Library Collections – NUKAT
 Uniunea Arhitecților din România in Bucharest
 Universidad de Cuenca
 University of Hull
 University of Szczecin
 Univerzitná knižnica in Bratislava
 Vědecká knihovna in Olomouc
 Vienna School of International Studies
 Villa Decius Institute for Culture
 Visegrad Fund
 Voivodeship Public Library in Kraków

Wawel Royal Castle

World Monuments Fund Spain

Wydawnictwo Akademickie Sedno [SEDNO Academic Publishing House]

Zbyněk Baladrán / hunt kastner in Prague

Zentralinstitut für Kunstgeschichte in Munich

Media patrons

Co Jest Grane

Dziennik Polski

Fotopolis.pl

Lynx Magazine

TVP Kultura

SZUM

wyborcza.pl

Editorial supervision

RMF Classic

The ICC's longstanding media patrons

AHICE

Czasdzieci.pl

Głos Seniora

Herito

In Your Pocket

Karnet

#muzealniaki

Radio Kraków Małopolska

TVP 3 Kraków

ANNEX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2020–2022



Andrzej Chwalba – Chairman

Antoni Bartosz

Sabra Daici

Paweł Jaskanis

Csaba Kiss

Waldemar Łazuga

Maria Poprzęcka

Piotr Przybyłowski

Mykola Riabchuk

Rasa Rimickaitė

Andrzej Rottermund

Janusz Sepioł

Urszula Ślęzak

Robert Traba

Magdaléna Vášáryová

STRATEGIC PLANS OF THE INTERNATIONAL CULTURAL CENTRE

2018–2022 (EXCERPT)

The International Culture Centre in Kraków is a national culture institution specialising in the issues concerning the culture and heritage of 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 Prof. Jacek Purchla. The institution which he created, since its very beginning, has been concentrating its research interests on broadly understood cultural heritage and active dialogue between Poland and the world.

VISION, MISSION AND STRATEGIC GOALS

Vision, or what we aim for

Culture as a catalyst of dialogue in Central Europe.

Mission, or what we are

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

Strategic goals

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

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

Agnieszka Antos

TEAM

Research Institute of European Heritage

Prof. Jacek Purchla (Head)

Dr Beata Nykiel (Deputy Head), Dr Katarzyna Jagodzińska (until July), Anna Kępińska, Dr Żanna Komar

The ICC Library: Anna Sołtysiewicz, Magdalena Spyрка, Dorota Witczak

Exhibition Department

Anna Śliwa (Head)

Agnieszka Adamczak, Dorota Kosiec, Angelika Madura, Helena Postawka-Lech (until October), Dr Monika Rydiger, Karolina Wójcik, Natalia Żak

ICC Publishing House

Marzena Daszewska (Head)

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

Educational Department – Academy of Heritage

Dr Michał Wiśniewski (Head)

Agnieszka Mazoń (January–June), Marek Świdrak

Communication Department

Ewa Czarnecka (Head)

Joanna Biegacz (since April), Marcin Dyrz (until September),
Oliwia Kaczmarzewska, Dorota Korohoda, Dr Paulina Małochleb
(since December)

Organizational Bureau

Barbara Bańka (Head)

Anna Jakubiak, Joanna Hojda-Pepaś, Barbara Kołacz, Joanna Malina,
Joanna Podkowa, Andrzej Zabłocki (since March)

Office of Administrative Affairs

Janusz Ogonowski (Head)

Sylvia Żmuda-Żelazny (Deputy Head)

Zbigniew Bednarz, Marek Gabryś, Elżbieta Hajdas, Roman Kawalec,
Daniel Krawczyk, Antoni Michalik, Grażyna Sanak (until December)

Office of Finance and Accountancy

Maria Biel, Ewa Bryła, Marzena Krawczyk, Barbara Sendor

Associates

Andrzej Bałas, Dr Mikołaj Banaszkiewicz, Wojciech Chitra, Monika
Czepielewska-Wóycicka, Anna Depowska, Dorota Grzęsło, Tadeusz
Kita, Łukasz Kozak, Andrzej Kulczycki, Dr Magdalena Łanuszka,
Dominika Markiewicz, Alina Pasiut, Helena Postawka-Lech (until October),
Regina Pytlik, Dr Joanna Sanetra-Szeliga, Anna Sawłowicz, Michał
Szczrybak, Barbara Szyper, Margaryta Vladimirova, Bartosz Wieczorek

Educators

Maria Drabczyk, Emilia Drabik (Kurek), Piotr Husak, Angelika
Jakubas (until March), Małgorzata Jędrzejczyk, Svitlana Kohutnytska,
Karolina Kolenda, Magdalena Kostrubiec, Marcin Krotla, Mykola Kurysh,
Joanna Majewska, Anastasiia Podorozhnia, Anna Sokulska, Jan Strychacz,
Klaudia Szpiega, Michalina Wąsik, Kamil Wilk, Magdalena Worłowska,
Zdzisław Zapał

STATUTE OF THE INTERNATIONAL CULTURAL CENTRE

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

CHAPTER I • GENERAL PROVISIONS

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

CHAPTER II • GOALS AND TASKS

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

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

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

§ 6 The Centre's principal tasks include:

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

CHAPTER III • ADMINISTRATION AND MANAGEMENT

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

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

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

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

CHAPTER IV • THE PROGRAMME COUNCIL

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

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

CHAPTER V • ASSETS AND FINANCES

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

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

CHAPTER VI • FINAL PROVISIONS

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

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With the financial support of



**Ministry of
Culture
and National
Heritage of
the Republic
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ISSN 1230-2597

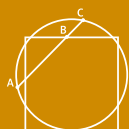


The International Cultural Centre was inaugurated on 29 May 1991 during the Conference on Security and Cooperation in Europe (CSCE) which was being held in Kraków. For the first time after the collapse of the Iron Curtain, representatives of eastern and western countries discussed the matters of culture and heritage. Since its inception, the ICC has had its seat at the Ravens House, a historic building dating back to the Middle Ages in the city's Main Market Square. Its focal location in Kraków, at the very heart of Central Europe, facilitates the ICC's mission to support the cultural integration of Europe and preserve its cultural heritage.

The ICC's mission is to conduct international dialogue and interdisciplinary research in the field of culture and heritage in Europe and the wider world. The guiding idea of the ICC's activity is interdisciplinarity. The ICC is active in a number of fields, combines various points of view and uses the cumulative achievements of diverse disciplines with a view to being able to share knowledge on cultural heritage in its universal dimension, in as broad a manner as possible, and at the same time consistently and objectively.

The ICC is a national cultural institution active in the area of research and development, education and information. The work of the ICC includes:

- international conferences and seminars, attended by representatives of most European countries and many non-European ones
- international educational programmes, which attract participants from most countries in Europe, as well as North and South America, Asia, and Africa
- a grant programme, *Thesaurus Poloniae*
- a post-graduate study course, the Academy of Heritage
- publications in Polish and other languages
- a specialist library numbering more than 35,000 volumes
- research projects in cooperation with Polish and foreign partners
- active membership of international cultural bodies and networks
- exhibitions showcasing major phenomena and issues from the world of art and architecture.



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