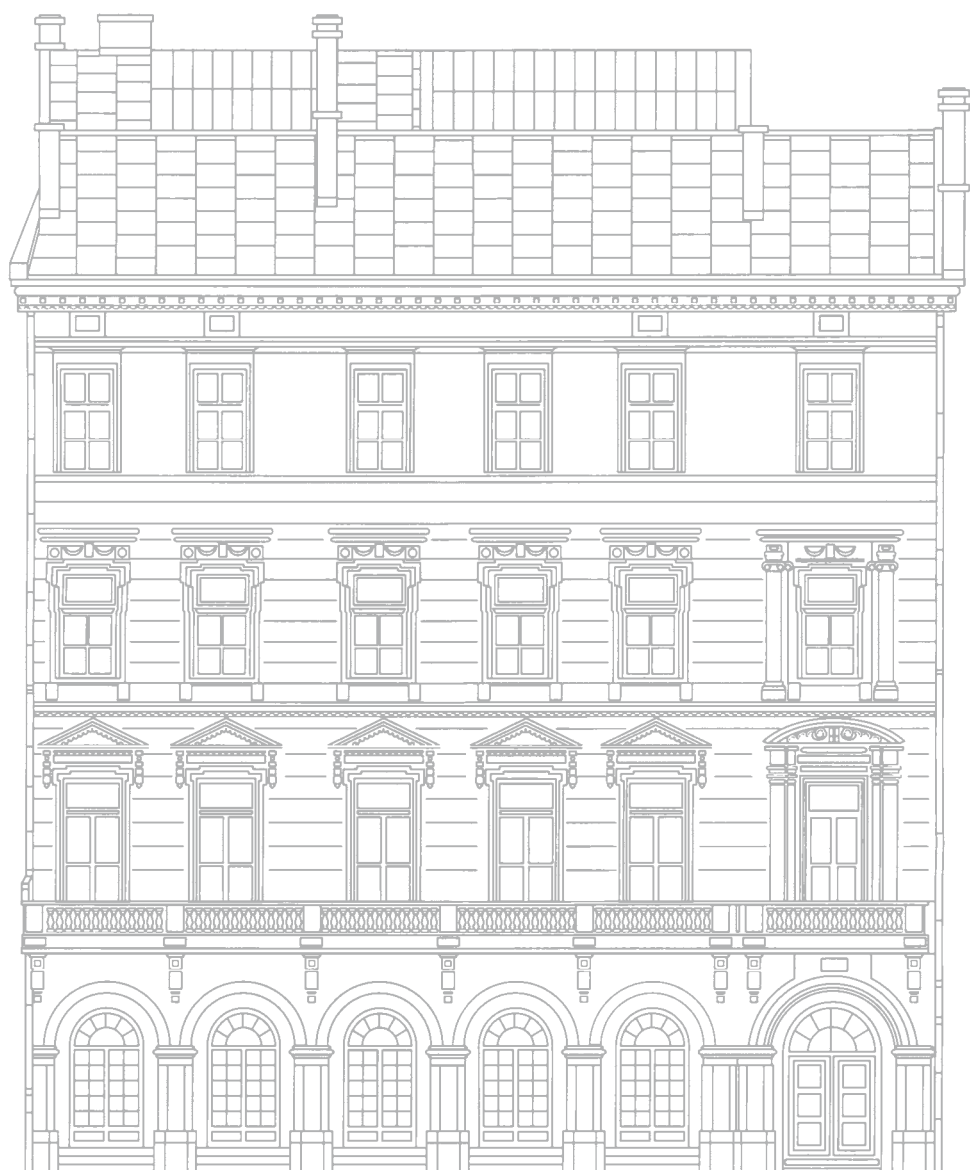


YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

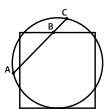
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2021





YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

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2021 (no. 30)



- 7 - The International Cultural Centre in 2021
- 9 - The Year in a Nutshell
- 17 - The 30th Anniversary of the ICC: Jubilee
- 31 - The ICC Is About People. *Agata Wąsowska-Pawlik*
- 33 - A Letter from Our Friends from the "Borderland" Centre.
Krzysztof Czyżewski
- 35 - We Are Making Ground for Trust and Partnership. *Łukasz Galusek*
- 37 - The Józef Dietl Award for Prof. Jacek Purchla. *Jacek Popiel*
- 46 - Our Press Coverage

CALENDAR [JANUARY-DECEMBER 2021]

CONFERENCES

- 105 - 6th Heritage Forum of Central Europe: Heritage and Development
- 109 - The Cultural Space of Central Europe: Pomerania, Kashubia,
Żuławy
- 114 - Vilim Frančić: A Croatian and Pole in One Person. On the 125th
Anniversary of His Birth

EXHIBITIONS

- 119 - Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba
- 124 - Café "As": The Survival of Simon Wiesenthal
- 127 - More than Bauhaus: German Photography Between the Wars and
Polish Parallels
- 135 - Ukraine: A Different Angle on Neighbourhood
- 145 - Interiors and Forms
- 151 - Dante: A Poster
- 155 - The Armenian Cathedral in Lviv and Its Creators
- 161 - Plants and Animals: Atlases of Natural History in the Age of
Linnaeus
- 169 - Photobloc: Central Europe in Photobooks

EDUCATIONAL PROGRAMMES

- 177 - Academy of Heritage
- 183 - At a Distance
- 189 - To Ukraine in 20 Minutes. Podcasts
- 191 - Educational Programme
- 197 - Education for Heritage

PROJECTS • NETWORKS • PROGRAMMES

- 202 - Thesaurus Poloniae
- 204 - HOMEE
- 206 - ILUCIDARE
- 209 - Polish St Petersburg: Internet Encyclopaedia
- 211 - RIHA Journal

PUBLICATIONS • LIBRARY • READING ROOM

214 – Publications 2021

225 – The ICC Library

227 – Digitised Publications of the ICC in the Virtual Space

PATRONS • SPONSORS • PARTNERS

230 – Promotion and Relations with the Media and Partners of the ICC

240 – Patrons, Sponsors and Partners of the ICC (January–December 2021)

ANNEXE

246 – Programme Council of the International Cultural Centre

247 – Strategic Plans of the International Cultural Centre 2018–2022

249 – Organisational Structure of the International Cultural Centre

251 – Statute of the International Cultural Centre

THE INTERNATIONAL CULTURAL CENTRE IN 2021

Together with the team of the International Cultural Centre, it is my great pleasure to present you with the report of the ICC's activities in 2021. Thirty years have passed since the establishment of our institution on 29 May 1991 in the State Rooms of the Wawel Castle during the summit of the Conference on Security and Co-operation in Europe (CSCE), dedicated to cultural heritage. As the year 2021 commenced, we already had some experience of life and work during the pandemic. That lesson helped us to fortify ourselves for another period of operation in the state of uncertainty; as a result, our planned projects, and especially our anniversary celebrations, were successfully carried out within pandemic restrictions, which is evidenced in numerous photographs.

From today's perspective, as the war in Ukraine continues, our key project in 2021 was the exhibition *Ukraine: A Different Angle on Neighbourhood*, launched in cooperation with the National Art Museum of Ukraine in Kyiv. The exhibition presented a visual self-portrait of the Ukrainians and offered a view of the visual imaginarium defining Ukrainian identity, collecting both older and contemporary works. Additional value of the exhibition lied in its exploration of the current cultural context of Polish–Ukrainian relations. In the year of the ICC's thirtieth anniversary, it was important for us to celebrate also the thirtieth anniversary of independence of our eastern neighbour.

These were not the only thirtieth anniversaries in 2021. Another one was the thirtieth anniversary of the Visegrád Group, whose cultural territory often outlines the field of our interests and activities. This is reflected, for instance, in the biannual Heritage Forums of Central Europe. The 6th Heritage Forum was dedicated to Heritage and Development; for the first time in the Forum's history all discussions were held online. As far as the scientific content and participation rates are concerned, the Forum was an unquestioned success; nevertheless, all participants missed the unique kind of forum which emerges when everyone has the opportunity to continue discussions in a more informal setting during the breaks.

Another focus of our activities in 2021 was Lithuania. In late 2020, a Lithuanian issue of *Herito* was published. In June 2021 the ICC participated in the International Forum of Culture and Poetry in Krasnogruda, commemorating, among others, the thirtieth (!) anniversary of the establishment of the "Borderland – of Arts, Cultures, and Nations" Centre in Sejny. The event involved a meeting between the Ministers of Culture of Poland and Lithuania. In late July the National Gallery of Art in Vilnius presented the Lithuanian edition of the exhibition *Photobloc: Central Europe in Photobooks*. The key event was the presidential visit to the ICC of the Polish President Andrzej Duda and the President of Lithuania Gitanas Nausėda, which we interpreted as a token of appreciation of our longstanding involvement in the fostering of friendly relations between our two countries.

The celebrations of the anniversary of the establishment of the ICC had to be adjusted in compliance with the pandemic regulations. We rejoiced in the opening to the public of the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*. We also invited our Friends and Partners to celebrate with us a “very long anniversary” – for two days we were meeting, under sanitary regime, in a room with a view of the Wawel Castle and Babia Mountain, to talk and spend some time with people who are important to us. The celebrations culminated in a wonderful concert by the Sejny Theatre Klezmer Orchestra, transmitted from the White Synagogue in Sejny for us and online audiences. I would like to use this opportunity to express my gratitude to our friends from the Borderland Centre for this magnificent musical bridge.

Anniversaries usually inspire us to look back and reflect on our achievements. My intention is merely to express that the programme direction outlined for the ICC remains just as topical and vital as it was thirty years ago. The reflection on the importance of cultural heritage in the lives of nations and societies, the necessity to combat stereotypes and prejudice through propagating knowledge, commitment to broadening our horizons, fostering dialogue and partnerships, as well as simple curiosity and openness to the world in general, and Central Europe in particular – these are the values which, I hope, will continue to guide us all in the next thirty years.

Agata Wąsowska-Pawlik

DIRECTOR OF THE INTERNATIONAL CULTURAL CENTRE

YEAR IN A NUTSHELL

The year 2021 was special for the International Cultural Centre, which celebrated the 30th anniversary of its foundation. Our institution came into existence three decades ago, on 29 May 1991, during the Conference on Security and Co-operation in Europe in the Wawel Castle. Ever since that day, we have been committed to educating the world about Poland and Central Europe, representing our country in various international bodies and holding dialogue with neighbouring countries.

Beyond any doubt, the year 2021 in the ICC can be described as the year of exhibitions, with four new exhibitions displayed in the Ravens House. Moreover, the vastly popular exhibition from the previous year, *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, had its second run at the Museum of King Jan III's Palace at Wilanów. Similarly, the exhibition *Photobloc: Central Europe in Photobooks* displayed in the ICC in 2019 was presented in the National Art Gallery in Vilnius. The National Museum in Kielce and the History Museum in Skierniewice showed the exhibition *The Armenian Cathedral in Lviv and Its Creators*. The ICC's carefully curated programme as well as its events organised both in Poland and abroad attracted large numbers of visitors.



Our visitors —

19 531 event participants in the ICC building and online

29 410 event participants in other venues

28 510 Facebook followers

3135 students participating in *Use Heritage!* online classes

over 90 000 users of the www.mck.krakow.pl website



Our special guests —

The ICC has been actively contributing to public and cultural diplomacy for many years; on 11 July 2021, our institution hosted the meeting between President of Poland Andrzej Duda and President of Lithuania Gitanas Nausėda dedicated to Polish–Lithuanian cultural cooperation.



From right: director Agata Wąsowska-Pawlik, President Andrzej Duda and President Gitanas Nausėda, director Łukasz Galusek



From left: President Gitanas Nausėda and President Andrzej Duda during the press conference

Among other notable guests of the ICC were: HE Orsolya Zsuzsanna Kovács, Ambassador of Hungary (4 February) and HE Arndt Freytag von Loringhoven, Ambassador of the Federal Republic of Germany (29 October).



From left: the First Ladies Agata Kornhauser-Duda and Diana Nausėdienė visiting the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*, accompanied by Rasa Rimickaitė, director Łukasz Galusek and Natalia Żak, curator of the exhibition

We were delighted to receive several distinctions and awards —

Łukasz Galusek, ICC Deputy Director for Programme Policy, was also appointed by President Andrzej Duda to the Presidential Council for Foreign Affairs, a body of experts from key institutions involved in Polish foreign affairs (15 April).



President Andrzej Duda and director Łukasz Galusek

Director Agata Wąsowska-Pawlik and director Łukasz Galusek received appointments to the Civic Committee for the Restoration of Kraków Heritage (skozk) from President Andrzej Duda (10 March).



President Andrzej Duda presenting the official appointment acts to the icc directors



Prof. Jacek Purchla, the founder and long-time director of the ICC, as well as important contributor to the creation of the local authorities after political transformation, received the Józef Dietl Award for dedicated service to Kraków and Małopolska, and distinguished patriotic and civic attitudes (27 May).



Prof. Jacek Purchla with the Józef Dietl Award

Two of the books published by the ICC received distinctions. The Polish edition of Prof. Larry Wolff's *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment* (translated by Tomasz Bieroń) won the title of the Wise Book of the Year awarded by the Jagiellonian University and *The Idea of*



Galicia: History and Fantasy in Habsburg Political Culture by the same author won special distinction for the publisher and the translator Tomasz Bieroń in the 26th edition of Prof. Jerzy Skowronek Prize awarded by the editors of *Magazyn Literacki KSIĄŻKI* [BOOKS literary magazine].



Moreover, the ICC was presented with the Radio Kraków Brand prize for the exhibition *Ukraine: A Different Angle on Neighbourhood*. The jury appreciated the importance of this project, representing a visual self-portrait of our Ukrainian neighbours as well as the cultural context of Polish–Ukrainian bilateral relations.



The ICC won the 2021 Sunflowers vote for the best educational workshop for children in the *Nature* category for the online art workshop accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*.



We were also among the prize winners in the 3rd edition of the Family Friendly Venue poll, promoting solutions responding to the needs of Kraków’s families with children of various ages. The icc was praised for its offer of cultural and leisure activities.



The coordinator of the icc educational programme Angelika Radoń with the Family Friendly Venue certificate

THE 30TH ANNIVERSARY OF THE ICC JUBILEE

29-30 MAY

The jubilee weekend on 29 and 30 May presented the opportunity not only to meet our dear friends and visitors in person, in our building in the Main Market Square, but also to connect with all those who wanted to celebrate with us online.

The main celebratory event was the concert *Music Bridge: Klezmer Orchestra of the Sejny Theatre for the Anniversary of the ICC* performed by the artists from the “Borderland – of Arts, Cultures, and Nations” Centre in Sejny, which is also celebrating its 30th anniversary this year. The performance was streamed live



**Muzyczny most
Orkiestra Klezmerska
Teatru Sejneńskiego
na 30. urodziny
Międzynarodowego
Centrum Kultury**

29 maja 2021, godz. 19.00

30
LAT
MCK

Na żywo w Play Kraków
www.playkrakow.com

Wydarzenie bezpłatne



30
LAT
MCK
ICC

Muzyczny most. Orkiestra Klezmerska Teatru Sejneńskiego na urodziny MCK

on the Play Kraków platform as well as the icc Facebook page. On both days of the jubilee weekend we welcomed visitors on a guided tour of the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*, and the Ravens Hall was transformed into an impromptu bookshop, selling books published by the icc and exhibition posters. We also held art workshops for children in our medieval cellars, observing all pandemic precautions.

Ewa Czarnecka

ORGANISATIONAL BUREAU



Prof. Romuald Loegler and director Agata Wąsowska-Pawlik



From left: Robert Piaskowski, directors Agata Wąsowska-Pawlik and Łukasz Galusek, Miray Hasaltun-Wosiński, Prof. Jacek Purchla, Michał Wosiński



Directors Agata Wąsowska-Pawlik and Łukasz Galusek with guests: Philipp Charwath (left) and Dr Antoni Bartosz



Barbara Bańka and Prof. Jacek Purchla: part of the icc from day one



From left: Dr Anna Król; Bogna Dziechciaruk-Maj, director of Manggha Museum of Japanese Art and Technology; Katarzyna Nowak and director Agata Wąsowska-Pawlik



Bishop Waldemar Pytel and Prof. Jacek Purchla



From left: Marek and Bożena Sosenko, director Agata Wąsowska-Pawlik, Prof. Ryszard Otręba and Jadwiga Kaim-Otręba



From left: director Agata Wąsowska-Pawlik, Zuzanna Przytkowska and Olga Wołosiewicz from Ministry of Culture and National Heritage of the Republic of Poland, director Łukasz Galusek



From left: Sławomir Pietrzyk, Deputy Chairperson of the Kraków City Council; Prof. Stanisław Mazur, the Rector of the Cracow University of Economics; and director Łukasz Galusek



Director of the ICC with Anne Schmidt-Riou, Consul General of France in Kraków



Director Agata Wąsowska-Pawlik and Dr Marta Raczek-Karcz with husband



Janina Górka-Czarnecka and Andrzej Kurz, in the middle director Agata Wąsowska-Pawlik



From right: director Piotr Bąk, Ziyad Raoof, Prof. Romuald Loegler, director Agata Wąsowska-Pawlik, Prof. Romuald Loegler' wife and director Łukasz Galusek



Olive tree, gift from Bishop Waldemar Pytel for icc



Facing forward, from left: Natalia Zarzecka, Prof. Jacek Purchla, Dr Edyta Gawron, director Agata Wąsowska- Pawlik, and director Łukasz Galusek



Director Agata Wąsowska-Pawlik with Prof. Andrzej Betlej (right) and director Łukasz Galusek (left)



Directors Agata Wąsowska- Pawlik and Dr Agnieszka Fluda-Krokos with Krzysztof Radoszek and director Łukasz Galusek



From left: Iwona and Adam Reichardt, director Łukasz Galusek and Dr Tibor Gerencsér, Consul General of Hungary in Kraków, and his wife



Director Agata Wąsowska-Pawlik, director Łukasz Galusek with Prof. Władysław Pluta and his wife



Director Agata Wąsowska-Pawlik, Prof. Jacek-Purchla, Prof. Piotr Jedynak, Janusz Makuch



Directors of ICC and director of the Museum of Photography in Kraków Marek Świca and his wife





From left: Prof. Jacek Purchla, Bishop Waldemar Pytel, director Łukasz Galusek, Dr Tomáš Kašaj



Director Agata Wąsowska-Pawlik and Piotr Krasnowolski



Poster designed for the anniversary by Matylda Awdziejczyk

AGATA WĄSOWSKA-PAWLIK

THE INTERNATIONAL CULTURAL CENTRE IS ABOUT PEOPLE

The speech celebrating the 30th anniversary of the International Cultural Centre, preceding the concert *Music Bridge: Klezmer Orchestra of the Sejny Theatre for the Anniversary of the ICC*

Ladies and Gentlemen,

the International Cultural Centre in Kraków is celebrating its 30th anniversary. On this memorable occasion we would like to express our delight in your company today and ask you to join us on a musical journey.

The International Cultural Centre came into existence in the aftermath of the political transformation in Poland and Europe that took place in the 1980s and 1990s, thanks to unprecedented cooperation between local administration and the Polish government. From the outset our goal has been to tell stories about Central Europe through its amazing heritage, tuning in to its languages, attitudes and narrations, and trying to comprehend them. It all stems from our belief that the position of a country is built through cooperation and partnerships. These thirty years of our activity resulted in numerous exhibitions, conferences, books and educational programmes implemented both in Kraków and other Central European destinations. The present anniversary is an occasion to express our sincere thanks to all those who enabled these projects to come into fruition. After all, any organisation relies on its people.

The ICC owes its beginnings to many wonderful people, such as Tadeusz Mazowiecki, Izabella Cywińska, Krzysztof Skubiszewski and Jacek Woźniakowski. We have welcomed numerous intellectuals, artists, renowned dissidents and politicians, not to mention royalty. So many incredible people whose support and friendship we cherish.

I would like to extend my thanks to the members of the ICC Programme Council, led by Prof. Andrzej Rottermund and Prof. Andrzej Chwalba, for their substantive guidance. Owing to this amazing group, we continue to broaden our horizons and together we work on deciphering Central European worlds.

Thanks to our friends and partners from many countries – both individuals and institutions – we are able to open our windows wide and watch Central Europe, reaching as far as Olomouc, Košice, Skopje, Zagreb, Budapest, Bratislava, Kaunas and Vilnius, Kiev, Pécs, Bonn, Vienna and Prague.

I would like to thank our numerous readers and visitors, viewing our exhibitions, reading our books and *Herito*. Your continued interest has given us the sense of satisfaction and purpose in our diligent work.

I am grateful to the whole ICC team, all former and present employees and collaborators for sharing your talents and dedicating your efforts to our institution.

We are a national cultural institution, which is both a privilege and commitment. We are doing our best to raise to the occasion; at the same time, I would like to express our gratitude to the Ministry of Culture, National Heritage and Sport for its continued support.

I extend my thanks to our city of Kraków, the most gorgeous frame for activity. Thanks to the Municipality of Kraków we received our headquarters, the Ravens House, in which we carry on our dialogue with our neighbours and continue to learn about Central Europe, whose political borders have been shifting more often than cultural ones. These are the words of Prof. Jacek Purchla, the founder and long-time director of the ICC, which mark our path for us. Professor Purchla taught us the crucial values: respect for knowledge, humility in the face of not-yet-understood views and choices, unquenchable thirst for truth and the basic procedure: learn, understand, use for future benefit.

And as for the last thirty years we have been keenly listening to the polyphony of Central European voices, we are now throwing a bridge from Kraków to Sejny, to the White Synagogue, where the magnificent Klezmer Orchestra of the Sejny Theatre is ready to play for us. They are our friends from the “Borderland” Centre, which also celebrates its 30th anniversary this year. Let me express our deepest thanks and best wishes on this joyous occasion. I could not be more delighted to be celebrating with you and your borderland music. The ICC, the “Borderland” Centre – these are our little hubs where we draw our strength from culture and find joy in music.

KRZYSZTOF CZYŻEWSKI

A LETTER FROM OUR FRIENDS FROM THE “BORDERLAND” CENTRE

The speech of Krzysztof Czyżewski, the director of the “Borderland – of Arts, Cultures, and Nations” Centre in Sejny, commemorating the 30th anniversary of the ICC, delivered before the concert *Music Bridge: Klezmer Orchestra of the Sejny Theatre for the Anniversary of the ICC*

It is my honour to welcome director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek and Prof. Jacek Purchla, the long-time director of the International Cultural Centre, with whom we first began fulfilling our dreams of creating institutions dedicated to Central European heritage. I welcome the whole ICC team. Welcome to the White Synagogue in Sejny, to the “Borderland – of Arts, Cultures, and Nations”, to the headquarters of the International Dialogue Centre in Krasnogruda.

This bridge between Kraków and Sejny is an important symbol for us, since it refers to our long-standing partnership and “Central European brotherhood,” as it is known in Hutsulshchyna, in the language of Stanisław Vincenz. We created our institutions in the wind of political change after 1989. We felt we were building a new Poland and it was our mission to move forward, to open new horizons. Simultaneously, we recognised our position as that of rootedness, the challenge of rootedness in this particular part of Europe from which the totalitarian regimes wanted to uproot us. This is, to a certain extent, a paradox, albeit I think that this experience is common to all of us. Both in Kraków and Sejny, we understood that in order to move forward, we needed to look back – to our heritage, cultural memory and tradition; otherwise we would not be able to reclaim the past that was continuously being taken from us for so many generations, for so many centuries. We are dwelling in places that we mostly fled, or from which we were banished, expelled, disinherited, forgotten. It was our first step in the liberated Poland in this new communal spirit: a gesture of regrowing our roots, remembering, rediscovering the art of memory which we needed to learn anew. It was a necessary step without which the horizons of our future seemed far too distant.

We also shared a certain Central European spirit, now perhaps less palpable than it used to be in those days. Back then, it was a tale, a narrative that was antinationalist, anti-communist and broader-than-European – by this, I mean transgressing European universals, escaping our borderlands, our small homelands, our Galician metropolises to discover great metropolises of the West: Brussels, Paris and Strasbourg. As Central Europeans, we felt that we should engage in our European labours starting from our own backyard – our Galicia, Bukovina, Chernivtsi, Vilnius; begin by rebuilding the bridges burnt by history, conflicts and oblivion. To this day, we remain faithful to this

Central European spirit and we constantly engage in reinterpreting it – suffice it to mention the wonderful series of books published by the ICC under the label “the Central European Library”. In Kraków, you have found an ever-present creative potential which corresponds with the current times and challenges. With this in mind, I am sending you greetings from Sejny in a truly Central European spirit; I remain ever grateful to you for your commitment to this tradition and its constant innovative reinterpretation.

This is precisely the secret of your – and our – labours: all the things that kept us rooted and made us European, all the people and institutions whose work responds to the crucial challenges of the present era – not only in Central Europe but also in the West and on the global level. Finding ourselves in our places, we realised our embeddedness in those small centres of the world, which offer important answers to global problems as well as propose new, innovative forms of expression in art, culture, education and philosophy. For this reason, sending you greetings from the other end of the bridge linking Kraków and Sejny, I wish you fortitude to carry on with the same courage of ideas, courage of utopia, of transforming the impossible into the possible – or at least approaching its shores. I wish you strength to continue the work of your institution, which seems especially important today. Maintaining continuity over the span of thirty years in this fragmented, ever-changing world is a unique capital that should never be squandered.

I wish you the power of imagination for new explorations, creating new partnerships and transferring the language of the Central European myth into the living, current language of modernity as well as the language of young people, who play such a crucial role in our work. May this concert of the Klezmer Orchestra of the Sejny Theatre, which we are about to hear, serve as a challenge and testimony to the fact that tradition, memory and things seemingly destined for death and oblivion, for being uprooted, can still find their living, creative and original expression. May it remind us that it is possible to connect these things and to build bridges such as the one you will hear in this orchestra’s music.

With brotherly greetings from the whole team of the “Borderlands” – we wish you all the best!

ŁUKASZ GALUSEK

WE ARE MAKING GROUND FOR TRUST AND PARTNERSHIP

A speech on the occasion of his appointment to the Presidential Council for Foreign Affairs by President Andrzej Duda

Dear Mr President, Minister, Ladies and Gentlemen,

the International Cultural Centre, which I have the honour of representing, brings to the Presidential Council its thirty years' experience in the field of cultural diplomacy as well as representing our country in international bodies such as UNESCO, Council of Europe or the Visegrád Group.

Hundreds of research, educational, exhibition and publishing projects constitute the ICC's contribution to strengthening the role of Poland as an important player in cultural and intellectual partnerships, especially in our part of the continent, as well as promoting its active participation in the international debate on culture and heritage.

I believe the ICC's and my role in the Council lies in the sphere of cultural and public diplomacy, which remains our strong suit, and which significantly contributes to successful foreign policy and broadens our sphere of influence. But most importantly, it can forge bonds which are immune to temporary shifts in politics and economy. It remains an effective tool of soft power.

Our special interest is linked with Central Europe with its elaborate culture and complicated history, especially in the 20th century, as well as the concept of heritage, which we examine from multiple perspectives. These two things remain crucial to us: Central Europe viewed as a whole and as a community, and the shared heritage of our close and more distant neighbours – after all, the understanding of complex relationships rooted in the past is a prerequisite for successful foreign policies.

As a token of appreciation for our international competence, Prof. Jacek Purchla, the founder and long-time director of the ICC, was asked to chair the 41st UNESCO World Heritage Committee session in Kraków in 2017. Our main focus is on long-time endeavours; for instance, for the last fifteen years we have been engaged in the activity of the V4 Cultural Heritage Experts' Working Group.

At the same time, we do our best to narrate Poland and Central Europe to the world – for instance, for the past fifteen years we have been pursuing active partnership with the Tokyo University of Foreign Studies, the key Japanese institution educating future diplomats; for the past twelve years we have run the Thesaurus Poloniae scholarship programme addressed to researchers from all over the world – we have so far hosted over 120 scholars.

The main principle of the ICC is acting in synergy with those formats of foreign affairs that are currently central to Polish diplomacy. For example, in 2017

our long-standing partnership with Croatia led to the opening of the first – and the only so far – exhibition dedicated to Ivan Meštrović, the greatest Croatian artist of the 20th century and the author of the design of a grand monument to Marshal Józef Piłsudski in Warsaw. (Sadly, the monument was never erected due to the outbreak of World War II). Two years later, in 2019, during the summit between European Union and Western Balkans in Poznań, we mounted an exhibition focused on Skopje and 20th-century Macedonia, rediscovering the outstanding contribution to rebuilding the city made by Polish architects, urban planners and artists after the massive earthquake in 1963. In autumn 2021, to commemorate the 30th anniversary of Ukrainian independence, the ICC Gallery will present a Ukrainian self-portrait, spanning the period from the 18th century till the current times and based on artworks from the most important collection of Ukrainian art – the National Art Museum of Ukraine in Kyiv. I am citing these examples to explain how the ICC's activities lay the foundations for other ways of international cooperation and contribute towards the enhancement of Poland's international image.

As a Kraków-based institution, we perceive ourselves as Poland's window onto the centre of Europe. This geographical location is paired with something far more important: our genuine faith in the importance of long-term efforts towards developing Central European community. Such community should be both voluntary and based on partnership and shared goals. Poland may perform the key role in this process and we regularly receive tokens of appreciation from our Central European neighbours: Lithuania and Ukraine, as well as from Slovenia, North Macedonia and Romania. Despite the lack of tangible infrastructure, such as roads, we managed to build a solid, real network of bonds and trust based on soft power. Such potential should not go to waste.

Warsaw, 18 March 2021

JACEK POPIEL

JÓZEF DIETL AWARD FOR PROF. JACEK PURCHLA

Laudatory speech on presenting the Józef Dietl Award to Prof. Jacek Purchla for outstanding work for the common good of Kraków and Małopolska presented by the Jagiellonian University Rector Professor Jacek Popiel

Ladies and Gentlemen,

Prof. Purchla has vastly contributed towards the present functioning of local authorities, especially in Kraków. From today's perspective, it is hard to imagine a more heroic period in the history of Polish local authorities than the early 1990s. In those days here in Kraków, we were immensely lucky to have someone like Jacek Purchla – someone who, while pursuing scholarly work on urban environments, was still able to view the city as an artwork and a space for continuous creation of art. Jerzy Stępień, one of the authors of the local government reform, thus remembers that period and Prof. Purchla: “On this occasion, I invited a wonderful man. [...] Having spoken to him, I knew beyond all doubt that I'd just met a first-rate professional.” And not only that: this professional was able to combine his knowledge of art history and economy with capacity for offering practical solutions.

May I remind you that the first Mayor of Kraków in the reformed city government, elected by the Kraków City Council following the local elections in June 1990 upon the recommendation of the Kraków Civic Committee, was Prof. Jacek Woźniakowski. He assumed office with a clear vision of Kraków as the future bridge between Eastern and Western Europe. Practically, however, this vision was implemented by Dr Jacek Purchla, serving as Deputy Mayor. This was due to the fact that Woźniakowski's proposed plans did not gain approval by the City Council. The Mayor resigned in January 1991, after six months in office.

With the Mayor and most of the Council stepping down, Jacek Purchla shouldered nearly all the responsibilities himself. At that time, he went by the nickname “Four-headed Mayor”. Yet although everyone expected him to become the new mayor, and despite having the support of the City Council, he refused to run for office. In interviews he explained: “Serving as mayor in a large city like Kraków is highly political. [...] The office should go to a prominent politician representing the dominant political faction in the Council. I am no such person, nor do I intend to be for the time being.”

Luckily, Purchla did not allow himself to be drawn into politics in the following years. Despite the prospect of almost certain election as mayor in 1991, he kept his promise and stepped down following the resignation of Jacek Woźniakowski. It clearly showed that he viewed his role as Deputy Mayor in charge of culture, heritage protection, science and foreign relations not as

a political career but as public service. Loyal to the team of Jacek Woźniakowski, he could not allow himself to be drawn into political schemes aimed against the first mayor in the reformed local government in Kraków.

During his short term of office, he managed to achieve a great deal – both locally and internationally: suffice it to mention his contribution to the opening of Austrian and German consulates, and Kraków's membership in the European Cities League, Europa Nostra and European Heritage Committee in the Council of Europe. He secured funding for an extensive renovation of the Juliusz Słowacki Theatre prior to the CSCE summit. As early as in autumn 1990 he guaranteed the organisation of the European Cultural Month in Kraków. This great festival of culture gained Kraków access – as the first city located east of the Iron Curtain – to the European Capital of Culture network. In June 1992 EU flags fluttered above Kraków's Main Market Square.

At that time Jacek Purchla's declaration: "I would like to offer Kraków my services as a professional, staying away from any political divisions" became the motto of his subsequent fruitful work. This was no empty promise – his unswerving commitment was evident in all his activities as an academic and lecturer, the founder and long-time director of the International Cultural Centre, the chairperson of the 41st session of the World Heritage Committee and the president of the Polish National Commission for UNESCO.

Today's celebrations precede the occasion of the 30th anniversary of the ICC. It has to be expressed that without this institution, created and shaped by Prof. Purchla, today's Kraków would be a different place. For the last thirty years, the International Cultural Centre, focused on broadly defined cultural heritage, has continued its ardent, multi-faceted work, covering socio-cultural activities, sharing information, promoting heritage and pursuing academic research. Engaged in various initiatives aimed at combatting stereotypes and prejudices, the ICC focuses on establishing international partnerships and raising awareness regarding cultural heritage in Polish society, thus creating favourable circumstances for reinterpreting our complex history. It is therefore evident that initiating the ICC, Jacek Purchla subscribed to the way of thinking memorably represented by Józef Dietl, whose name is evoked in this award. [...]

Most honourable laureate of the Józef Dietl Award, my dear Jacek! I thank you for myself and on behalf of all citizens of Kraków, who daily benefit from the fruits of your labours. We are grateful for your dedication to our city, which you continue to grace with your many talents. As the rector of the oldest Polish university, I would also like to express my gratitude for your decades of contribution towards the development of Kraków's academies.



Robert Grosse (1904-1978) 'Die Neudeutsche Kunst', 1930, Öl auf Leinwand, 100 x 150 cm, Sammlung Grosse, Berlin, Deutschland

Nie tylko BAUHAUS
Międzywojenna fotografia niemiecka
i polskie tropy

30
MCP
100



100
BAUHAUS
1919-2019



Ministerstwo Kultury
Krajowa Biblioteka i Archiwum

Nie tylko BAUHAUS
Międzywojenna
fotografia
niemiecka
i polskie tropy



EXHIBITION
do wsi
1 08 2021

More than BAUHAUS
German
photography
between the
wars and
Polish
parallels



100
BAUHAUS
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Krajowa Biblioteka i Archiwum



Zdjęcie: prywatna kolekcja archiwizowane w Państwowym Zakładzie Fotografii w Warszawie, foto: prywatnie ok. 1930-1935

Nie tylko BAUHAUS
Międzywojenna fotografia niemiecka
i polskie tropy



The Berlin School
Photography in the Weimar Republic
1918-1933

3D WOK



The Berlin School
Photography in the Weimar Republic
1918-1933

3D WOK



The Berlin School
Photography in the Weimar Republic
1918-1933

3D WOK



Wystawa

Wzajemne spojrzenia

UKRAINA УКРАЇНА

Інші погляди на взаємини

Виставка



Ukraine
A different angle
on neighbourhood
contemporary

Україна
Взаємні погляди
на взаємини
сучасне мистецтво

17.09.21
16.01.22



UKRAINA
Wzajemne spojrzenia
contemporary

17.09.21
16.01.22



UKRAINA
Wzajemne spojrzenia
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Wystawa

Wzajemne spojrzenia

UKRAINA УКРАЇНА

Інші погляди на взаємину

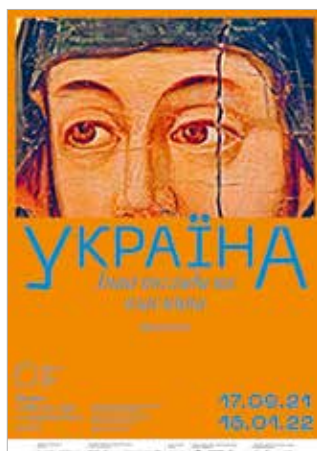
Виставка



Ukraine
A different angle
on neighbourhood
policy

Centre for European Policy Studies
International School of Management
University of Warsaw
ul. Senacka 10, 00-075 Warszawa

**17.09.21
16.01.22**



TRUDNY POWRÓT

OŁTARZ WITA STWOSZA

AGATA WOLSKA STANISŁAW WALTOŚ JUSTYNA NOWICKA

SPOTKANIE TOWARZYSZY WYSTAWIE „UKRAINA. WZAJEMNE SPOJRZENIA”

9 GRUDNIA 2021 /czwartek/

18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY OBOWIAZUJE REZERWACJA
12 42 42 860, prerocja@mck.krakow.pl

WYKŁAD TŁUMACZONY NA POLSKI JEZYK MIGOWY



MIĘDZYNARODOWE
CENTRUM
KULTURY

► WWW.MCK.KRAKOW.PL



Kraków

JAK POWSTAŁ KRAKÓW?

WARSZTATY MIĘDZYPOKOLENIOWE

Wyjątkowe warsztaty wokół dziedzictwa kulturowego Krakowa zbliżające dziadków i wnuków

11 września, godz. 11.00
Wisła – temat rzeka

18 września, godz. 11.00
Miasto na szlaku

25 września, godz. 11.00
Z wizytą u króla

2 października, godz. 11.00
Kraków na dawnej fotografii

Na warsztaty obowiązują zapisy: warsztaty@mek.krakow.pl
Więcej informacji: www.mek.krakow.pl

www.ckpodgorza.pl

CENTRUM KULTURY PODGÓRZA • INSTYTUCJA KULTURY MIASTA KRAKOWA

CENTRUM KULTURY PODGÓRZA

Krakowski Archipelag Kultury

Międzynarodowe Centrum Kultury

Our press coverage —

The authors of various national syntheses all too often yield to the tyranny of dates, which makes history resemble a meticulously planned, dull march towards the present day. Maciej Czerwiński's *Chorwacja* [Croatia] is a notable exception to this rule; its narrative flows like a meandering river with many tributaries shaping the history of this country.

Polityka, 24 February

Larry Wolff's *Inventing Eastern Europe* is an intimidatingly hefty tome (over 600 pages long), but one reads it with keen interest. After all, it is a book about us – “Eastern Europeans.”

Do Rzeczy Historia, May

The exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* is one of the first to open after the COVID-driven period of exhibition starvation. It commemorates the 30th anniversary of the International Cultural Centre. The choice of the topic is a symbolic one, stressing the very quality that determined the institution's stellar reputation: precise and attentive observation of Poland's relations with her neighbours in the 20th century. As usual, the exhibition is reliable, well-thought-out and scrupulously prepared.

Polityka, 19 May

The title *Ukraine: A Different Angle on Neighbourhood* can be a bit misleading, since the exhibition shows predominantly the Ukrainians' perspective on themselves, their national myths, points of reference and insufficiently processed traumas. Some of these images are familiar: the steppe, a silhouette of a Cossack (here juxtaposed with our Sarmatian), the figure of Mazepa. As for some of the others, we may have vaguely sensed their presence, which now becomes crystallised in the exhibition, such as certain folk motifs or the village hut. Finally, some (like Ukrainian baroque) can present a big discovery for the Polish viewers.

Polityka, 22 September

It needs to be openly said: in today's Poland, we know very little about Ukrainian history and art. In order to change this state of affairs, and in view of enhancing Polish–Ukrainian neighbourly relations, a pivotal exhibition has been opened in Kraków. It is the outcome of cooperation between the International Cultural Centre in Kraków and the National Art Museum of Ukraine in Kyiv.

Do Rzeczy Historia, November

CALENDAR

JANUARY

1/01-1/02

Suspension of activity; the main building closed for visitors due to the COVID-19 pandemic

5-15/01

Return from the Stars – winter break online activity, the main theme alluding to 2021: the Year of Stanisław Lem



Emilia Drabik conducting an art workshop

8/01

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

14/01

Graphic Design: About Kraków Pioneers – a discussion by Prof. Czesława Frejlich, Prof. Władysław Pluta and Dr Monika Rydiger, part of the At a Distance series



From left: Prof. Władysław Pluta, Prof. Czesława Frejlich, Dr Monika Rydiger

15/01 Consul General of the Federal Republic of Germany Dr Michael Groß meets with director Agata Wąsowska-Pawlik and director Łukasz Galusek

25/01 Globally or Locally? – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

28/01 Kraków School of Graphics – a discussion by Jadwiga Kaim-Otręba, Prof. Ryszard Otręba and Dr Monika Rydygier in the series At a Distance



From left: Dr Monika Rydiger, Jadwiga Kaim-Otręba, Prof. Ryszard Otręba

FEBRUARY

1/02 The online opening of the exhibition *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba*



Director Agata Wąsowska-Pawlik during the online opening of the exhibition

2/02 Opening of the exhibition *Café "As": The Survival of Simon Wiesenthal*

4/02

HE Ambassador of Hungary in Poland Orsolya Zsuzsanna Kovács visits the ICC and meets with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek



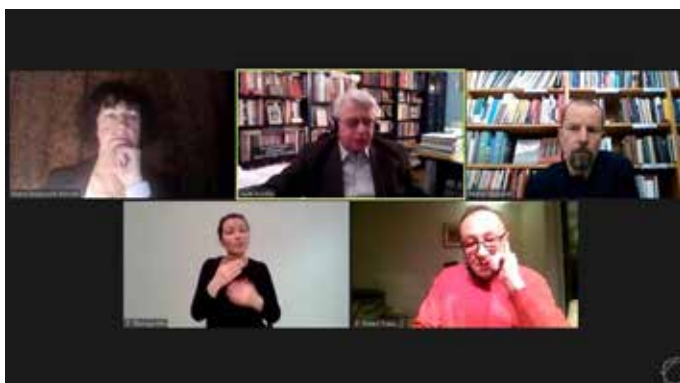
From left: director Łukasz Galusek, HE Ambassador of Hungary Orsolya Zsuzsanna Kovács, director Agata Wąsowska-Pawlik, Prof. Jacek Purchla

7/02

Kraków at the Turn of the 19th and 20th Centuries – an online lecture by Prof. Jacek Purchla in the 49th edition of Obtaining the Badge of the Friend of the City of Kraków action, organised by the Kraków branch of the Polish Tourist and Sightseeing Society

11/02

The Most Dissonant Heritage? – a meeting with Prof. Hanna Grzeszczuk-Brendel, Prof. Jacek Purchla and Prof. Robert Traba in the series At a Distance, moderated by Michał Olszewski



12/02

Life and Art – a discussion with Dr Monika Rydiger 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*

15/02

Kielce, The Museum for Intercultural Dialogue (a branch of the National Museum in Kielce). Opening of the exhibition *The Armenian Cathedral in Lviv and Its Creators*, on display until 30 May



22/02

The Cézanne Effect: Bloomsbury Group and French Painting at the Turn of the 19th and 20th Centuries – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

25/02

Dreaming Galicia – a discussion by Prof. Larry Wolff and director Łukasz Galusek in the series At a Distance



MARCH

5/03

Nowy Targ, Podhale State College of Vocational Education. Director Agata Wąsowska-Pawlik participates in the debate Culture and Development, a joint initiative of the Tatra Museum and the Podhale State College of Vocational Education in Nowy Targ

Dr Joanna Sanetra-Szeliga chairs the jury panel selecting the winners of the ILUCIDARE Special Awards, part of the European Heritage Awards / Europa Nostra Awards

10/03

Warsaw, Presidential Palace. The President of the Republic of Poland Andrzej Duda presents director Agata Wąsowska-Pawlik and director Łukasz Galusek with the appointment to the Social Committee for the Restoration of Kraków's Monuments (SKOZK)



President Andrzej Duda and director Agata Wąsowska-Pawlik (in the middle)



Director Łukasz Galusek first on the right by the president Andrzej Duda

11/03

New Lithuania – a discussion by Rasa Rimickaitė, Nikodem Szczygłowski and Bartosz Sadulski in the series At a Distance



12/03

Architecture of Hope: The Wartime Fate of Szymon Syrkus, Helena Syrkus and Szymon Wiesenthal – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the rcc as part of the educational programme accompanying the exhibition *Café "As": The Survival of Simon Wiesenthal*

19/03 Closing of exhibitions: *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba* and *Café "As": The Survival of Simon Wiesenthal*

20/03–4/05 The main ICC building closed to visitors due to the COVID-19 pandemic

23/03 Renaissance Painting in Poland and Lithuania – open lecture in the Academy of Heritage by Prof. Giedrė Mickūnaitė, Thesaurus Poloniae fellowship holder



25/03 Architecture and Ideology – a meeting with Grzegorz Piątek, Dr Michał Wiśniewski and Dr Jagoda Załęska-Kaczko in the series At a Distance, moderated by Justyna Nowicka



29/03 Architectural Icons of the Present Time – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

APRIL

9/04 Heritage and Change – the inaugural (online) lecture by Prof. Jacek Purchla during the 7th Recognising the Past in the Present Conference: Heritage and Change Bauhaus Phenomenon: Design as a Field of Experiment – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*

15/04

Warsaw, Presidential Palace. President of the Republic of Poland Andrzej Duda presents director Łukasz Galusek with the appointment to the Presidential Council for Foreign Affairs. On that same day, director Łukasz Galusek participates in the inaugural session of the Council



President Andrzej Duda and director Łukasz Galusek

Georgia Is Fascinating! – a meeting with Prof. Radosław Karasiewicz-Szczypiorski, Dr Piotr Rypson and Lech Kończak in the series At a Distance, moderated by Katarzyna Fortuna



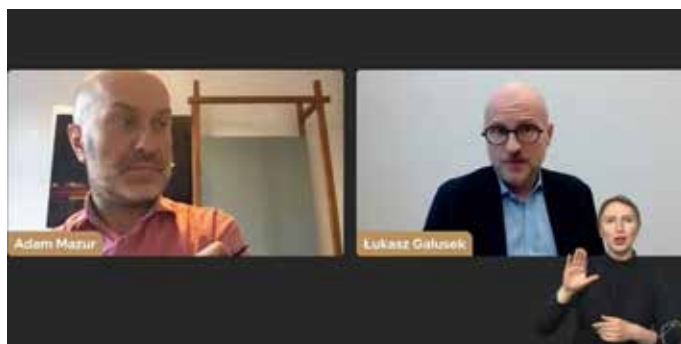
18/04

The Architectural Gene – a meeting with Bobby Krell as part of the celebrations of the International Day for the Conservation of Monuments, moderated by Dr Michał Wiśniewski



20/04 Meeting of V4 Cultural Heritage Experts' Working Group to discuss the organisation of the 6th Heritage Forum of Central Europe: Heritage and Development

22/04 One-way Street. A Journey Through Photography of the Weimar Republic – a meeting with Dr Adam Mazur in the series At a Distance, moderated by director Łukasz Galusek



26/04 “The Sleep of Reason Produces Monsters”: Dadaism and Surrealism and the Experiences of World War I – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors

27/04 (Online) participation of director Łukasz Galusek in the 2nd session of the Presidential Council for Foreign Affairs dedicated to the EU Recovery Fund

Museum of Kraków, Palace of Krzysztoforzy. The participation of director Agata Wąsowska-Pawlik in the debate Will Tourism Recover in Kraków? in the series Kraków Colloquium organised by the Museum of Kraków

MAY

6/05 Belarus: A Turning Point? – a discussion by Dr Nelly Bekus and Prof. Jacek Purchla in the series At a Distance, moderated by Bartosz Sadulski



7/05

Warsaw, Museum of King Jan III's Palace at Wilanów. The opening of the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*, on display until 14 August



Director Agata Wąsowska-Pawlik inaugurating the exhibition





Exhibition curator Krzysztof Radoszek and editor Monika Kuc

Online opening of the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*



Director Agata Wąsowska-Pawlik

14/05

Dance Revolution – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*

19/05

(Online) participation of director Łukasz Galusek in the 3rd session of the Presidential Council for Foreign Affairs dedicated to the Polish–Turkish relations

20/05

Dissonant Heritage of the Third Reich in Poland – a meeting with Prof. Christian Fuhrmeister and Prof. Jacek Purchla in the series At a Distance, moderated by Dr Magdalena Łanuszka



21/05

How Can We Imagine Space? – a meeting with Dr Łukasz Lamża in the series At a Distance



The Night of Museums at the rcc



21-23/05

The Kraków Family Festival at the rcc



24/05

The ICC Foundation board meeting



From left: Prof. Jacek Purchla, Ziyad Raoof – Chairperson, Joanna Hojda-Pepaś, Regina Pytlik, Prof. Krzysztof Broński, director Agata Wąsowska-Pawlik, Prof. Andrzej Matlak

27/05

Museum of Kraków, Palace of Krzysztofory. Prof. Jacek Purchla is presented with the Józef Dietl Award



Prof. Jacek Purchla and Prof. Jacek Majchrowski, Mayor of the City of Kraków

28/05–6/06

The ICC participates in the BAZARCH 2021 book fair (books on architecture and urban topics)

29–30/05

Anniversary weekend at the ICC





31/05

Seeing Galicia – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

The new ICC Foundation board meeting



From left: Prof. Jerzy Hausner, Andrzej Tombiński, Joanna Hojda-Pepaś, Ziyad Raoof – Chairperson, director Agata Wąsowska-Pawlik, Dr Jakub Górski, Dr Marek Golemo, Marzena Daszewska

JUNE

7/06 Hugo Kołłątaj Pedagogical Regional Library in Kraków: The Future of the Past – an opening lecture by Prof. Jacek Purchla at the 5th New National Forum of Pedagogical Libraries

9/06 Session of the ICC Programme Council



Museum of Kraków: The Central European City and Its Identity – an opening lecture by Prof. Jacek Purchla at the CAMOC Right to the City conference

10/06 (Online) participation of director Łukasz Galusek in the 4th session of the Presidential Council for Foreign Affairs dedicated to the assessment of the current state of the Polish–German relations, with special reference to the implementation of the Treaty Between the Federal Republic of Germany and the Republic of Poland on Good Neighbourliness, Friendship and Cooperation of 17 June 1991

“New Vision” and the Life of Images – a meeting with Prof. Agnieszka Rejniak-Majewska in the series At a Distance



11/06

New Man, New Architecture: Weimar Republic and Dreams of Modernity – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*

11-13/06

Gdańsk, European Solidarity Centre. Participation of director Agata Wąsowska-Pawlik and director Łukasz Galusek in the 2019 Ambassador of New Europe Awards Ceremony (winning publication: *W stronę Xenopolis* [Towards Xenopolis] by Krzysztof Czyżewski); the ceremony was followed by a debate on the winning publication with the participation of director Łukasz Galusek; director Agata Wąsowska-Pawlik took part in the panel on publishing



From left: director Agata Wąsowska-Pawlik, Krzysztof Czyżewski – author of the book and director of the “Borderland – of Arts, Cultures, and Nations” Centre in Sejny, director of the Esc Basil Kerski



From left: director Łukasz Galusek, Krzysztof Czyżewski, Basil Kerski, Iwona Reichardt

16/06

Radio Kraków. Director Łukasz Galusek collects the Radio Kraków Brand award for the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* presented at the ICC in 2020



16-18/06

6th Heritage Forum of Central Europe: Heritage and Development



From left: director Agata Wąsowska-Pawlik, Dr Michał Wiśniewski, Prof. Jacek Purchla



Prof. Jerzy Hausner during the plenary lecture



From left: director Agata Wąsowska-Pawlik, Dr Kamila Twardowska, Dr Michał Wiśniewski, Dr Beata Nykiel, Marek Świdrak, Dr Joanna Sanetra-Szeliga, director Łukasz Galusek

19/06

KRAKERS Kraków Art Week at the icc. Do Art Universities Need **KRAKERS**? panel with the participation of Prof. Andrzej Bednarczyk, Prof. Alicja Panasiewicz, Prof. Bogusław Bachorczyk, moderated by Dr Agnieszka Jankowska-Marzec

22-23/06

Łódź. Participation of Prof. Jacek Purchla (online) and Dr Michał Wiśniewski in the 1st Regeneration of Industrial Cities Congress; Prof. Jacek Purchla delivers the opening lecture The Universal Heritage of Industrial Cities

24/06

Entangled in the (c.k.) Past – a meeting with Prof. Waldemar Łazuga in the series At a Distance



25/06

Museum of Kraków, Palace of Krzysztofory. Participation of director Agata Wąsowska-Pawlik in the 2020 Kraków Ambassador of Multiculturalism award ceremony; on the recommendation of the icc the title was awarded to Ziyad Raoof, representative of the Regional Government of Kurdistan in Poland and Chairperson of the icc Foundation



From left: Joanna Warchoń, Ziyad Raoof, director Agata Wąsowska-Pawlik

27/06

Bagry Wielkie city park. Participation of director Agata Wąsowska-Pawlik and director Łukasz Galusek in the grand opening of the Croatian Walk of Fame during the Croatian Picnic organised by the Honorary Consul of Croatia in Kraków; director Agata Wąsowska-Pawlik unveils the star of Miroslav Krleža funded by the ICC



Director of Kraków Municipal Greenspace Authority Piotr Kempf and director Agata Wąsowska-Pawlik

28/06

Andreas Feininger and City Composition – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

Webinar Cultural Heritage and Innovation. Oxymoron? Discussion of the ILUCIDARE international research project results with the participation of Dr Joanna Sanetra-Szeliga

28/06-1/07

Krasnogruda. Participation of director Agata Wąsowska-Pawlik and director Łukasz Galusek in the International Forum of Culture and Poetry, organised to commemorate three special occasions: the 30th anniversary of the establishment of the “Borderland – of Arts, Cultures, and Nations” Centre in Sejny, 110th

anniversary of the birth of Czesław Miłosz and the 10th anniversary of the opening of the International Dialogue Centre in Krasnogruda. The forum includes, among others, a debate On the Role of Culture in Binding Europe Together and Polish–Lithuanian Cultural Partnership with the participation of Deputy Prime Minister, Minister of Culture, National Heritage and Sport Prof. Piotr Gliński and Lithuanian Minister of Culture Simonas Kairys, moderated by director Łukasz Galusek and Laurynas Vaičiūnas, Chairperson of the Jan Nowak-Jeziorański College of Eastern Europe in Wrocław; director Agata Wąsowska-Pawlik participates in the cultural managers panel



From left: director Łukasz Galusek, Minister Simonas Kairys, Prof. Piotr Gliński, Laurynas Vaičiūnas



Cultural managers panel (from left): director Łukasz Galusek, Birutė Jonuškaitė, Rūta Elijošaitytė-Kaikarė, director Agata Wąsowska-Pawlik, Olga Brzezińska, Donatas Puslys, Ramūnas Čičelis, Aleksandra Zinczuk, Laurynas Vaičiūnas

30/06

Interwar Modernism: London and Central Europe – a meeting with Joseph Rykwert and Dr Michał Wiśniewski, moderated by Prof. Jeremy Melvin



LIPIEC

- 1/07 Skierniewice, Skierniewice History Museum. The opening of the exhibition *The Armenian Cathedral in Lviv and Its Creators*, on display until 31 August



Dr Michał Wiśniewski giving a guided tour of the exhibition

- 6/07 (Online) participation of director Łukasz Galusek in the 5th session of the Presidential Council for Foreign Affairs dedicated to key issues concerning the Three Seas Initiative preceding the summit in Sofia, Bulgaria

- 8/07 Participation of Dr Joanna Sanetra-Szeliga and Prof. Jacek Purchla in the international webinar *Mega-events in Heritage-rich Cities: From Research to Principles and Policy Recommendations*. During the webinar the official premiere of the *Charter for Mega-Events in Heritage-Rich Cities* took place

- 9/07 Narodowy Bank Polski [National Bank of Poland] board member Paweł Szałamacha visits the ICC to attend the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* and meet with director Agata Wąsowska-Pawlik



Paweł Szałamacha and Natalia Żak (on the right), curator of the exhibition *More than Bauhaus*

Social Portrait of the Young Republic – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*

10/07

Kraków, Gallery of the 19th-century Polish Art in Sukiennice (The Cloth Hall). Participation of director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek in the skożk Plenary Meeting

11/07

Visit of the President of the Republic of Poland Andrzej Duda and the President of Lithuania Gitanas Nausėda in Kraków on the 500th anniversary of the hanging of the Sigismund Bell in the Cathedral Tower in the Wawel Castle. A special meeting dedicated to Polish–Lithuanian cultural partnership is held at the icc, with the participation of Ambassador of Lithuania in Warsaw Eduardas Borisovas, Ambassador of Poland in Vilnius Urszula Doroszevska, director of the International Policy Bureau of the Chancellery of the President of Poland Witold Dzielski, Metropolitan of Vilnius Archbishop Gintaras Grušas, Chief Advisor on Education, Science and Culture in the Chancellery of the President of Lithuania Jolanta Karpavičienė, Secretary of State in the Chancellery of the President of Poland Wojciech Kolarski, Chief Advisor on National Security in the Chancellery of the President of Lithuania Darius Kuliešius, Chief Advisor on Foreign Policy in the Chancellery of the President of Lithuania Asta Skaistgirytė, Secretary of State in the Chancellery of the President of Poland Krzysztof Szczerski, as well as the representatives of the icc: director Agata Wąsowska-Pawlik and director Łukasz Galusek. In the meantime, the First Ladies visit the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*. The day closes with a joint press conference of the Presidents of Poland and Lithuania summarising the visit, held at the icc



Director Agata Wąsowska-Pawlik and director Łukasz Galusek welcoming President Andrzej Duda and President Gitanas Nausėda



From left: President of the Republic of Lithuania Gitanas Nausėda and President of the Republic of Poland Andrzej Duda during the discussion on Polish-Lithuanian cultural partnership



First Ladies at the ICC Gallery (from left): Agata Kornhauser-Duda and Diana Nausėdienė

13/07

Head of the Cultural Department of the German Embassy in Warsaw Robert von Rimscha visits the ICC to meet with director Agata Wąsowska-Pawlik and director Łukasz Galusek

19-20/07

Visit of German co-curators of the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*, Sebastian Lux (F.C. Gundlach Foundation in Hamburg) and Jens Bove (Deutsche Fotothek in Dresden). The visit includes, among other events, a tour of the ICC main building

19-24/07

ILUCIDARE summer school – Heritage and Innovation: Central Europe and Beyond



Director Agata Wąsowska-Pawlik welcoming the participants



22/07

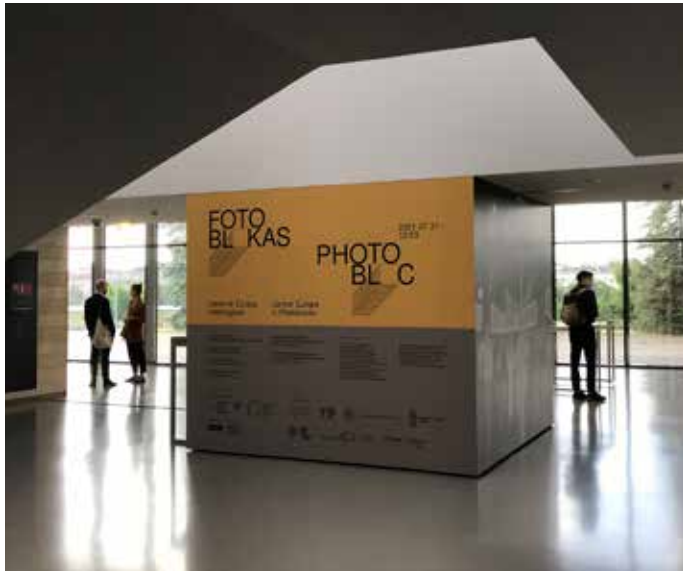
Tyniec, Benedictine Abbey. Participation of director Agata Wąsowska-Pawlik in an international meeting of European Heritage Volunteers project participants

26/07

From Paul Nougé to Vítězslav Nezval: Centres of Surrealism Outside Paris – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

28–31/07

Vilnius, National Gallery of Art. Participation of director Agata Wąsowska-Pawlik, director Łukasz Galusek, Natalia Żak and Karolina Wójcik in the opening of the exhibition *Fotoblokas: Centrinė Europa fotoknygose (Photobloc: Central Europe in Photo-books)*, on display until 3 October. In addition, directors Agata Wąsowska-Pawlik and Łukasz Galusek meet with the director of the Lithuanian National Museum of Art Dr Arūnas Gelūnas and director of the Museum of Vilnius Dr Rasa Antanavičiūtė. Another meeting is held at the Polish Institute in Vilnius with its director Dr Małgorzata Stefanowicz-Pecela



From right: Dr Arūnas Gelūnas, director Agata Wąsowska-Pawlik, director Łukasz Galusek, Natalia Żak





Directors (from left): Agata Wąsowska-Pawlik, Dr Małgorzata Stefanowicz-Pecela, Łukasz Galusek

AUGUST

1/08 *More than Bauhaus: German Photography Between the Wars and Polish Parallels* – exhibition closing event

13/08 Photomontage: Between Image and Text – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*

20/08 Stary Sącz, Town Hall. Director Łukasz Galusek attends a meeting with Jacek Lelek, the Mayor of Stary Sącz

27-31/08 Pomerania, Kashubia, Żuławy: The Cultural Space of Central Europe – a seminar of the icc Programme Council



In Bukowa Góra reserve near Pyszne



In the European Solidarity Centre with the ESC director Basil Kerski and Andrzej Trzeciak



Bishop's Palace in Frombork

30/08

Modernisation in Czechoslovakia: Košice, Zlin, Prague – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

31/08

Warsaw. Participation of director Agata Wąsowska-Pawlik and director Łukasz Galusek in a gala on the occasion of the ending of the director of the Austrian Cultural Forum Rupert Weinmann's term of service and welcoming his successor Gudrun Hardiman-Pollross

SEPTEMBER

1/09

Kraków Legends – a city walk in the series How Kraków Was Built: Intergenerational Workshop

Gdańsk, European Solidarity Centre. Participation of director Łukasz Galusek in the discussion Civil Diplomacy in Central and Eastern Europe during the international forum Europe with a View to the Future: 30th Anniversary of the Collapse of the Soviet Union and the 82nd Anniversary of the Outbreak of World War II



Director Łukasz Galusek

3/09

Narodowy Bank Polski [National Bank of Poland] Regional Office. Participation of Prof. Jacek Purchla and director Łukasz Galusek in a cyclical meeting of entrepreneurs: Perspectives of Economic Growth

3-5/09

Travelling seminar of the Academy of Heritage dedicated to managing cultural heritage items in Zagłębie Dąbrowskie



Academy of Heritage students visiting Factory Full of Life in Dąbrowa Górnicza



At the Palace of Culture in Zagłębie



Oskar Schön's Palace in Sosnowiec

4/09

Avant-garde Kraków – a city walk during the The Triennial of Contemporary Central European Art SEFO 2021: MUTLI-versum, moderated by Joanna Majewska

4-10/09

The icc participation in the Triennial of Contemporary Central European Art, organised by the Central European Forum Olomouc

9/09

Cultural attaché at the Netherlands Embassy Martin van Dijk visits the icc and meets with director Agata Wąsowska-Pawlik

Deputy director of the French Institute in Poland Pascale Just meets with director Agata Wąsowska-Pawlik

Jan Pamuła: System – Emotions – Universe – a lecture with Beata Gawrońska-Oramus in the series At a Distance



10/09

Świdnica. Participation of director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek in the celebrations of the 20th anniversary of the inscription of the Church of Peace in Świdnica on the UNESCO World Heritage List; the event is accompanied by Prof. Jacek Purchla's lecture Exceptional Universal Value



Prof. Jacek Purchla



The Structure of Life: Modern City and Its Human Inhabitants – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art Online: Meetings for Seniors

11/09 Vistula: A Topic Broad Like a River – workshops in the series
How Kraków Was Built: Intergenerational Workshop

16/09 Grand opening of the exhibition *Ukraine: A Different Angle
on Neighbourhood*



Director Agata Wąsowska-Pawlik



Consul General of Ukraine in Kraków Viacheslav Voynarovsky



From left: curators Dr Żanna Komar and Dr Oksana Barshynova with Dr Anna Łazar



Łańcut, Castle Museum. Karol Jaroszyński (1877–1929) – a Forgotten “Russian Vanderbilt”, the Protagonist of the “Bank Plot” and the Founder of the Catholic University of Lublin – a lecture by Dr Beata Nykiel during the Aristocracy and Land-owning Gentry in the Period of Regaining Independence and Laying the Foundation of the 2nd Republic of Poland conference organised by the Rzeszów branch of the Institute of National Remembrance



From left: Dr Beata Nykiel and Dr Ewa Rzeczkowska

17/09

Croatian journalists visit the ICC and meet with director Agata Wąsowska-Pawlik and director Łukasz Galusek to discuss the ICC contribution to the Polish–Croatian partnership

niC bookshop and café. Meeting with Dr Oksana Barshynova, co-curator of the exhibition *Ukraine: A Different Angle on Neighbourhood*, moderated by Joanna Majewska



Dr Oksana Barshynova (on the left)

18/09

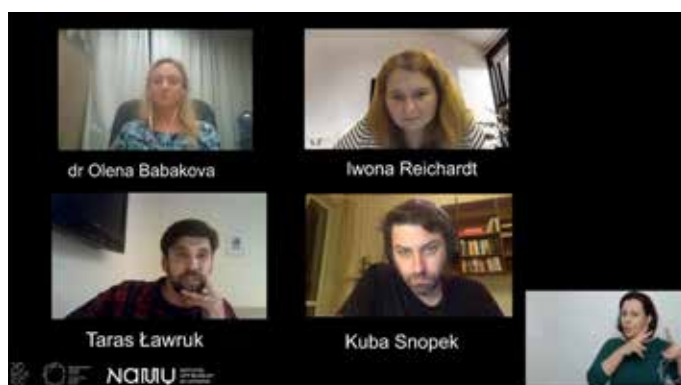
City on the Trail – a workshop in the series How Kraków Was Built: Intergenerational Workshop

22/09

Venice, Italy. Participation of Dr Joanna Sanetra-Szeliga in the European Heritage Summit – Europa Nostra, including the awards ceremony of the ILUCIDARE Special Prizes 2020 and 2021, part of the European Heritage Awards / Europa Nostra Awards

23/09

The Many Faces of Ukraine – a meeting with Dr Olena Babakova, Taras Lavruk and Dr Kuba Snopek in the series At a Distance, moderated by Dr Iwona Reichardt



23-25/09

Gdynia. Participation of Prof. Jacek Purchla in the 8th International Conference Modernism in Europe – Modernism in Gdynia: Industrial, Port and Urban Architecture of the 20th Century

24/09

Kraków, Potocki Palace. Participation of director Agata Wąsowska-Pawlik in the ceremony of awarding Prof. Maria Poprzęcka, the ICC Programme Council member, with the Kazimierz Wyka Prize founded by the Marshal's Office of the Małopolska Region and the Mayor of Kraków for outstanding achievements in the field of literary criticism, essay writing and history of literature



Prof. Maria Poprzęcka receiving the award from the Mayor of Kraków Plenipotentiary for Culture Robert Piaskowski

25/09

Visiting the King – workshop in the series How Kraków Was Built: Intergenerational Workshop

Gorlice. Participation of director Agata Wąsowska-Pawlik in the Zygmunt Haupt Festival, including The Cossack Jumps Off His Horse: Ukraine Today – a meeting with Iwona Boruszkowska, Katarzyna Kotyńska, Paweł Smoleński and Ziemowit Szczerek, moderated by Dr Paulina Małochleb



From left: Dr Paulina Małochleb, Paweł Smoleński, Ziemowit Szczerek, Katarzyna Kotyńska, Iwona Boruszkowska

27/09

Vilim Frančić: A Croatian and Pole in One Person. On the 125th Anniversary of His Birth – a conference organised by the Consulate of the Republic of Croatia in Kraków in cooperation with the ICC



Behind the lectern: HE Tomislav Vidošević, Ambassador of Croatia



Andy Warhol and His *Time Capsules* – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

28/09

Mega-Events in Heritage-Rich Cities – a meeting with Prof. Jacek Purchla, director Agata Wąsowska-Pawlik and Dr Joanna Sanetra-Szeliga, including the announcement of the Polish version of the *Charter for Mega-Events in Heritage-Rich Cities* (available online), developed as part of the international project HOMEE (2018–2021)



From left: Dr Joanna Sanetra-Szeliga, Prof. Jacek Purchla, director Agata Wąsowska-Pawlik



Prof. Jacek Purchla, director Agata Wąsowska-Pawlik



Robert Piaskowski



Detail from the cover of the Charter for Mega-Events

29/09

Bishop Waldemar Pytel of the Wrocław Diocese of the Evangelical Church of the Augsburg Confession with accompanying clergy visit the ICC and attend a meeting with director Agata Wąsowska-Pawlik and Prof. Jacek Purchla



Bishop Waldemar Pytel and director Agata Wąsowska-Pawlik

30/09

Aleksander Borawski (1861–1942): Recognised Artist, Collector and Pioneer of Modern Conservation as well as Social Activist in Russia and Poland – an online lecture by Dr Beata Nykiel during the 5th State of Research on the Multicultural Heritage in the Old Polish Commonwealth international congress organised by the European Cultural Heritage Research Institute and Polish Historical Society

(Online) lecture by director Agata Wąsowska-Pawlik on the ICC activities for the students and members of the Visegrad Academy of Cultural Diplomacy

Invisible Europe – a discussion by Aleksandra Wojtaszek, Jarosław Szubrycht and Bartosz Sadulski in the series At a Distance



OCTOBER

2/10 Kraków in Old Photographs – a workshop in the series How Kraków Was Built: Intergenerational Workshop

5/10 Ukraine after Hours: The Phenomenon of the Ukrainian Hut – an online lecture by Dr Żanna Komar as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*

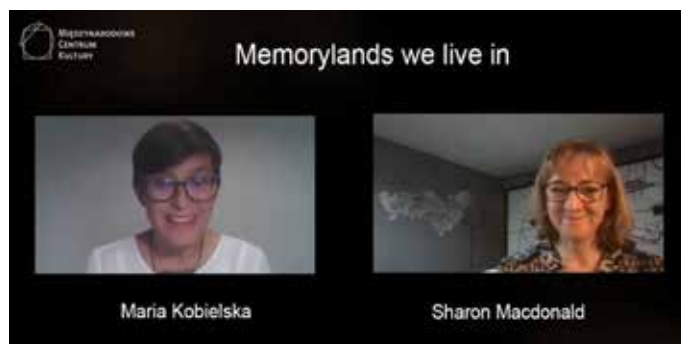


6/10

Honorary Consul General of the Republic of Türkiye Paweł Dowgier visits the ICC and attends a meeting with director Agata Wąsowska-Pawlik, director Łukasz Galusek and Dr Beata Nykiel

7/10

The Memorylands We Live In – a meeting with Prof. Sharon Macdonald in the series At a Distance, moderated by Maria Kobielska



Kraków, Jagiellonian University. Participation of Prof. Jacek Purchla, Chairperson of the University Council, and director Agata Wąsowska-Pawlik in the ceremony of awarding Olga Tokarczuk with honorary doctorate from the Jagiellonian University

Jan Matejko Academy of Fine Arts in Kraków (ASP). Signing of a mutual cooperation agreement between the ASP and the ICC by the ASP Rector Andrzej Bednarczyk and director Agata Wąsowska-Pawlik



From left: ASP Rector Andrzej Bednarczyk, director Agata Wąsowska-Pawlik, director Łukasz Galusek, Prof. Bartłomiej Struzik

8/10

Kraków and Lviv: Sister Cities – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*

9/10 Director Agata Wąsowska-Pawlik inaugurates the 16th edition of the Academy of Heritage postgraduate course. The opening lectures are delivered online by Prof. Andrzej Szromnik (Marketing Cultural Heritage Sites), Prof. Piotr Krasny (Unwanted Heritage: Selected Problems from Art History) and Dr Dominik Ziarkowski (Heritage and Tourism)

Ukrainian Traces in Kraków – a themed walk in the series Walk with the icc

10-14/10 Amsterdam, the Netherlands. Director Agata Wąsowska-Pawlik, director Łukasz Galusek and Dr Żanna Komar pay a studio visit on the invitation from DutchCulture and attend a meeting with Het Schip Museum director Alice Roegholt to discuss a planned exhibition dedicated to the Amsterdam School

14/10 What Poles Don't Know about Ukraine – a meeting with Bogumiła Berdychowska, Aleksandra Hnatiuk and Prof. Mykola Riabchuk in the series At a Distance, moderated by Michał Nogaś



23/10 Ukrainian Traces in Kraków – a themed walk in the series Walk with the icc (in Ukrainian)

25/10 Director of National Museum in Szczecin Lech Karwowski visits the icc and meets with director Agata Wąsowska-Pawlik and director Łukasz Galusek

Fighting for Symbols: Monumental Sculpture and Public Space – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the icc

25-26/10 Wrocław, Wrocław Stadium. Participation of director Agata Wąsowska-Pawlik, Prof. Jacek Purchla, director Łukasz Galusek and Anna Kępińska in the congress Economy of the Water City organised as part of the Open Eyes Economy Summit on Tour



Director Agata Wąsowska-Pawlik



Emil Brix



From left: Prof. Jacek Purchla, Prof. Agnieszka Kastory, Magdaléna Vášáryová, director Łukasz Galusek



Director Agata Wąsowska-Pawlik

26/10

Ukrainian museum employees visit the ICC and meet with Dr Żanna Komar, the curator of the exhibition *Ukraine: A Different Angle on Neighbourhood*



Dr Żanna Komar and guests in the ICC Gallery

28/10

(Online) director Agata Wąsowska-Pawlik participates in the 2021 RIHA General Assembly

29/10

Ambassador of Germany in Poland HE Dr Arndt Freytag von Loringhoven and his wife visit the ICC and meet with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek



From left: Prof. Jacek Purchla, Ursula Maier, the Ambassador's spouse Barbara von Ow-Freytag, director Agata Wąsowska-Pawlik, HE Arndt Freytag von Loringhoven, director Łukasz Galusek

Representatives of the College of Eastern Europe visit the ICC and meet with director Agata Wąsowska-Pawlik and director Łukasz Galusek

NOVEMBER

2-06/11

Tbilisi, Georgia. Director Agata Wąsowska-Pawlik and director Łukasz Galusek pay a working visit to Georgia and meet Deputy Minister of Education, Culture and Sport Kacha Sicharulidze, director of Georgian National Agency for Cultural Heritage Preservation Paat Gaprindashvili and director of Shalva Amiranashvili Museum of Fine Arts and Dmitri Shevardnadze National Gallery Nika Achalbedashvili in preparation for the exhibition of Niko Pirosmiani's paintings

6/11

Ukrainian Traces in Kraków – a themed walk in the series Walk with the ICC

9/11

ICC Library Council session



From left: Dr Karolina Grodziska, Dr Agnieszka Fluda-Krokos, director Łukasz Galusek, Prof. Jacek Purchla, Prof. Zdzisław Pietrzyk, director Agata Wąsowska-Pawlik, Prof. Andrzej Chwalba, Dr Beata Nykiel

10/11

Dr Sjoukje van der Meulen, art historian affiliated with the Utrecht University, visits the ICC and meets with director Agata Wąsowska-Pawlik to discuss her research project on the art of EU member states after the Treaty of Maastricht

Opening of the exhibitions *Interiors and Forms* and *Dante: A Poster* prepared by the Jan Matejko Academy of Fine Arts in Kraków



Director Agata Wąsowska-Pawlik



Prof. Czesław Frejlich and Prof. Łukasz Sarnat



11/11

(Online) lecture by the director of the Museum of Vilnius Rasa Antanavičiūtė in the series Museum and the City, moderated by Dr Michał Wiśniewski



12/11

Eastern Borderlands and the 19th-century Landscape Painting – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*

12-18/11

Cinema Under the Rams, 6th Ukraine! Film Festival; the icc was a partner in the project



13-14/11

The icc participates in the New Piece Art and Design Fair as part of the Open Eyes Art Festival

14/11

Open Day of Kraków Museums at the icc





Educational walk in the Main Market Square with Dr Michał Wiśniewski

15/11

Secretary General of Europa Nostra Sneška Quaedvlieg-Mihailović meets with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek

Kraków, Małopolska Garden of Art. Participation of Dr Monika Rydiger in the discussion Artist Changes the City dedicated to Dani Karavan during the Open Eyes Economy Summit

16/11

Participation of director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek in the Open Eyes Economy Summit. Director Agata Wąsowska-Pawlik moderates the discussion *Historical City: Between Disney and a Friendly Place to Live* in the series *City-Idea: Historical Cities – What Next?*, and Prof. Jacek Purchla delivers a lecture *Historical Urban Landscape*. Part of the OEE is a series of events dedicated to the Carpathians; director Łukasz Galusek participates in the inspirational session *The Carpathians: A Hidden Potential*. Other participants in the Carpathians section include the director of the Institute of History of the Polish Academy of Sciences Prof. Maciej Janowski, director of the “Borderland – of Arts, Cultures, and Nations” Centre in Sejny and Chairperson of the Borderland Foundation Krzysztof Czyżewski, former Ambassador of Slovakia in Poland Magdaléna Vášáryová and Dr Natalia Maksymowicz-Mróż from the University of Szczecin; the events are moderated by Bartosz Panek



From left: director Agata Wąsowska-Pawlik, expert on managing UNESCO heritage sites Miray Hasaltun-Wosiński, Mayor of Lublin Krzysztof Żuk



Prof. Jacek Purchla



Special series The Carpathians. From left: Krzysztof Czyżewski, Bartosz Panek, Magdaléna Vášáryová, director Łukasz Galusek

17/11 Secretary General of Europa Nostra Sneška Quaedvlieg-Mihailović visits the icc and meets with director Agata Wąsowska-Pawlik, Prof. Jacek Purchla and director Łukasz Galusek

18/11 Board meeting of the icc Foundation followed by a visit to the exhibition *Ukraine: A Different Angle on Neighbourhood*



From left: Dr Žanna Komar, director Łukasz Galusek, Ziyad Raoof, Andrzej Tombiński, Dr Jakub Górski, Prof. Jacek Purchla, director Agata Wąsowska-Pawlik

(Online) participation of Angelika Radoń in the programme *Fabrica de sens: Training in Art Mediation*, organised by the Museum of Recent Art in Bucharest (MARE/Muzeul de Artă Recentă)

19/11 The icc attends the Gdańsk Book Fair

20/11 Ukrainian Traces in Kraków – a themed walk in the series Walk with the icc (in Ukrainian)

23/11 Ukraine After Hours: Ukraine's Landscape – Between Idyll and Ecological Catastrophe – an online meeting as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*, conducted by Magdalena Worłowska

25/11

Kraków, National Archive. Director Agata Wąsowska-Pawlik moderates the Cultural Heritage Facing the 21st-century Threats: Challenges, Courses of Action session during the international conference Protecting the Cultural Heritage Against Particular Hazards: Climate, Environment, Pandemic and Fire Risks – Best Practices; the ICC co-organises the conference



Healing Memory: Ukraine and Poland – a meeting with Katarzyna Surmiak-Domańska as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*; moderated by Dr Paulina Małochleb



Katarzyna Surmiak-Domańska



Dr Paulina Małochleb

29/11

The Sound of Colour – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

GRUDZIEŃ

2/12

Great Hunger: What Else Needs to Be Told – a meeting with Prof. Bohdan Hud' as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*, moderated by Bartosz Panek



Director Łukasz Galusek introduces the guests: Prof. Bohdan Hud' and Bartosz Panek



Prof. Bohdan Hud'



3/12 Kraków, Museum of Photography (MuFo). Director Agata Wąsowska-Pawlik, member of the Museum's Programme Council, attends the grand opening of the new MuFo building in Rakowicka 22

5/12 Santa Claus at the ICC: Looking for Magic – a workshop for children

6/12 University of Warsaw. Participation of director Agata Wąsowska-Pawlik and director Łukasz Galusek in the award ceremony as director of the Polish Institute in Tbilisi Lech Kończak is presented with the Saint Grigol Peradze Polish–Georgian Prize

Wieliczka, Kraków Saltworks Museum. Participation of Prof. Jacek Purchla, Chairperson of the Museum Council, in the celebrations of the 70th anniversary of the establishment of the Kraków Saltworks Museum in Wieliczka. The Museum has been awarded the Gold Medal for Merit to Culture – “Gloria Artis”

8/12 Austria Without Vienna – a discussion with Prof. Jacek Purchla, Martin Pollack and director Łukasz Galusek in the series At a Distance



9/12 Director of the Lithuanian National Museum of Art in Vilnius (LNMA) Arūnas Gelūnas visits the ICC and meets with director Agata Wąsowska-Pawlik and Natalia Żak

Difficult Comeback: The Altar of Wit Stoss – a meeting with Dr Agata Wolska and Prof. Stanisław Waltoś, moderated by Justyna Nowicka



From left: director Agata Wąsowska Pawlik, Prof. Stanisław Waltoś, Dr Agata Wolska, Justyna Nowicka



Dr Agata Wolska





Prof. Stanisław Waltoś

Gdańsk, European Solidarity Centre. Participation of Łukasz Galusek in the 9th New Europe Ambassador 2020 awards ceremony. Director Łukasz Galusek delivers a laudation for the winner Tomasz Różycki, author of the essay *Próba ognia: Błędna kartografia Europy* [Trial by fire: inaccurate cartography of Europe]



Director Łukasz Galusek

10/12

The Art of Seeing: Seeing Contemporary Ukraine – a lecture by Dr Małgorzata Jędrzejczyk in the series Mature for Art: Meetings for Seniors, organised as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*

14/12

Online meeting Ukraine after Hours: Conquests, Conflicts and Wars – Microhistory as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*, moderated by Joanna Majewska

16/12

Can Heritage Be Taught in a Modern Way? – a seminar for teachers, moderated by Katarzyna Zarzycka

19/12

Santa Claus at the ICC: Looking for Magic – a workshop for Ukrainian- and Russian-speaking children

Accessible Sunday at the ICC, a guided tour with visual description of the exhibition *Ukraine: A Different Angle on Neighbourhood* for people with vision impairment



20/12

Race Against Time: The Beginnings of Photography – a lecture by Dr Małgorzata Jędrzejczyk in the series Decades with Art: Lectures for Seniors Commemorating the 30th Anniversary of the ICC

CONFERENCES

HERITAGE & DEVELOPMENT 6. HERITAGE FORUM OF CENTRAL EUROPE

June 16–18, 2021



6TH HERITAGE FORUM OF CENTRAL EUROPE HERITAGE AND DEVELOPMENT

16–18 JUNE

In 2021, the International Cultural Centre hosted the 6th Heritage Forum of Central Europe – the largest conference of culture heritage experts in this part of the continent.

This cyclical event, held biannually in Kraków, is the result of the continuous cooperation of the V4 Cultural Heritage Experts' Working Group, including the representatives of the Ministry of Culture of the Czech Republic, the Prime Minister's Office of Hungary, the Monuments Board of the Slovak Republic and the ICC. The former five conferences were centred around the following topics: heritage theory in Central Europe, limits of heritage, the urban phenomenon, and the relationship between heritage and society as well as between heritage and the environment.

The 6th Heritage Forum focused on the links and mutual dependencies between heritage and development. The period of political and economic transformation in Central European countries gave impulse to a broad use of cultural heritage, both tangible and intangible, in service of economic development. The outbreak of the COVID-19 pandemic in 2020 led to major reassessments in terms of our approach to culture, society and economy. The new situation forced us to look back and rethink the methods of using heritage that we had adopted so far, which were often focused on short-term gain linked to the constant development of the tourism industry. At present, global changes compel us to view heritage as a tool for a deeper and more sustainable development – both in the context of economy, as well as culture and society, moving beyond income-oriented models.

In discussing such matters as the importance of heritage in terms of sustainable development, civic engagement and social integration, the 6th Heritage Forum of Central Europe focused on presenting new potential tools and policies which may enable us to respond to the current challenges faced by Europe and the world.

Among the invited participants were specialists from various fields of research in the humanities as well as economic and social sciences. The speakers were selected through an open call for papers. Out of over 130 proposed papers we selected those that best suited the topic of the conference. The three-day event involved presentations by over 100 speakers from five different continents. The participants could choose between five parallel sessions: Heritage and Post-Growth, Heritage and Social Integrity, Heritage and Urban Renewal, Heritage and Climate Catastrophe, Heritage and Resilience.

The conference also involved lectures and plenary sessions. The opening lecture was delivered by the Europa Nostra Secretary General Sneška Quaadvlieg-Mihailović, and it was followed by lectures by Prof. David Throsby and Prof. Jerzy Hausner as well as the Lithuanian academic and author Laimonas Briedis.

Heritage & Development
6. Heritage Forum of Central Europe
June 16–18, 2021



HERITAGE IS THE FUTURE OF OUR PAST

— prof. Jacek Purchla



Heritage & Development
6. Heritage Forum of Central Europe
June 16–18, 2021



PANDEMIC AND WHAT'S NEXT?

18.06, 18:00-19:30

Expert debate with the participation of:
Alicja Knast · Irena Kregar Šegota
Agata Wąsowska-Pawlik · Robert Piaskowski



The 6th Heritage Forum included also five plenary sessions. The first was dedicated to the future of mega-events in historical cities and summarised the international project HOMEE. The second session focused on cultural heritage innovations and their potential use in cultural diplomacy; it also involved the summary of the many-year international project ILUCIDARE. Both HOMEE and ILUCIDARE were implemented by international research partnerships, with the participation of the ICC, and funded by the Horizon 2020 programme. The third plenary session, organised in partnership with Our World Heritage, centred around the role of cultural heritage in creating sustainable development and 2030 agenda strategies. The fourth session was dedicated to the four decades of the Visegrád Group and the cooperation between Central European countries. The final session focused on culture and heritage after the pandemic.

Due to the COVID-19 pandemic the conference took place online, with all presentations streamed live on a dedicated webpage. The ICC studio was accessed simultaneously by speakers from Australia, South America and various European countries. Even though the Heritage Forum is addressed to heritage specialists, the lectures could be viewed by anyone who was interested, following a free registration on the streaming platform: <https://heritageforum.mck.krakow.pl/>.

The 6th Heritage Forum offered a platform to discuss the role of heritage in the postpandemic world. The temporarily declining intensity of tourism during lockdowns provided an opportunity to re-evaluate the role of heritage. There emerged a chance for heritage to shift from being merely a money-making tool and become a platform for dialogue and cooperation, consolidating the most important of currencies – the social capital.

More details and conference programme are available on the website: <https://heritageforum.mck.krakow.pl/agenda/>

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



In front of the Museum of the National Anthem in Będomin



Museum: Teodora and Izzydor Gugowsky Kashubian Ethnographic Park in Wdzydze Kiszewskie

THE CULTURAL SPACE OF CENTRAL EUROPE POMERANIA, KASHUBIA, ŻUŁAWY

27-31 AUGUST

After the two-year break necessitated by the pandemic, the ICC Programme Council reassumed participation in the seminar series the Cultural Space of Central Europe. In 2021, the study tour included Gdańsk, Kashubia and Żuławy.

On 27 August the group of seminar participants travelled from Kraków to Gdańsk, where on the same day they paid a visit to the European Centre of Solidarity, in order to attend the celebrations of Gdańsk Freedom Festival as well as meet with the director of the ESC Basil Kerski.

The second day of the trip was dedicated to the heritage of Kashubia. The first stop in the packed itinerary was Będzin. The participants visited the manor house where Józef Wybicki was born and met with the Museum of the National Anthem director Przemysław Rey and Dr. Jacek Friedrich, the director of the National Museum of Gdańsk (since the Museum of the National Anthem is a branch of the National Museum of Gdańsk). Subsequent museum visits were accompanied by lectures by the renowned expert in Kashubian culture, Prof. Cezary Obracht-Prondzyński. The next scheduled event was the guided tour of the oldest open-air museum in Poland, located in Wdzydze Kiszewskie, led by the museum director Dr. Katarzyna Kulikowska. Then, the participants visited the foresters cemetery in Pyszno and the Polish School Museum in Płotowo. The next scheduled event was the guided tour of Bytów Castle led by the castle museum director Tomasz Siemiński. Later, the participants were introduced to the monuments of Bytów by Prof. Cezary Obracht-Prondzyński. After making a stop to see Złota Góra, the seminar participants visited the Kashubian Folk University in Wieżyca and met with Mariusz Mrówka, the chairperson of the foundation running the KFU.

After the busy programme focused on exploring Kashubia, the third day of the seminar was dedicated to discovering unknown facets of Gdańsk and the intricacies of Gdańsk heritage protection. In spite of pouring rain, Prof. Miłostawa Borzykowska-Szewczyk introduced the participants to the trail of literary heritage. Next, the participants attended a long meeting with Andrzej Trzeciak, beginning with another visit to the ESC and including a long walk in the Gdańsk Shipyard. To learn more about the site, the participants met with Krzysztof Sobolewski, the chairperson of the Shipyard City Gdańsk, which manages the majority of the shipyard's postindustrial spaces. The topic of the meeting was the revitalisation plan for the site. Next, the participants visited the Museum of Amber, a newly opened branch of the Museum of Gdańsk. They were given a tour by the director of the museum Waldemar Ossowski. The final event of the day was the dinner with the representatives of Mayor of Gdańsk's Office for Culture.



In the European Solidarity Centre



Prof. Mykola Riabchuk in the esc



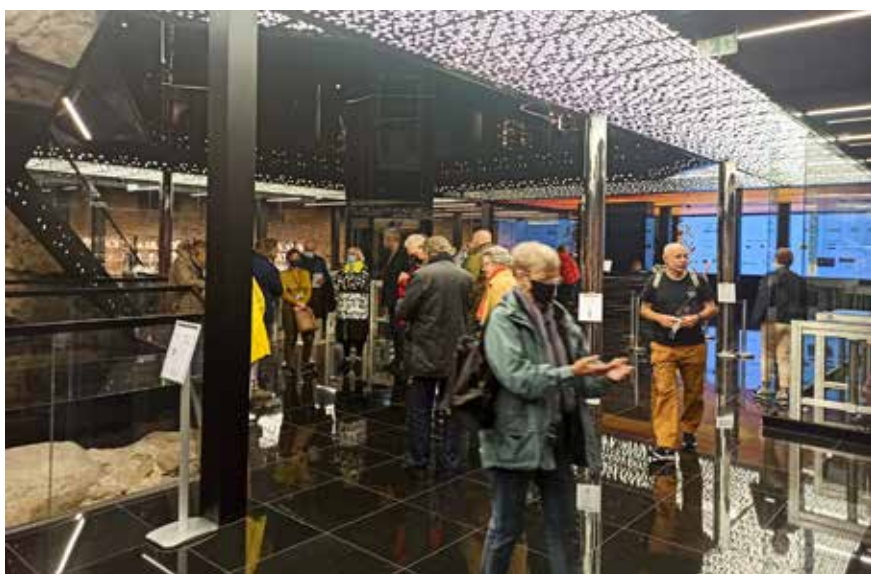
Prof. Maria Poprzęcka in the esc



Prof. Jacek Purchla and Ambassador Magdaléna Vášáryová in the Polish School Museum in Płotowo



Foresters cemetery in the Bukowa Góra reserve near Pyszne



Museum of Amber in Gdańsk



Dom podcieniowy w Trutnowach



Arcaded house in Trutnowy



St Nicholas' Greek-Catholic Orthodox church in Cyganek

The fourth day of the seminar was dedicated to Żuławy. It began with a visit to a traditional arcaded house in Trutnowy, typical of the local architectural heritage and one of the most impressive surviving examples of this type of building. Next, the group drove to Cyganek, where they visited another arcaded house, a Mennonite cemetery and the now Greek-Catholic St Nicholas' Orthodox church. The participants were accompanied by priest Paweł Potoczny, who vividly discussed his efforts towards heritage protection in the Gothic church in his parish. Then, the participants moved on to the Żuławy Historical Park in Nowy Dwór Gdański. A particularly memorable stop was the long visit in Frombork, conducted under the supervision of the director of the Olsztyn branch of the National Institute of Cultural Heritage Dr. Iwona Liżewska. The participants learned about conservation work in Frombork cathedral and visited the cathedral complex, together with the bishop's palace. Especially valuable was the visit of the exhibition *"Golden Apples I Dream Of...": The Death of a Child in Art and Culture* in the Hospital of the Holy Ghost, a department of History of Medicine of the Mikołaj Kopernik Museum. The visit was followed by a discussion with the museum director Mirosław Jonakowski. The final event of the day, and of the entire seminar, was the visit in the summer residence of Kaiser Wilhelm II in Kadyny. The architecture of the complex as well as its heritage preservation was discussed by Dr. Iwona Liżewska, who accompanied the group.

The four-day itinerary of the seminar included visits in lesser-known, less often visited places. The participants had the opportunity to learn about the special character of the region thanks to the supervision of remarkable experts in this field as well as meetings with representatives of local cultural institutions. The visit in Gdańsk – seemingly so familiar – focused on the activity of new institutions, less obvious urban heritage and the most pressing challenges faced by heritage custodians. The trip created a platform for meetings with people in charge of cultural heritage preservation, allowing the ICC to establish valuable partnerships in the future.

Marek Świdrak

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

VILIM FRANČIĆ: A CROATIAN AND POLE IN ONE PERSON ON THE 125TH ANNIVERSARY OF HIS BIRTH

27 SEPTEMBER

The year 2021 marked the 125th anniversary of birth of Vilim Frančić (1896–1978). To celebrate this occasion, the Consulate of the Republic of Croatia in Kraków in cooperation with the ICC organised a day conference dedicated to this eminent scientist.

Vilim Frančić's life can be viewed as a model example of life in Galicia. Born in Croatian Daruvar, he moved to Kraków with his family and his stepfather, who was an imperial-royal official. He then attended one of the primary schools in Podgórze, where he learnt the new language impressively fast, obtaining the highest marks in Polish language and literature in his final assessment. Next, after three years in St Anne's Gymnasium, he moved to Vienna in the last year of study to complete his secondary school-leaving examination there. Subsequently, he studied at the Jagiellonian University in Kraków, supplementing his education in Prague and Graz. He remained attached to Kraków's oldest university as a professor and lecturer. He was a Slavist with a broad scope of academic interests, author of many translations of Croatian literary works into Polish. Among his most popular achievements, well known to all beginning Croatists, are the two-volume *Słownik serbsko-chorwacko-polski* [Serbo-Croatian–Polish Dictionary] and *Gramatyka opisowa języka serbo-chorwackiego* [Serbo-Croatian Descriptive Grammar].

A keen social activist, Frančić was involved with various organisations and institutions. He became a scout and later served as a soldier of the 2nd Brigade of the Polish Legions. He played a special role after his arrest, together with other Jagiellonian University professors, by the Nazis during Sonderaktion Krakau on 6 November 1939. Following his release from the Sachsenhausen concentration camp, he organised help for other prisoners, enabling many of the imprisoned scholars to return to Kraków.

He was equally active in the interwar period and after World War II. He collaborated with the Polish Academy of Sciences and was active in the Polish–Yugoslav Society. He contributed to Croatian, Serbian and Polish press; for instance, he was the editor of the Slavic section of *Dziennik Polski*. His numerous articles on South Slavs appeared in journals in Warsaw and Lviv, while in Zagreb and Belgrade he published pieces on Poland and Poles. He worked as a teacher and school principal in Proszowice (where he initiated the construction of a new school building), Królewska Huta, Chorzów and Katowice, as well as a school inspector in Kraków. During World War II, he belonged to the secret School Board.

Vilim Frančić remained in Kraków until the end of his life, actively contributing to establishing good relations between the Poles and Croatians. He tried

to enhance the mutual knowledge between the inhabitants of the two countries through academic and popular science publications as well as personal meetings, school trips and youth camps. For his dedicated work he was awarded with the Knight's Cross of the Order of Polonia Restituta.

The conference dedicated to Frančić's memory began with the unveiling of a commemorative plaque on the building at ul. Marii Konopnickiej 5. The event was hosted by Paweł Włodarczyk, Honorary Consul of the Republic of Croatia, who welcomed conference guests together with the Ambassador of the Republic of Croatia, HE Tomislav Vidošević, and director of the ICC Agata Wąsowska-Pawlik.

Among the speakers were Dr Slaven Kale and Dr Josip Jagodar from Zagreb University. The former spoke of Frančić's family and childhood, his stay in Croatia and his first years in Poland, while the latter discussed Professor Frančić's contribution to Polish education. A paper on Frančić's studies, work and academic legacy (at the Jagiellonian University and in the Polish Academy of Sciences) written by Prof. Barbara Oczkowska was delivered and commented on by Prof. Maciej Czerwiński from the Jagiellonian University. Next, Prof. Irena Paczyńska from the Institute of History of the Jagiellonian University discussed Frančić's activity under the Nazi occupation and Prof. Leszek Małczak from the University of Silesia shared his views on Frančić's contribution to the promotion of Croatian culture in Poland after World War II. Then, the Mayor of Proszowice Grzegorz Cichy spoke about Vilim Frančić's activity as principal of the Bartosz Głowacki Trade School of the Polish Educational Society. The final presentation was very special: Frančić's granddaughter Dorota Francić-Nisztuk shared her personal memories of her beloved grandfather – who, as it turned out, was a keen chess player and avid walker, vehemently averse to public transport – thus providing a wonderful addition and summary to the otherwise very academic discussion. Ms. Francić-Nisztuk also prepared an exhibition of family memorabilia for the conference participants.

Anna Kępińska

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

EXHIBITIONS



PRINTMAKING AS A PAIR

JADWIGA KAIM-OTRĘBA AND RYSZARD OTRĘBA

2 FEBRUARY – 19 MARCH

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 Professor Konrad Szrednicki's studio. Ryszard Otręba graduated a year earlier, with a diploma from the academy's Faculty of Interior Design, under Professor Zbigniew Chudzikiewicz. A two-year course in graphic art in Mieczysław Wejman's studio was of crucial importance, and both 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.”

Dr Monika Rydiger

EXHIBITION DEPARTMENT

EXHIBITION CONCEPT *Agata Wąsowska-Pawlik*

EXHIBITION CURATOR *Dr Monika Rydiger*

EXHIBITION DESIGNER *Anna Wisz*

COORDINATION AND ORGANIZATION *Karolina Wójcik*

GRAPHIC DESIGN OF THE ACCOMPANYING BOOK *Łukasz Podolak*

CAFÉ “AS”

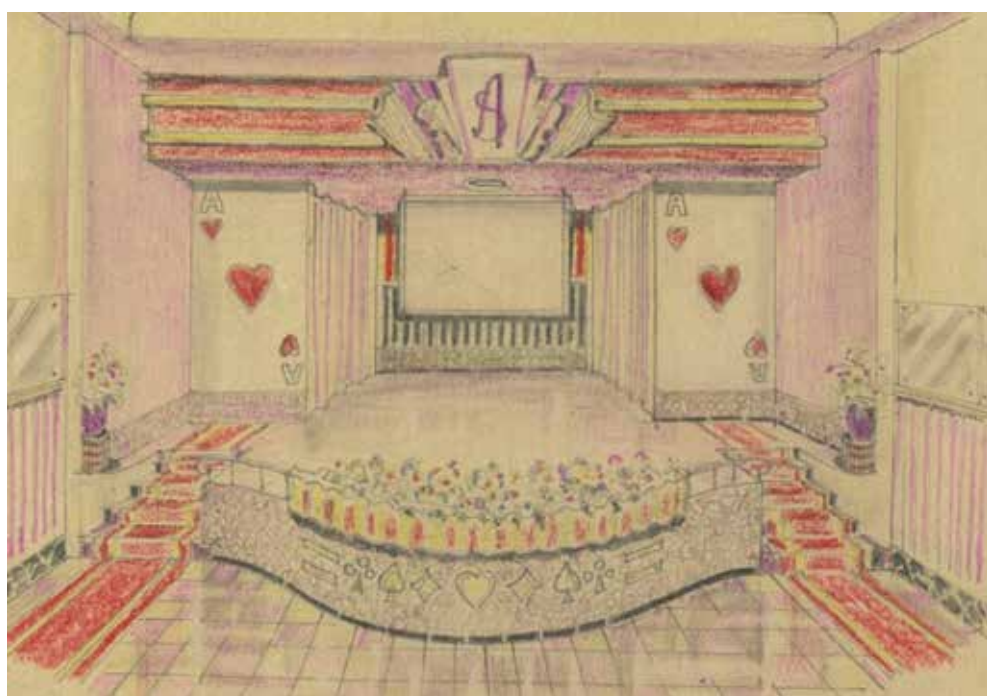
THE SURVIVAL OF SIMON WIESENTHAL

2 FEBRUARY – 19 MARCH

A small exhibition prepared by the Austrian Cultural Forum presented the unique design of the “As” café by Simon Wiesenthal. Known as the “Jewish James Bond”, Wiesenthal came down in history as a tireless Nazi hunter. He contributed to the capture and trial of Adolf Eichmann, one of the main proponents of the “final solution to the Jewish question”, as well as many other Nazi perpetrators of the Holocaust.

The exhibition, presented in one of the rooms of the ICC Gallery, revealed a lesser-known side to this exceptional man. Born in Buchach in 1908, Wiesenthal studied architecture in Prague before returning to Lviv. Arrested by the Nazis in 1941, he was interred in several concentration camps before being transferred to Mauthausen. It was there, in uncommon circumstances, that the design of the “As” Café was developed. Wiesenthal created it on the request of his fellow prisoner Edmund Staniszewski, who was a coffee merchant before the war and dreamt of opening his own café in Poznań, Głogowska street. Wiesenthal completed a full design for the café, including the layout, furniture design, staff uniforms and even advertising posters and cake icings. Initial sketches were made at the camp.

Despite the grave circumstances accompanying the creative process, the designs are full of vivid colours, clever solutions and intricate details. They constitute a token of incredible will to survive and hope of returning to normal





life. The architect perfected his ideas in the weeks following his liberation, creating complete designs. Unfortunately, Simon Wiesenthal and Edmund Staniszewski lost touch for many years and the “As” Café never came into existence. For a long period of time, the designs were believed to have been lost. They were discovered only recently in the Staniszewskis’ family archive. In 2018, the Jewish Museum in Vienna managed to acquire over eighty detailed sketches. They are now presented as a unique symbol of Simon Wiesenthal’s struggle for survival and priceless document illustrating a hitherto little-known chapter in his biography.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

EXHIBITION ORGANISER

*Jewish Museum in Vienna, Austrian Cultural Forum,
International Cultural Centre*

SUBSTANTIVE SUPPORT AT THE ICC

Dr Monika Rydiger, Anna Śliwa

CURATOR OF THE EXHIBITION CAFÉ AS: DAS ÜBERLEBEN DES SIMON WIESENTHAL
AT THE JEWISH MUSEUM IN VIENNA (29 May 2019 – 12 January 2020)

Michaela Vocelka

CURATOR OF THE EXHIBITION VERSION PREPARED BY THE AUSTRIAN
CULTURAL FORUM

Stanisław Welbel

GRAPHIC DESIGN OF THE EXHIBITION VERSION PREPARED

BY THE AUSTRIAN CULTURAL FORUM

Jacek Malinowski



MORE THAN BAUHAUS GERMAN PHOTOGRAPHY BETWEEN THE WARS AND POLISH PARALLELS

8 MAY – 1 AUGUST

As the world was reinventing itself after World War I, photography accompanied the rapid social changes. Itself an offspring of modernity, it perfectly responded to the demands of the new era. The photographic image not only became equally as important as the printed word, but also, crucially, had a mass impact. Over 300 objects included in the exhibition, such as photographs, books and periodicals, jointly created a fascinating story about the times of the Weimar Republic. Works of such artists as August Sander, Martin Munkácsi, Albert Renger-Patzsch, Karl Blossfeldt, Alfred Eisenstaedt, Hugo Erfurth and Lotte Jacobi were accompanied by Polish examples. This additional context, despite obvious differences, allowed the exhibition to shed light on the universal character of certain historical phenomena as well as inspect Polish–German micro-histories of specific places and people.

The interwar period was dominated by images – the rapid development of photography and printed press allowed the journalist to report “momentarily” on the emergence of New Europe and a new political order formed on the ruins of the former empires. Political turbulences were accompanied by no less abrupt social changes. Dance became a symbol of the postwar relief and the widespread optimism of the 1920s. Impressive portraits of famous dancers were made by Martin Munkácsi, a Hungarian Jew who moved to Berlin from Budapest and quickly became one of the top photographers and a tireless chronicler of the teeming metropolis. In the exhibition, his works were accompanied by photographs by Benedykt Jerzy Dorys. Popular dancers and stage performers, famous actors and sportsmen – the favourite subjects of photography by both these artists – enthralled popular imagination. Dance became also the space of artistic experiment. “The new German dance” was developed by Dresden-based Mary Wigman, the teacher, among others, of Pola Nireńska (Nirensztajn) from Warsaw. For the latter artist, raised by a traditional Jewish family, dance became a tool of both professional and personal emancipation.

Classical portrait photography also reached its peak – suffice it to mention August Sander’s canonical series *People of the 20th Century*, representing the society of the Weimar Republic (also included in the exhibition). Photographers enthusiastically chronicled and explained the changing world. Simultaneously, the growing popularity of illustrated press stimulated an unprecedented growth in the demand for photographs. Mass readership of various periodicals contributed to the expansion of photography as a medium, including its special form of photomontage, frequently used due to its quasi-cinematic character. Sports photography was especially popular, since the idea of a healthy, strong citizen was a part of the interwar set of values.



Fashion and advertising photography boomed. Women were often depicted surrounded by various modern items, such as fast cars, gramophones, telephones and, last but not least, cameras. Photography became a fashionable pastime. One of the symbols of this photographic revolution was the Leica camera, a proud achievement of German technological thought. This theme is explored in the exhibition through a design for the advertisement of this type of camera by Tadeusz Maciejko, depicting a little boy with a camera hanging from his neck as the perfect metaphor for the device – its simplicity (a child could use it), its novelty and, finally, its capacity for awaking curiosity to explore



(and photograph) the world (child's curiosity). The camera, resting on the boy's chest, draws the viewer's attention to yet another significant aspect – the relationship between the photographer and their body. The camera is light and can be easily handled, enabling immediate changes of position and adjustments for original frames and perspectives. It becomes almost an extension of the photographer's body. Its small size, which did not require the use of a tripod, translated into unprecedented mobility, allowing the photographer to plunge into the very centre of events, capturing moments, images and emotions, catching life "red-handed".





The photographs from the Weimar Republic not only represented multiple genres, but also developed a unique visual language known as New Objectivity (*Neue Sachlichkeit*) and New Vision (*Neues Sehen*), frequently applying unusual perspectives and narrow frames, photographing objects from above or from below. Another characteristic feature of the period was the belief that anything can be photographed, including the most mundane aspects of everyday life, thus breaking the classical decorum. This approach was explored by such photographic classics as Karl Blossfeldt or Albert Renger-Patzsch, as well as lesser known – but equally interesting – artists, often virtually unknown, even among the specialist in this field, such as Bauhaus-associated photographer Kurt Kranz. The Polish counterpoint was represented by experiments by avant-garde artists such as Janusz Maria Brzeski, Aleksander Krzywobłocki and Karol Hiller. The exhibition also included examples of Polish Pictorialism. “We did not photograph screws and curled collars like the Germans did, for what’s the use of that?” commented many years later Janina Mierzecka, one of the followers of this trend. Though in principle opposed to New Vision, Pictorialism gradually adopted certain aspects of the new aesthetics and these



new ideas, photographic hybrids suspended between the respect for a unique artistic gesture and the signs of a new trend, were included in the exhibition.

The exhibition *More Than Bauhaus* was designed as an album of images introducing an era full of contrasts. The optimistic view of reality was juxtaposed with works preoccupied with its negative sides. On the one hand, the inter-war period was the time of civilisational progress, the cult of urbanisation and mechanisation, a cosmopolitan euphoria; on the other hand, it was the time of economic crisis as well as social and political tensions, accompanied by growing nationalist sensibilities. The echoes of these events can be found in photographs dealing with the theme of work – suffice it to mention the very interesting phenomenon of worker photography, or a whole series of photographs documenting the emergence of certain problems and conflicts. Among the examples are the frames showing the burning of useless paper money, Sander's portraits of beggars or the depiction of the election of Paul von Hindenburg as the new president of the Reich. A special place in the exhibition was designated to Martin Munkácsi's collage, which brings the whole narrative to a close. Here, the artist assumes the role of an accusing historical witness rather than enthusiast of modernity. The piece *March of Innocence / March of Evil*, in which the artist juxtaposes the figure of a small child with a Nazi parade of 1933, signalled the end of the democratic Weimar era and anticipated the rise of fascism and the outbreak of war. This is, however, another story. Also told in photographs.



This was the third exhibition in the ICC which was organised in cooperation with Landschaftsverband Rheinland. Our partners were IVR-LandesMuseum in Bonn, Deutsche Fotothek in Dresden and F.C. Gundlach Foundation in Hamburg.

Natalia Żak

EXHIBITION DEPARTMENT

CURATORS *Natalia Żak (ICC), Lothar Altringer, Dr Adelheid Komenda (IVR-LandesMuseum, Bonn), Dr Jens Bove (Deutsche Fotothek, Dresden), Sebastian Lux (Stiftung F.C. Gundlach, Hamburg)*

EXHIBITION DESIGN *Paweł Żelichowski*

COORDINATION *Dorota Kosiec, Anna Śliwa*

HONORARY PATRONAGE *Dr Michael Groß, Consul General of the Federal Republic of Germany*

DESIGN OF ACCOMPANYING PUBLICATIONS *Wojtek Kwiecień-Janikowski, Kuba Sowiński*



UKRAINE A DIFFERENT ANGLE ON NEIGHBOURHOOD

16 SEPTEMBER 2021 – 16 JANUARY 2022

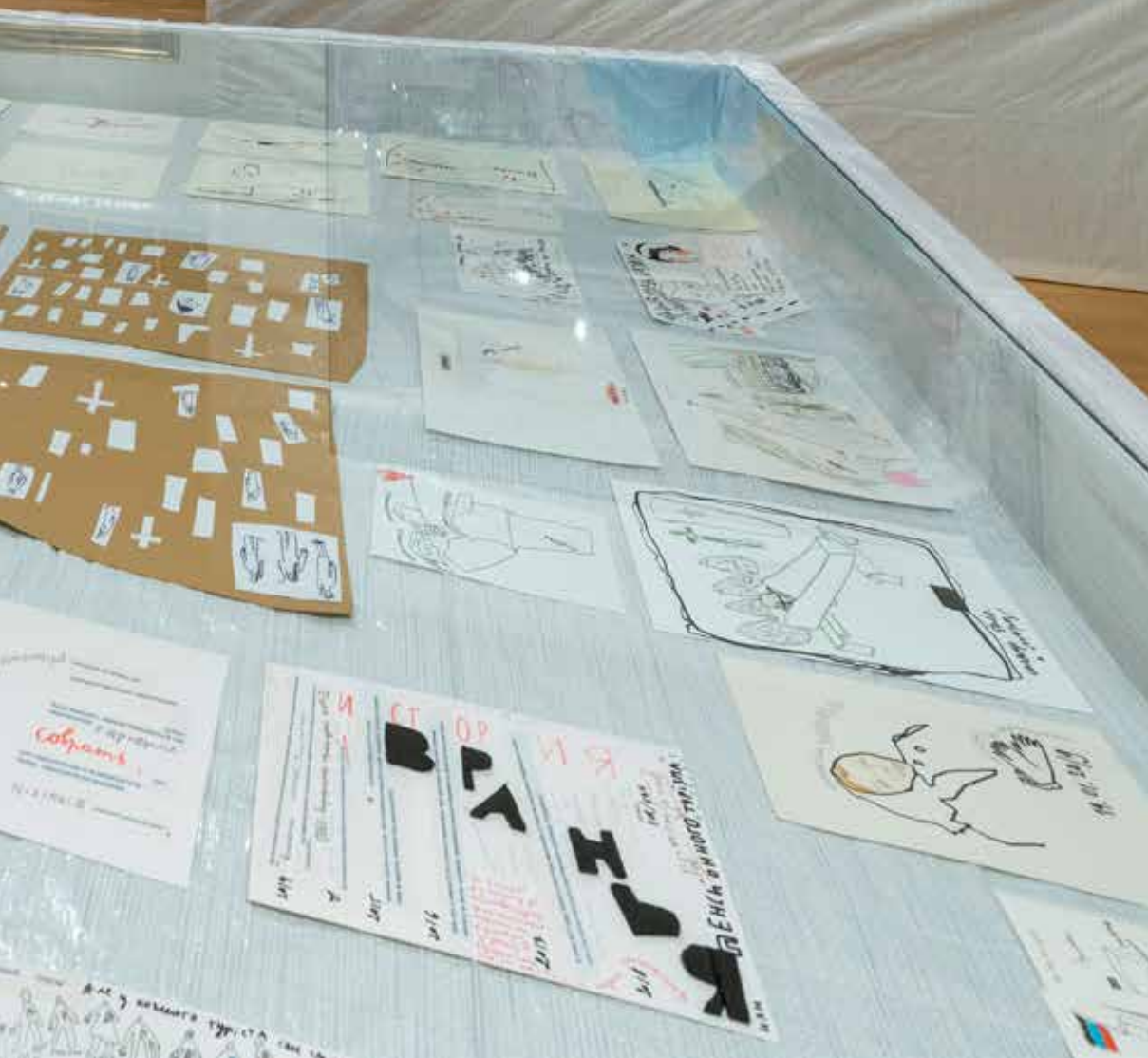
Ukraine has been an independent country for the last thirty years. It is Poland's close neighbour – valiant, multifaceted and surprising. The same qualities characterised the exhibition in the rcc. Never before had Polish audiences the opportunity to view works disclosing so much about the country behind our eastern border. Owing to this different angle, our two countries could become closer than ever before.

It was the first time when Poland and Ukraine had a chance to examine each other through art. The exhibition, touching upon a plethora of contexts and historical threads both in Ukraine and in Poland, was intended as an artistic representation of Ukrainian identity set against Polish cultural contexts and identity narratives. The exhibition attempted to answer the question how Ukrainian identity is perceived in Ukraine through the lens of art, and how it may be seen from the Polish perspective. What topics are currently being explored by Ukrainian artists? How different are they from Polish contemporary art? The main idea behind the exhibition was to arrange a multi-layered game based on juxtaposing views, meanings and modes of artistic expressions in order to map the current cultural context of the Polish–Ukrainian relationship. It was the first time when such a representative selection of Ukrainian art was presented in Poland. While the majority of works came from the most important collection of the National Art Museum of Ukraine (NAMU) in Kiev, they were accompanied by pieces from other collections, such as the National Reserve “Kiev-Pechersk Lavra”, Theatre, Music and Cinema Museum in Kiev and Kiev Art Gallery National Museum, Polish museums and collections: National Museums in Kraków, Warsaw and Wrocław, Arsenal Gallery in Białystok, the Jagiellonian Library, as well as Polish and Ukrainian private collections.

The exhibition was divided into eight sections dedicated to the (re)vision of myths and ideas concerning Ukraine. Some of these were centred around certain iconic symbols or stereotypes linked with Ukraine, such as the “Cossack”, “steppe” or “Ukrainian hut”. Others concerned important contemporary topics, especially the Russian military aggression against Ukraine, which started in 2014. The present war was shown in its historical context, since Ukraine – as a borderland between the settled Europeans and nomadic peoples of Eurasia – has been constantly invaded.

The endless political turbulences and the fluctuating faith in a better future remain the crucial topics explored in contemporary Ukrainian art, represented in the exhibition by the works of, among others, Vlada Ralko, Nikita Kadan and Oleh Tistol. The exhibition spans over three centuries and juxtaposes contemporary works with older art. Different sections of the exhibition explore various dimensions of Polish and Ukrainian shared cultural roots, which served as the base for the emergence of crucial – but so very different – historical myths that helped shape Polish and Ukrainian corresponding national













consciousnesses. The main goal of the exhibition was not a retrospective analysis of myths but rather a representation of the most current artistic and social pursuits in the rapidly evolving Ukrainian society.

Apart from building and strengthening mutual understanding and fondness between Ukrainians and Poles, and harmonising potential future approaches, the exhibition had a lot to offer to Kraków as a city with important historical links to Ukrainian history. Among the inhabitants of Kraków there are many Ukrainian students and economic migrants, as well as war refugees from Eastern Ukraine. Settling in Poland, Ukrainians are gradually becoming part of local communities. This current situation stimulates mutual curiosity and readiness for a more profound mutual understanding, rooted in re-evaluating our dominant narratives and stereotypes, as well as visions of the past and present.

The exhibition was organised in cooperation with the National Art Museum of Ukraine (NAMU) in Kiev.

Dr Żanna Komar

EXHIBITION DEPARTMENT





AUTHORS OF THE EXHIBITION CONCEPT AND CURATORS

Oksana Barshynova (NAMU), Žanna Komar (ICC)

CONSULTANTS *Yaroslav Hrytsak, Serhii Plokhyy, Mykola Riabchuk*

CURATORIAL COOPERATION *Anna Łazar*

EXHIBITION DESIGN *Rafał Bartkiewicz*

COORDINATION *Olesya Denisyuk (NAMU), Karolina Wójcik (ICC)*

GRAPHIC DESIGN OF THE CATALOGUE AND PRINTED MATERIALS

Weird Gentlemen (Łukasz Podolak)



INTERIORS AND FORMS

10 NOVEMBER – 10 DECEMBER

The exhibition presented the achievements of the students of two faculties of the Jan Matejko Academy of Fine Arts in Kraków: the Faculty of Interior Design and the Faculty of Industrial Design. Both these faculties used to be a single unit and were only divided in 1962. Over the last six decades, they developed separate programmes of study. Their first joint exhibition after 39 years revealed not only their diversity of topics but also different approaches to design.

The Faculty of Interior Design teaches students how to shape surrounding space in responsible and rational ways. Their range of activity is very broad, ranging from small items, through furniture, clothing and interiors, to stage and exhibition space as well as activities bordering on architecture. The exhibition presented ten selected projects accomplished in recent years. The selection was made based on awards received by each project or cooperation with a partner of the faculty, confirming the validity of the author's approach. The partners pointed to design problems, named spaces to be designed or provided access to technologies. Through dialogue, the design process brought new concepts or prototypes offering creative solutions to actual problems, while also confronting the designers' ideas with technological, economic and legal reality.

The Faculty of Industrial Design focuses on designing various items for industrial use as well as on rediscovering craftsmanship. In order to represent the diversity of student work in the fields of graphic and industrial design, the selection reflected the evaluation made by industry representatives and competition judges. While lacking thematic cohesion, the collection of thirty-eight designs developed in the years 2016–2021 testified to the educational potential of the Academy as well as the students' sensibility and skill. It also referred to the difficulties faced by young designers attempting to find employment and hoping to become skilled professionals. In their search for topics, they often contact industry representatives or potential clients, which increases the chance that their designs should be implemented. At the same time, they hope to shape contemporary reality, responding to the current social and environmental problems. They look for solutions adequate to their knowledge, sensibility and aesthetics. Their designs have gained the approval of organisers of various contests and exhibitions.

The exhibition was organised in cooperation with the Jan Matejko Academy of Fine Arts (ASP) in Kraków.

Prof. Czesława Frejlich

ORGANISER *the Faculty of Interior Design and the Faculty of Industrial Design of the Jan Matejko Academy of Fine Arts in Kraków (ASP)*

CURATORS *Czesława Frejlich (ASP), Łukasz Sarnat (ASP)*

EXHIBITION DESIGN *Karol Cyruлик, Hubert Albertusiak, Anna Markowska*

GRAPHIC DESIGN *Aleksandra Zajdel*

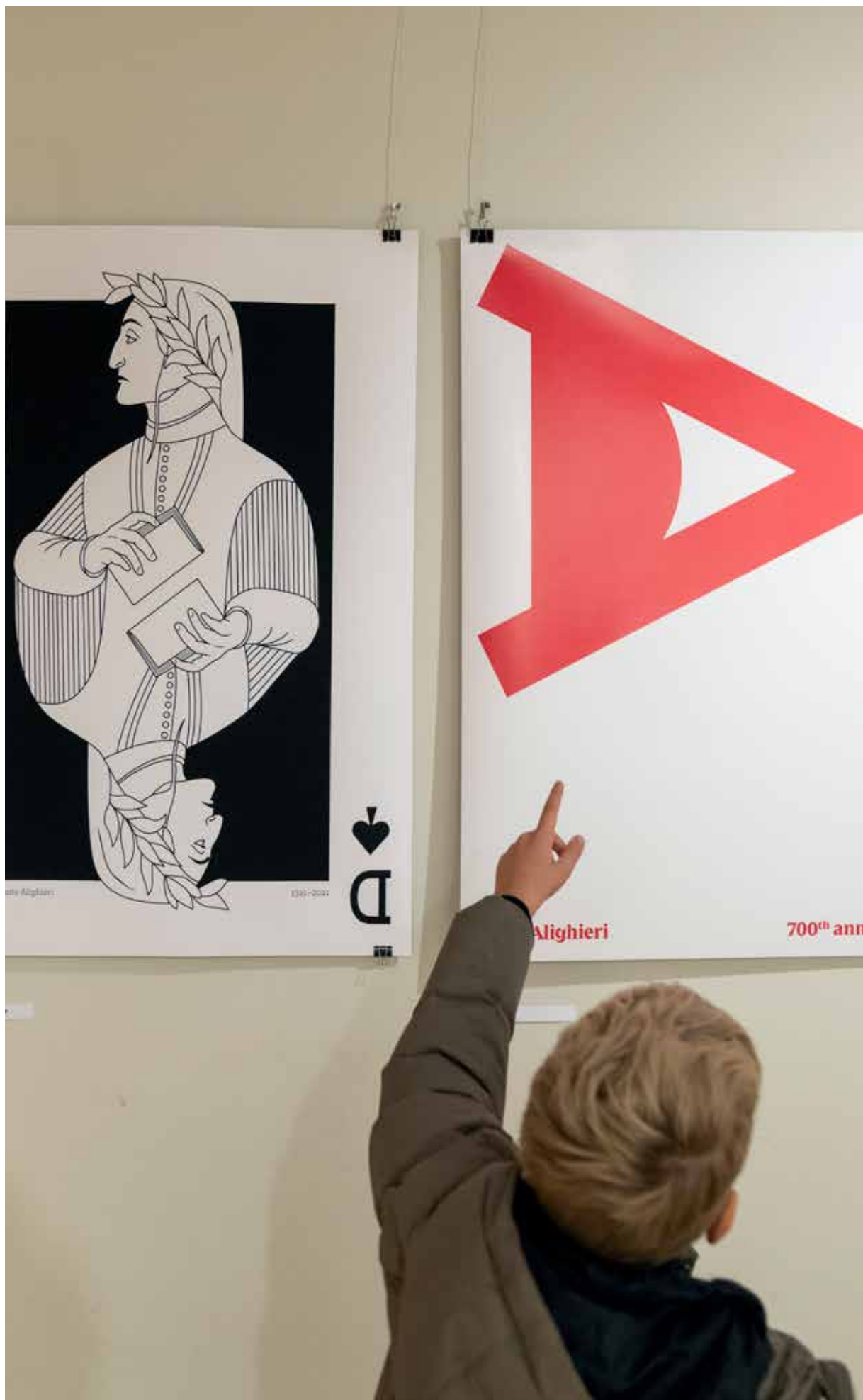
COORDINATOR *Karolina Wójcik (ICC)*











DANTE

A POSTER

10 NOVEMBER – 10 DECEMBER

In 2021, which in Italy was marked as the Year of Dante, Dantedì (Dante's Day) was celebrated with exceptional pomp. Normally, such days are celebrated on the patron's anniversary of birth; yet as Dante's precise date of birth is unknown (we only know that he was born in May or June 1265), 25 March was selected instead as the date when the plot of the *Divine Comedy* begins and the poet embarks on his journey through the underworld. The entire Italy stopped to listen to excerpts from the masterpiece broadcast on the radio and television, in the underground, in shops and cafés, and even in the streets.

These inspiring events coincided with the announcement of the Adam Wodnicki competition for the best artwork inspired by literature and writers in the Faculty of Industrial Design of the Jan Matejko Academy of Fine Arts in Kraków. Prof. Wodnicki, one of the founders of the Faculty of Industrial Design and a renowned educator, was also a writer and distinguished translator of French poetry. Jarosław Mikołajewski, a poet and translator of Italian literature, author of the most recent translation of the *Divine Comedy* into Polish, suggested that in the Year of Dante the competition should be dedicated to the "father of the Italian language". The competition was open to all the students of the faculty and co-organised by the Polish Institute in Rome, the Italian Cultural Institute of Kraków and Austeria publishing house.

Thirty-three posters by twenty-four participants were submitted, proposing new interpretations of the *Divine Comedy*. Their varied approaches to the most famous work of medieval literature inspired interesting contemporary solutions.

On 2 July 2021 in the Polish Institute in Rome, the exhibition of posters selected by a panel of judges was opened during the conference of Italian scholars in the field of Polish Studies, dedicated to the works of Dante Alighieri. The post-competition exhibition was accompanied by the exhibition of the works by lecturers from the Department of Visual Communication of the Faculty of Industrial Design of the Jan Matejko Academy of Fine Arts in Kraków, also titled *Dante: A Poster*. The exhibition attracted many visitors and owing to the help of the Omnia Tuscia Association, partnering with the Polish Embassy in Rome, it was also presented in Blera, Viterbo province.

In October, the winning works were exhibited during a conference dedicated to Dante Alighieri in the Italian Cultural Institute in Kraków.

The exhibition was organised in cooperation with the Jan Matejko Academy of Fine Arts and the Italian Cultural Institute in Kraków.

Prof. Barbara Widłak

ORGANISER *the Faculty of Industrial Design of the Jan Matejko Academy of Fine Arts in Kraków (ASP)*

CURATOR *Barbara Widłak*

COORDINATOR *Karolina Wójcik (ICC)*







THE ARMENIAN CATHEDRAL IN LVIV AND ITS CREATORS

15 FEBRUARY – 30 MAY

Kielce, National Museum
Skierniewice, History Museum

In 2021, the conservation work on the mosaics and paintings in the Armenian Cathedral in Lviv was completed. The cathedral boasts unique ceramic decorations by Józef Mehoffer, including a mosaic of the Holy Trinity in the cathedral dome, which count among the most impressive examples of religious art from the Young Poland period. Also the paintings by Jan Henryk Rosen from the 1920s are viewed as remarkable specimens of monumental religious painting in the Second Polish Republic. After World War II, these artworks were hidden from public view and were not exhibited again until the early 21st century. In 2008, the conservation work in the cathedral commenced on the initiative and under the auspices of the Association of Graduates of the Academy of Heritage. Established in 2006, the Association allows the graduates of the Academy of Heritage to continue working and learning together, engaging in various projects focused on cultural heritage conservation and promotion. Since 2008, thanks to the financial support from the Polish Ministry of Culture and National Heritage as well as the POLONIKA National Institute of Polish Cultural Heritage Abroad, the Association carried out conservation work on the paintings in the Armenian Cathedral; in 2019, work commenced on Józef Mehoffer's mosaics in the cathedral dome. The project was supervised by Paweł Baranowski from the Museum of King Jan III's Palace at Wilanów and Prof. Joanna Czernichowska from the Academy of Fine Arts in Warsaw, while the work on site was performed by a team of Ukrainian specialists.

The completion of the conservation work on Jan Henryk Rosen's paintings gave impulse to a new display of the exhibition *The Armenian Cathedral in Lviv and Its Creators* in a new, enhanced form. The exhibition was originally created in 2015 and in the next two years was displayed, among others, at the ICC in Kraków, in the Lublin Museum, Museum of Architecture in Wrocław, Municipal Cultural Centre in Jarosław, Museum in Tykocin – a branch of the Museum of Podlasie in Białystok, Górków Castle Museum in Szamotuły, Pomeranian Princes' Castle in Szczecin, Oskar Schöen's Palace in Sosnowiec and Copper Museum in Legnica. In 2017, with the efforts of the Polish Embassy in Armenia, the exhibition was also presented in the National Gallery of Armenia in Yerevan, Mher Abeghyan Museum in Vagharshapat and Geological Museum in Yeghenadzor.

In autumn 2019, owing to the cooperation with the POLONIKA Institute, a new updated version of the exhibition was shown in the Museum of King Jan III's Palace at Wilanów. In the early 2020, it was also presented in the Museum of the Przemysł Land in Przemysł. The outbreak of the COVID-19 pandemic halted subsequent presentations. In 2021, the exhibition was displayed at two







more venues: the Museum of Intercultural Dialogue in Kielce (15 February – 30 May) and the History Museum in Skierniewice (1 July – 31 August).

The exhibition was prepared in cooperation with the conservation team and Dr Joanna Wolańska, the author of seminal work on the history of the Armenian Cathedral and leading expert on Jan Henryk Rosen's work. The graphic design of the exhibition and the catalogue was created by Wojtek Kwiecień-Janikowski, and the exhibition was designed by Prof. Łukasz Sarnat from the Jan Matejko Academy of Fine Arts in Kraków. For the presentation in Wilanów, new photographs of the paintings and cathedral interiors were made by Paweł Mazur. Two animated films were also created. *The Awakened Looks* focuses on the people portrayed in the cathedral paintings, whereas *Polo and Nika: The Armenian Cathedral* is addressed to young viewers and tells the history of the cathedral and explains the concept of heritage conservation. Both videos were made by the same company: OSORNO Krzysztof Czeczot. For the purposes of the exhibition, several podcasts were recorded in which the history and importance of the cathedral are discussed by the director of the POLONIKA National Institute of Polish Cultural Heritage Abroad Dorota Janiszewska-Jakubiak and Dr Joanna Wolańska.

The main narrative thread in the exhibition was the biography of the artists involved in the reconstruction of the cathedral in the early 20th century, especially Jan Henryk Rosen, the architect Franciszek Mączyński from Kraków, who was in charge of the reconstruction and conservation works, as well as Józef Mehoffer, the author of the first design of the interior of the cathedral, which was only partly implemented. Mączyński's and Mehoffer's input constituted a special example of the influence of Kraków's art on the capital of Galicia in the early 20th century. Rosen's paintings supplemented the artistic design of the interior, which was completed after the end of World War I in a transformed political and artistic reality. The exhibition focused on the accumulation of



different phenomena and mutual dependencies, which contributed to the creation of a unique work of art.

Owing to the exhibition, the Armenian Cathedral in Lviv, inaccessible and forgotten for many years, has regained its place in the Polish public memory. The history of the paintings' conservation is also a practical lesson in heritage management, fundraising and coordinating the work of a large team of specialists, which are precisely those skills that are taught at the ICC in the Academy of Heritage. It is also an example of a successful international cooperation between Polish and Ukrainian conservation specialists and a token of the Polish commitment to fostering good neighbourly relations between the two countries.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



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

7 MAY – 14 AUGUST

Museum of King Jan III's Palace at Wilanów, Warsaw

The display of illustrations of plants and animals in the Museum of King Jan III's Palace at Wilanów was a new presentation of the exhibition organised at the ICC in Kraków in 2020 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. It included more than forty atlases of flora and fauna and several hundred prints from the works of renowned European naturalists. Mysterious metamorphoses of insects drawn by Maria Sibylla Merian, botanical drawings made for Joséphine Bonaparte by Pierre-Joseph Redouté and sophisticated copperplate engravings of parrots by François Levaillant gained a new context by being shown in the Wilanów garden residence – in a way, they were thus returned to their original era and spaces in which they may have been originally viewed.

These hyperrealist, lavish works created for rich subscribers or commissioned by wealthy patrons could only have originated in affluent European societies. Nevertheless, the obvious marks of the era, such as colonialism, imperial governments and early forms of mass consumerism can neither explain their popularity nor weigh on their authors' individual biographies and motives. Catering to the eternal thirst for beauty and curiosity, these works can now be seen as indirect predecessors of Taschen albums or nature documentaries. With this in mind, this historical set was arranged into a narrative about the explorations of plant and animal worlds, centred around the unique combination of scientific and aesthetic interests characteristic for the Age of Reason. In this period, botanists and zoologists learned drawing and engraving, while illustrators devoted themselves to the study of biology and talented amateurs engaged in bold, creative undertakings.

The exhibition inspired further reflection on this phenomenon. *Biophilia* – a term proposed by Erich Fromm and later also by Edward Wilson – refers to the human inherent capacity for being fascinated by living nature, which can take the form of pure delight in natural beauty but also be expressed through dedication to the faithful artistic representation of natural forms as well as individual passion for exploring and cataloguing the wonders of the world.

Another important aspect of the exhibition was the presentation of drawing as a means of communication between people, which in certain ways can still be viewed as superior to photography: instead of capturing a particular specimen with its specific age and condition, the drawing represented a model exhibit, the very idea of the species with no distortions caused by the camera lens. On the contrary: the naturalist, artist, engraver and colourist would highlight those



features that were crucial to the species identification and direct the viewer's attention to those aspects. The huge amount of effort directed towards creating the perfect replicas of plants and animals speaks to their authors' respect towards their subjects, which in turn promotes empathy. The responses of the exhibition viewers show how important it is to stimulate sensitivity through careful and tender contemplation of artistic imaginings of plants and elaborate portraits of animals. After all, one cannot be indifferent or cruel towards the subjects of such sophisticated art.

All the intuitions concerning the narrative presented by the exhibition, addressed to contemporary viewer who is well aware of the climate crisis and often genuinely concerned about the situation of animals, unexpectedly coincided with the additional context of the pandemic – the exhibition opening in Kraków was cancelled due to the first lockdown, while the Warsaw display was mostly prepared online and under strict sanitary regime. Considering the viewers' tendency to turn to art for refuge and consolation, it should come as no surprise that both exhibitions proved immensely popular, attracting thousands of viewers. The Wilanów version of the exhibition retained the original structure but offered a reinterpretation of the general message. Originally tailored to the functional and fully adaptable space of the icc Gallery, the exhibition transferred to the great rooms of the Wilanów palace, with its historical specificity and constant commitment to creating a museum uniting culture and nature. In consequence, the works which had previously been presented in a modern interior were now placed in a much more obvious context. Still, this seemingly harmonious pairing brought its own challenges. Testing various potential solutions and subtle visual effects, the organisers attempted to transform the entire first floor of the royal residence into an installation that would still fill the space and signal the division of the exhibition into separate





sections, while also corresponding with the specific style of the building with its architecture, wall paintings and some of the furniture. The solutions to these problems satisfied the curators, who were pleased with the final look of the exhibition, but they were also beneficial for the viewers, since new important works and new elements of design were added in the process.

According to the original scenario, the works were put together in four concise sections, reflecting the conventional compartmentalisation of nature in our imagination. The order was neither chronological nor geographical, in the hope of achieving an opportune mental encounter with the viewer somewhere on the microscale of their day and life, starting with local wildlife in the Wilderness section, which initiated the exhibition in the northern gallery. The works of Eleazar Albin and August Johann Rösel von Rosenhof were placed together, alongside many prints from private collections, representing popular botanical and zoological albums from the 19th century, and accompanied by three bisque porcelain exhibits from the Wilanów collections, adorned



with very similar motifs. The large space of the museum accommodated visually impressive design elements, such as the three-dimensional “herbals” with graphic quotations from the atlases included in the exhibition as well as a paper “vivarium” with plant models made by Dorota Piotrowiak and eggs in nests models based on one of the most valuable ornithological atlases, namely *Oiseaux de la Hollande* by Cornelis Nozeman.

In the Beyond the Sea section the viewers could admire intricate details and suggestive colours of copperplate engravings of parrots and toucans by the incomparable duo: the ornithologist François Levaillant and Jacques Barraband, as well as about a hundred smaller but remarkable prints from the monumental *Histoire naturelle des poissons* by Georges Cuvier. The intriguing graphic compositions of meandering vines and tropical insects by the freelancer naturalist Maria Sibylla Merian were admired in very special circumstances: four complete copies of her *Metamorphosis insectorum surinamensium* were displayed together, since the two copies from Kraków were placed next to their



two excellent “siblings” from the collection of the National Library in Warsaw. As a result, the visitors could see four identical prints at the same time on the pages of the priceless tomes; next to the cases a 1:1 reprint was available. The younger visitors appreciated the increased number of prints representing exotic mammals – apart from the monkeys from *Histoire naturelle des mammifères...*, the exhibition included a series of accurate steel engravings of wild cats from a well-known album by William Jardine.

In the Table section, the volumes of 17th-century encyclopaedia by Jan Jonston and the 18th-century *Ökonomische Naturgeschichte der Fische Deutschlands* by Marcus Bloch were accompanied by gilded cutlery from the castle museum collection, constituting a worthy replacement of the Wawel porcelain used in the Kraków exhibition.



The final section, the Garden, providing a soothing aesthetic closure to the whole narrative, was displayed in the beautiful south gallery, whose walls were decorated with large-scale, hand-painted plates with *Hortus semper virens* by Johann Simon Kerner. The section included also other Wilanów exhibits thematically linked with natural history atlases – the old library cases were filled with porcelain dishes decorated with plant motifs (modelled on the Flora Danica dining set); on exhibit was also a set of five porcelain vases designed by the Meissen artist Johann Joachim Kändler, decorated with sculpted flowers. The album *Jardin de la Malmaison* by Pierre-Joseph Redouté was accompanied by his most famous illustrations, namely those of roses, whose popularity among the collectors remains unswerving. In this particular case, this was a set of prints from the file *Le Bouquet Royal*, an epitaph of sorts to the artist known as the “Raphael of Flowers”.

Paper works included exclusively original prints: masterly etchings and aquatints, as well as elaborate drypoint copperplate engravings. Among these, most were hand-coloured or colour copperplate prints utilising the laborious *à la poupée* technique. Despite the passage of 200–300 years the prints were still astonishingly vibrant and of outstanding graphic value. When leaving the exhibition, the visitors could still admire the prints curling around the staircase in a colourful band of large-scale collage.

Krzysztof Radoszek

EXHIBITION CURATOR *Krzysztof Radoszek*

CURATORIAL COOPERATION ON BEHALF OF THE MUSEUM OF KING JAN III'S PALACE AT WILANÓW *Marta Gołębek, Martyna Sowińska-Pasek vel Paszkowska*

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*

EXHIBITION DESIGNER *Barbara Kowalewska*

FOTO BL KAS



2021 07 31–
10 03

PHOTO BL C



Centrinė Europa
fotoknygose

Central Europe
in Photobooks

Kuratoriai / Curators:
Łukasz Gorczyca, Adam Mazur, Natalia Żak

Koordinatorė / Coordinator
Ieva Mazūraitė-Novickienė

Architektas / Architect
Povilas Vincentas Jankūnas

Dizainerė / Graphic design
Laura Grgaliūnaitė

Paroda pirmą kartą parengta
Tarptautiniame kultūros centre Krokuvėje
2019 11 22–2020 03 01

The exhibition was first presented at
the International Culture Center in Krakow
22 11 2019 – 01 03 2020

Šeiminiai partneriai

Artis-Elek (Czechia), Pirelli
Gazeta Wyborcza (Poland)
Instytut Sztuki PWA w Poznaniu
Jacek i Renata (Poland), Paga
Ukraina (Ukraine), Kupa
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Adrian Płacz (Poland), Janina (Poland)
Janina (Poland), Janina (Poland)
Janina (Poland), Janina (Poland)
Janina (Poland), Janina (Poland)
Janina (Poland), Janina (Poland)
Janina (Poland), Janina (Poland)

Organizatoriai / Organizers

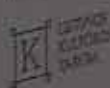
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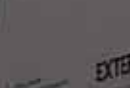


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EXTERUS

PHOTOBLOC CENTRAL EUROPE IN PHOTOBOOKS

FOTOBLOKAS: CENTRINĖ EUROPA FOTOKNYGOSE

30 JULY – 3 OCTOBER

National Gallery of Art, Vilnius

Photobooks are a magnificent and still insufficiently explored phenomenon, compelling for all enthusiasts of photography, graphics, politics and art. They not only include artistic albums by master photographers such as František Drtikol, Edward Hartwig, Kata Kálmán, Hedy Löffler, Karel Plicka, Zofia Rydet and Antanas Sutkus, but also shocking collections of documentary photographs as well as academic and tourist publications. Photobooks continue to intrigue numerous scholars, artists and collectors as well as institutions, which is reflected in the growing number of books, exhibitions and festivals dedicated to this topic. Nevertheless, the photobook scholarship is still lacking in-depth study of Central European material, which is referred to only in passing.

The exhibition, inspired by a research project uniting Central European scholars and artists, which commenced in 2018, was the first attempt of such scope at analysing Central European photobooks. The project responded to the need of researching photobooks from a historical perspective as well as in the context of contemporary artistic practices. In addition to that, the exhibition became a way to narrate a story about Central Europe. The history of Central European photobooks does not only mirror the birth and evolution of the photographic medium, but also constitutes a record of the cultural landscape of the region and its complex history. The exceptional character of the photobooks emerges at the intersection of artistic ambition and propaganda, between big narratives and small enclaves of freedom. The photobooks use images to narrate the history of our region, but also preserve the changing social relationships, political visions and views on the responsibilities of art and photography.

The exhibition was divided into thematic sections, guiding the visitor through the 20th century, from the early examples of photobooks – such as *Malownicza Polska: Ziemia Krakowska* [Picturesque Poland: Kraków Area] by Tadeusz Rząca, the pioneer of colour photography in Poland – through mass circulation publications, to the more contemporary examples, covering the era of political and cultural transformation, in which the photobook served both as a chronicle and an instrument of change. The exhibition also included publications on artistic photobooks, spanning books from the 1920s, canonical albums from the 1960s (such as Edward Hartwig's *Fotografika* [Photography]), neo-avant-garde books from the 1970s and more recent publications by Aneta Grzeszykowska and Peter Puklus. These provided ample evidence that photobooks always have been and remain to this day a useful tool of artistic expression. The photobook medium was also an excellent tool of propaganda. Visual







narratives were not only extremely persuasive, but also relied on the rich pool of forms and solutions developed by avant-garde artists.

In discussing the history of photobooks in Central Europe it is necessary to include publications centred around the experience of war. Images of ruins, destroyed temples and rubble mixed with human remains filled the pages of photobooks published in the aftermath of World War I as well as World War II. The latter included more pathos and devastating evidence of lost humanity. Many of the publications moved beyond documentary and displayed remarkable artistic character – Leonard Sempoliński's monumental *Warszawa 1945* [Warsaw 1945] is a case in point. An interesting example showing war from a personal, intimate perspective is the photobook *Abeceda duševního prázdna*

[The alphabet of spiritual emptiness] by Zdeněk Tmej, who was sent to the forced labour camp in Breslau in the 1940s.

Another interesting and extensively represented category were photobooks focused on day-to-day life. These included the albums conveying an idealised image of socialist stability, documentaries of religious rituals, nature and children's books – such as Zofia Rydet's canonical *Mały człowiek* [The little man] and its photographic counterpart, the Romanian *Copii, Copii* [Children, children] by Hedy Löffler. The final instalment included photobooks examining the collapse of the Soviet Bloc and the subsequent political transformation, such as Josef Koudelka's legendary photographs of Prague in August 1968, only published in the 1990s, and the fascinating *Świat* [The world] – a view of the political transformation as seen from the perspective of village children in the Beskid highlands.

In total, the exhibition comprised over 120 books from Poland, Lithuania, Czech Republic, Slovakia, Hungary, Latvia, Romania and Estonia – many of which were available for leafing through – as well as standalone photographs, newsreels and posters.

The *Photobloc* exhibition was made possible thanks to the passion for collecting and several years of research, effort and involvement of many people. Above all else, it offered an opportunity for a meeting with books – or, more specifically, photobooks. And very special ones at that. Photobooks which delight, intrigue and stimulate reflection on the nature of the medium itself as well as the ever-topical issue of Central European identity.

The exhibition was first presented at the ICC Gallery in 2019; a year later, it transferred to the Museum of Art in Olomouc. The display in the National Gallery of Art in Vilnius, one of the most important gallery institutions in Lithuania, became the newest occasion to present the phenomenon of Central European photobooks. The exhibition was expanded accordingly, including photographs, posters and videos by Lithuanian artists.

The exhibition was organised in cooperation with the National Gallery of Art in Vilnius.

Adam Mazur, Łukasz Gorczyca, Natalia Żak

PARTNERS *Polish Institute in Vilnius, Embassy of Hungary in Vilnius, Embassy of the Czech Republic in Vilnius, Culture Council of Lithuania*

EXHIBITION CURATORS *Łukasz Gorczyca, Adam Mazur, Natalia Żak*

RESEARCH TEAM *Arnis Balčus, Vladimír Birgus, Adriana Dumitran, Eve Küller, Bohunka Koklesová, Claudia Küssel, Agnė Narušytė, Tomáš Pospěch, Peter Puklus, Wojciech Wilczyk*

COORDINATION *Ieva Mazūraitė-Novickienė, Karolina Wójcik*

EXHIBITION DESIGN *Povilas Vincentas Jankūnas*

VISUAL BRANDING *Laura Grigaliūnaitė*

EDUCATIONAL PROGRAMMES

DZIEDZICTWO

TO

LUDZIE

AKADEMIA
DZIEDZICTWA
REKRUTACJA
21/22

PRZYSZŁOŚĆ

MA

AKADEMIA
DZIEDZICTWA
REKRUTACJA
21/22

PRZESZŁOŚĆ

THE ACADEMY OF HERITAGE

The postgraduate course Academy of Heritage was created in 2001 by the ICC and the Małopolska School of Public Administration Cracow University of Economics (MSAP UEK). It was the first educational programme in Poland dedicated to heritage guardianship through active management. Due to the COVID-19 pandemic, starting from October 2020 the classes in the 15th edition of the Academy of Heritage were organised online. A seminar on heritage site management with special focus on the heritage of Sosnowiec was held in early September in Zagłębie Dąbrowskie.

Simultaneously, an active campaign was run to promote enrolment in the next edition of the course. In October 2021, the 16th edition of the Academy of Heritage began. The classes in the academic year 2021/2022 were also organised online.

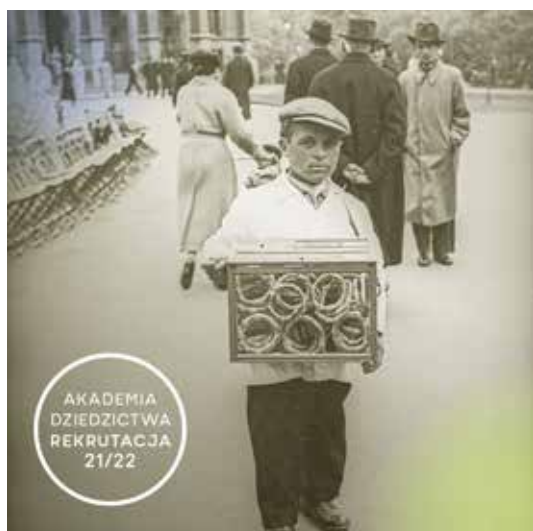
From the outset, the course was addressed to the employees of cultural institutions and museums, as well as conservation officers and local administration personnel. Those who are educated in the humanities may benefit from classes dedicated to law and administration, while those with technical or economic education appreciate the opportunity to broaden their knowledge of culture and heritage. The programme of each edition includes also seminars outside of Kraków that offer the participants a chance to become acquainted with heritage sites in other parts of the country and learn about practical management strategies.

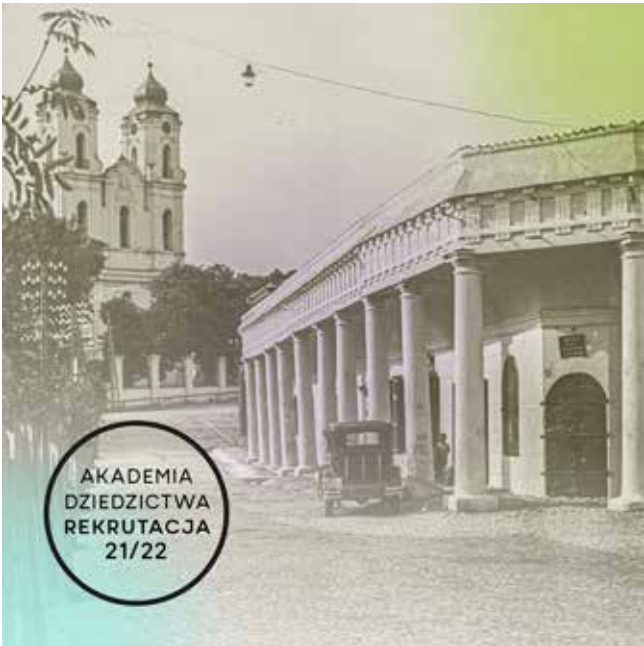
In several years of its existence, the Academy of Heritage has evolved as a unique programme taught by a group of outstanding specialists representing leading Polish universities (Cracow University of Economics, Jagiellonian University in Kraków, Adam Mickiewicz University in Poznań, Jan Matejko Academy of Fine Arts in Kraków), leading cultural institutions (the Museum of King Jan III's Palace at Wilanów, Ethnographic Museum of Kraków, Museum of Kraków). Among regular lecturers are: 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 involves also a numerous group of former students active in the Association of Graduates of the Academy of Heritage. The Association organises seminars on heritage management as well as engages in conservation work in Polish heritage sites in Poland and abroad. The crowning achievement of the Association so far has been the conservation of Jan Henryk Rosen's paintings and Józef Mehoffer's mosaics in the Armenian Cathedral in Lviv, completed in 2019.

Apart from regular classes, the Academy offers a series of Open Lectures of the Academy of Heritage. Among the topics are interesting examples of cultural institutions management, including museums in Poland and other European countries, as well as compelling phenomena relevant to the heritage debate. Due to the pandemic, in 2021 the lectures were held online. On 23 March 2021, Prof. Giedrė Mickūnaitė from the Academy of Fine Arts in Vilnius discussed Renaissance Paintings in Poland and Lithuania, sharing her research on the *Adoration of the Magi* painting from the altar in St Peter and Paul church in Drysvyaty. On 11 November 2021, the director of the Museum of Vilnius Rasa Antanavičiūtė delivered the lecture Vilnius and Its Museum.







The development of the Academy of Heritage and close cooperation with the MSAP UEK enabled the implementation of yet another educational project. In March 2020, a new postgraduate course was inaugurated, named *Karpackie bramy: między Ropą a Zborovem – ochrona i rozwój wspólnego dziedzictwa kulturowego na pograniczu polsko-słowackim / Karpatské brány: medzi Ropou a Zborovom – ochrana a rozvoj spoločného kultúrneho dedičstva na poľsko-slovenskom pohraničí* [The gates of the Carpathian Mountains: between Ropa and Zborov – heritage protection and development in the Polish–Slovakian borderland]. The idea for the course came from Dr Krzysztof Głuc from the Cracow University of Economy, and it was organised by the MSAP UEK with the funding from the Interreg programme. The ICC co-organised the course. Many years of experience linked with the Academy of Heritage and Polish–Slovakian cooperation helped in creating a new educational programme focused on the heritage of the Polish–Slovakian borderland. The classes were taught in Polish and Slovak for the representatives of cultural institutions from Gorlice district and Prešov Region by Academy of Heritage lecturers, including the ICC staff and members of the ICC Programme Council. Due to the pandemic, the majority of classes were conducted in the first half of 2021. The programme revealed a great need for further enhancement of Polish–Slovakian cultural cooperation.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

złap dystans



MIĘDZYNARODOWE
CENTRUM
KULTURY

**Prześlona
Galicja**

**Memorylands
we live in**

**Niewidzialna
Europa**

AT A DISTANCE

The year 2021 proved to be a time of great challenges, linked to online work, constant changes in pandemic regulations and restrictions on public gatherings. As a result, the ICC decided to continue the online meetings series *At a Distance*, which started in 2020. Whenever possible, the meetings and debates were organised onsite, but always with an online transmission in order to reach those who could not participate and attract new audiences. The series began on 14 January with an online debate dedicated to Kraków's pioneers of graphic design with the participation of Prof. Czesława Frejlich and Prof. Władysław Pluta. The discussion was moderated by Dr Monika Rydiger. The event provided an introduction to the exhibition *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba*. The artists themselves took part in the meeting on 28 January and spoke with Dr Monika Rydiger, the curator of the exhibition. Among the topics discussed during both meetings was the history of Kraków school of graphic design against the background of art history and social history of the Polish People's Republic. On 11 February the first meeting was held dedicated to the ICC publication *Dissonant Heritage? The Architecture of the Third Reich in Poland*, with the participation of Prof. Hanna Grzeszczuk-Brendel, Prof. Jacek Purchla and Prof. Robert Traba, moderated by Michał Olszewski. The discussion concerned not only postwar history and history of architecture, but also the heritage of the war period in Poland with its complex memory, which is now being rediscovered. The same book inspired a second meeting titled *Architecture and Ideology*, organised on 25 March. The discussion by Grzegorz Piątek, Dr Michał Wiśniewski and Jagoda Załęska-Kaczko was moderated by Justyna Nowicka from Radio Kraków.

As the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* opened under strict pandemic regulations, the accompanying lectures were organised online. On 22 April Dr Adam Mazur delivered the lecture *One-way Street: A Journey through Photography of the Weimar Republic*, dedicated to the leading photographers of the era: John Heartfield, Hannah Höch, Raoul Hausmann, László Moholy-Nagy, Albert Renger-Patzsch, August Sander, Karl Blossfeldt and Lotte Jacobi. The second lecture on 10 June was delivered by Prof. Agnieszka Rejniak-Majewska, who spoke about the New Vision movement, photojournalism and photomontage in the interwar period.

The exhibition *Ukraine: A Different Angle on Neighbourhood* was accompanied by six meetings focused on Polish–Ukrainian relations, Ukrainian history and culture as well as the current political situation. Among the speakers were: Dr Olena Babakova, Bogumiła Berdychowska, Iwona Boruszkowska, Izabella Chruslińska, Aleksandra Hnatiuk, Prof. Bohdan Huđ, Prof. Katarzyna Kotyńska, Taras Lavruk, Dr Paulina Małochleb, Michał Nogaś, Dr Iwona Reichardt, Prof. Mykola Riabchuk, Paweł Smoleński, Dr Kuba Snopek, Katarzyna Surmiak-Domańska and Ziemowit Szczerek.

The series *At a Distance* accompanied also the release of new issues of *Herito* quarterly. On 11 March Rasa Rimickaitė and Nikodem Szczygłowski discussed Lithuanian culture and on 6 May Dr Nelly Bekus and Prof. Jacek Purchla introduced the special issue dedicated to Belarus. On 30 September Jacek Szubrycht and Aleksandra Wojtaszek discussed invisible places in today's Central Europe.

**Ulica jednokierunkowa
Fotografia weimarska**

**„Nowe widzenie”
i życie obrazów**

**Projektowanie
graficzne.
O krakowskich
pionierach**

**Dissonant heritage
of the Third Reich
in Poland**

**Uwikłani
w (c.k.)
przeszłość**

**Gruzja
fascynuje!**

Jan Pamuła
System – emocje – wszechświat

**Białoruś –
punkt zwrotny?**

**Krakowska
szkoła grafiki**

**Jak sobie
wyobrazić
kosmos?**

**Architektura
i ideologia**

**Dziedzictwo
najbardziej
kłopotliwe?**

Litwa na nowo

All debates were moderated by the assistant editor of *Herito* Bartosz Sadulski. On 8 December Martin Pollack and Prof. Jacek Purchla shared their views on postwar and contemporary Austrian culture. The debate was introduced by the Consul General of Austria in Kraków Philipp Charwath and moderated by Łukasz Galusek.

The international projects and guests as well as the fact that online meetings are relatively easier to translate enabled conducting some of the meetings in English. On 25 February Łukasz Galusek talked to Prof. Larry Wolff about the Polish edition of his book on Galicia; on 18 April Bobby Krell described to Dr Michał Wiśniewski his family's architectural heritage; on 21 May Prof. Jacek Purchla and Prof. Christian Fuhrmeister discussed the European context of dissonant heritage and international experiences in studying memory. On 7 October Prof. Sharon Macdonald spoke to Dr Maria Kobielska on the changes which had occurred with respect to sharing memory in the previous thirty years; she also stressed problems linked with attempts to institutionalise memory and heritage.

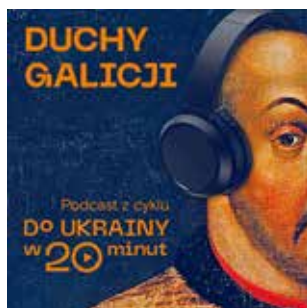
Apart from the meetings dedicated to current exhibitions, the series included five meetings and lectures on popular science. On 15 April Prof. Radosław Karasiewicz-Szczypiorski, Dr Piotr Rypson and director of the Polish Institute in Tbilisi Lech Kończak took part in a debate on Georgian art and culture. The debate, moderated by Katarzyna Fortuna from Radio Kraków, focused especially on the archaeological mission in Tbilisi carried out by Georgian specialists with the aid of Polish academics. On 21 May Dr Łukasz Lamża delivered a lecture *How Can We Imagine Space?*, addressed to older teenagers and adults. The lecture focused on our ideas about cosmic space throughout history and its representations in art and science. The meeting on 25 June focused on the political history of Galicia. The lecture *Entangled in the (Imperial-Royal) Past* was delivered by Prof. Waldemar Łazuga. The lecture on 9 September was dedicated to Prof. Jan Pamuła, a pioneer of Polish computer art and representative of geometric abstraction; it was presented by Beata Gawrońska-Oramus, the curator of an exhibition of Jan Pamuła's works in Olomouc. On 30 June, the session *Interwar Modernism: London and Central Europe* took place, with the participation of Joseph Rykwert and Dr Michał Wiśniewski and moderated by Prof. Jeremy Melvin. The final event in the *At a Distance* series in 2021 was the meeting *Difficult Comeback: The Altar of Wit Stoss* with Dr Agata Wolska and Prof. Jacek Waltoś, moderated by Justyna Nowicka from Radio Kraków.

Dr Paulina Małochleb

COMMUNICATION DEPARTMENT

DO UKRAINY w 20 minut

Cykli podcastów MCK towarzyszących wystawie
Ukraina. Wzajemne spojrzenia



TO UKRAINE IN 20 MINUTES PODCASTS

After the enthusiastic reception of the icc podcast series *In the Heart of Kraków*, the decision was made to launch a new podcast series accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*. Each podcast in the series was dedicated to one particular painting featured in the exhibition.

Our shared journey through Ukraine began with its geography, both real and imaginary – Left-Bank and Right-Bank Ukraine, and the steppe, whose mythical character still reverberates in various narratives about the country's origins. The audiences could also learn about the diversity of particular regions and the role of the Dnieper in shaping the perception of Ukraine's geography. Another episode was dedicated to the continuity of the Ukrainian state, explaining the multi-ethnic character of the Kievan Rus' and its layered identity, but focusing especially on the origins of the present Ukrainian state in the 1990s and early 21st century. The third podcast was centred around the folk image of the Ukrainian nation, investigating the role of traditional peasant identity in the current life of Ukraine and Ukrainians. The next episode explored the Ukrainian language with its roots and contemporary varieties. Another instalment focused on the Ukrainians' sentimental attitude to the Galician period of history, with various views on the functioning and deconstructing the myth of Galicia. The speakers also discussed Lviv, which flourished in the Galician period, referring to memory and contemporary modes of sharing Polish, Ukrainian and Jewish heritage. The sixth episode chronicled the Soviet roots and urban planning in Kharkiv, the city's tradition and importance of its natural resources. The seventh podcast in the series focused on Ukraine's national and ethnic minorities as well as the Revolution of Dignity and War in Donbas. The penultimate instalment was dedicated to Kyiv, the "mother of all Russian cities", and its various guises throughout the centuries. The speakers contrasted the Russian (imperial) Kiev with the Ukrainian (national) Kyiv as well as discussed the Maidan as the site of the second birth of the nation as well as the Ukrainian civic society. The final episode explored religion in Ukraine, involving Orthodox, Greek Orthodox, Muslim and Jewish influences. The podcast ended with a discussion of Ukrainian baroque as a synthesis of Eastern and Western aesthetics.

Among the speakers were: Dr Tomasz Hodana, Prof. Katarzyna Kotyńska, Joanna Majewska and Bartosz Panek. The podcasts were produced by Free Range Productions. They can be accessed through the icc website (<https://mck.krakow.pl/do-ukrainy-w-20-minut-podcasty>) as well as popular podcast sites. By the end of the year the podcasts had been played over 3000 times.

Angelika Radoń

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



EDUCATIONAL PROGRAMME

In 2021, the icc launched an educational programme accompanying the icc Gallery exhibitions, addressed at various types of audiences. The idea behind the programme was to transform the icc Gallery into a space where anyone, at any age, could learn about new topics in the fields of history, culture, art and heritage, explore their interests and participate in activities providing space for dialogue and discussion.

The icc's educational activity in 2021 was very much centred around the established series of meetings for varied audiences. As a result of sanitary restrictions, most events were held online. Children aged 4–8 could take part in the series *MINI Encounters with Art* – art workshops focusing on one particular concept inspired by a current icc Gallery exhibition or the surrounding world. The activities encouraged children to explore various meanings of the chosen concept. Until September, the workshops were conducted online via the icc Facebook page; from September onwards they were organised onsite in the icc building. In December, two special workshops *Santa Claus* at the icc were organised – one for Polish-speaking and one for Ukrainian- and Russian-speaking children. Both workshops attracted a large number of participants, who made Christmas ornaments together. After a year's interval, another type of educational events returned, including guided exhibition tours in Polish, English, Ukrainian and Russian, as well as meetings for caregivers with children under three – *sMoCzKi: for Gallery-Goers with Babies and Toddlers* in Polish and Ukrainian. In order to continually develop and respond to the needs of our visitors, we made effort to adapt our programme to Ukrainian- and Russian-speaking inhabitants of Kraków. In a special edition of the *MINI Encounters with Art* – *MINI Art Workshop* we offered art workshops for Ukrainian- and Russian-speaking families with children aged 4–8. The workshops were centred around one concept linked with the current exhibition at the icc Gallery. In addition, we launched a second series of meetings, titled *Polish Words – Eastern Brushes*, to help Ukrainian- and Russian-speaking children learn Polish. Every workshop offered an opportunity to learn something new and have fun, meet new friends and create art using different techniques.

During the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* the icc celebrated its anniversary weekend (29–30 May). On Saturday and Sunday, our guides led tours of the icc Gallery, while the youngest visitors enjoyed an art workshop in the historical cellars of the icc main building. During the 9th edition of the Kraków Family Festival the icc offered various family activities, including free access to the exhibition, walks and workshops.

During the Night of Museums (21 May) the icc opened its doors to visitors, inviting them to see the exhibition and enjoy accompanying events. The exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* was complemented by an educational path *On the Photographic Trail* through the Weimar Republic and Second Polish Republic with a colourful leaflet with tasks to complete. The path enabled children aged 5–10 to explore the exhibition on their own, with different tasks guiding them through the sections of the exhibition. The young visitors could learn about various types of







photographs and meet several important figures, including the first president of the Weimar Republic, the famous portrait photographer Josef Rosner, the Jewish dancer Pola Nireńska and the foreign minister of the Second Polish Republic Józef Beck. In addition, a word search puzzle enabled them to discover the names of sport activities popular in the 1920s and 1930s. The leaflet was written by Angelika Radoń, the coordinator of the educational programme at the icc, with illustrations by Paulina Radoń. The educational path was an attempt to engage the youngest visitors to the gallery as well as a way of fostering family relationships in the space of a cultural institution.

The educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood* included two new initiatives: a walk *Ukrainian Traces* in Kraków in Polish and Ukrainian, as well as a series of online meetings *Ukraine after Hours*, in which the curator Dr Żanna Komar and other educators discuss selected themes linked with the exhibition. Three such meetings were organised: *The Phenomenon of the Ukrainian Hut*; *Ukraine's Landscape: Between Idyll and Ecological Catastrophe*, and *Conquests; Conflicts and Wars: Microhistory*. The meetings were streamed live in the icc social media.

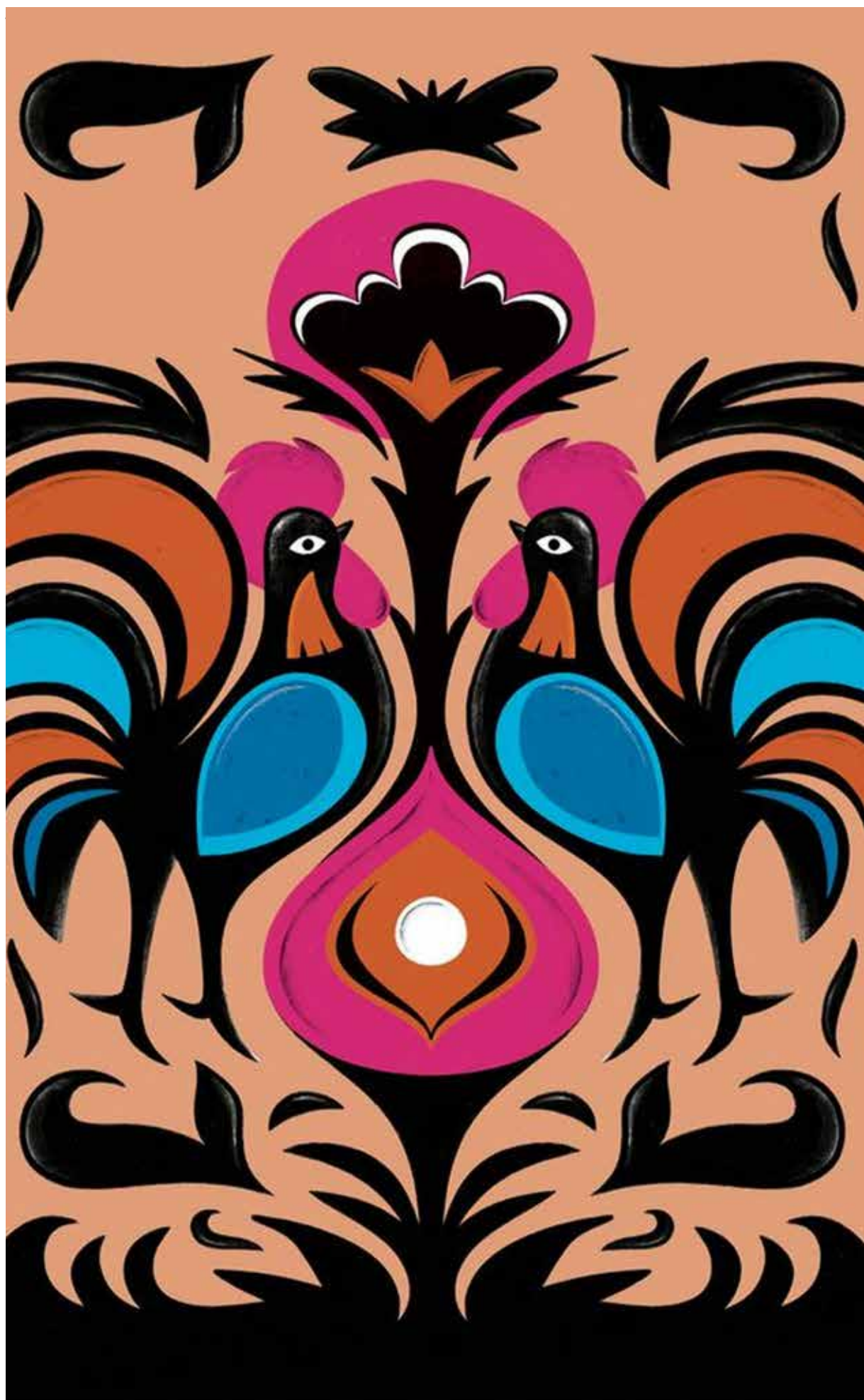
In 2021, there were twelve meetings in the educational series *Mature for Art: Meetings for Seniors*, comprising monthly lectures on art history, culture and architecture. Due to the pandemic regulations, the meetings were conducted online. In the first three months, the lectures were dedicated to the two exhibitions currently on display in the icc Gallery: *Printmaking as a Pair: Jadwiga Kaim-Otręba and Ryszard Otręba* and *Café "As": The Survival of Simon Wiesenthal*; these were the lectures: *The Art of Jadwiga Kaim-Otręba and Ryszard Otręba*, *Life and Art and Architecture of Hope*. The next five meetings were linked with the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels*. These included: *Bauhaus Phenomenon: Design as a Field of Experiment*, *Dance Revolution*, *New Man, New Architecture: Weimar Republic and Dreams of Modernity*, *Photomontage: Between Image and Text* and *Social Portrait of the Young Republic*. The September lecture *The Structure*

of Life: Modern City and Its Human Inhabitants was dedicated to our current imagination and interactions with our immediate surroundings. In the final quarter of the year, the lectures focused on themes linked with the exhibition *Ukraine: A Different Angle on Neighbourhood*. These were: Eastern Borderlands and the 19th-century Landscape Painting, Kraków and Lviv: Sister Cities and The Art of Seeing: Seeing Contemporary Ukraine. All the lectures were presented by Dr Małgorzata Jędrzejczyk.

The ICC's educational offer was again appreciated by the leading opinion-forming portal on education CzasDzieci.pl as well as the most important jury: the parents. Two of the ICC projects – the MINI Meetings with Art and the series of online workshops accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus* – were nominated for the Sunflower 2021 awards. The latter initiative won the Gold Sunflower 2021 in the “Nature” category. Moreover, the ICC was among the winners in the 3rd edition of the survey Family-Friendly Venues, promoting the implementation of solutions catering to Kraków families with children of all age groups. The ICC was lauded for its activities in the field of culture and leisure.

Angelika Radoń

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



EDUCATION FOR HERITAGE PODCASTS

In 2021, primary and secondary school students were able to benefit from a wide offer of heritage classes prepared by the ICC. Taught by qualified educators, the classes focused on topics facilitating the acquisition of the ministerial curriculum material in the following school subjects: Polish language and literature, history, art, social sciences, geography, nature and computer sciences, introduction to business and even chemistry and biology. As an expert institution on heritage, the ICC created a special offer of classes linked to this topic, including workshops, online lessons and guided walks. Their main purpose is to foster heritage awareness and a sense of responsibility towards heritage. During the classes, the educators explain the term “heritage”, discuss its various interpretations and importance for every individual, as well as the mutual dependencies between tangible and intangible heritage. The main aim of the classes is to teach students how to practically and actively make use of heritage and foster civil engagement.

The online classes project *Use Heritage!* covers ten different topics: Heritage from scratch; My Little Homeland: Local Heritage; Heritage on the Web; Multicultural Kraków; Kraków: The City of Kings; Forest Heritage; City as Heritage; Intangible Heritage; Fun & Folk: Customs and Traditions; Ukraine – History and Culture. During classes, the educators discuss various issues concerning heritage, its protection and potential dangers; they explain the concept of the “little homeland” as a special space, teach how to explore various online resources and show which websites are the most useful. Among the participants of the ICC’s online classes on cultural heritage were students from across the country (Kraków, Warsaw, Białystok, Wrocław, Biała Podlaska, Zabrze, Katowice and Konin), as well as those from Polish schools in Grenoble and Strasbourg and university students from Tallin and Vilnius. What is more, the classes on Kraków’s history, spanning over one thousand years, and cultural heritage basics are now available also in Ukrainian, enabling the participation of Ukrainian youths living in Poland.

In the second half of 2021 the ICC implemented a new project in the field of heritage education titled *Tracking Heritage*, offering educational walks in Kraków, which allow the participants to explore the local cultural heritage.

The programme includes themed educational walks in Kraków, inviting the participants to learn about the local cultural heritage. There are eleven unique, specially designed walks on offer, exploring different parts of the city: Podgórze – the desired city, Appreciating Zwierzyniec, After the ashes of the fire of 1850, Jewish district before World War II, Art and symbolism of Kraków’s Kazimierz, Trail of the oxbow lake of the Vistula, Allegories in modernist architecture, About the Kraków ghetto, Tracking Kraków legends, The Galician ring of Kraków, Ukrainian traces in Kraków.

The ICC presented its offer at the Triennial of Contemporary Central European Art in September 2021. The triennial, which is the result of long-standing efforts of the Central European Forum Olomouc (SEFO), adds to an array of cultural activities focused on the region. The aim of the triennial is to acquaint

the visitors with various topics of the main exhibition of the Triennale SEFO 2021 Universum, while also adding authorial interpretation of the chosen theme. As part of the event, the icc organised a themed walk Avant-garde Kraków, two workshops for children and two meetings: The Structure of Life: Modern City and Its Human Inhabitants (as part of the series Mature for Art Online) and the lecture by Beata Gawrońska-Oramus Jan Pamuła. System – Emotions – Universe (as part of the series At a Distance). The project was co-organised by the Museum of Art in Olomouc, Ludwig Múzeum – Museum of Contemporary Art in Budapest, Lentos Kunstmuseum in Linz and the East Slovak Gallery in Košice.

In the beginning of the year the icc organised winter break workshops under the heading Return from the Stars, whose topics were linked to the Year of Stanisław Lem, commemorating the writer's 100th anniversary of birth. The programme was designed for individual participants and the workshops were conducted online via Zoom platform in Polish and Ukrainian.

In 2021, as part of Kraków's cultural education enhancement programme, a trial project Kraków Archipelago of Culture was launched, with the participation of the icc educational programme coordinator Angelika Radoń. Her intergenerational workshop How Kraków Was Built received funding and were implemented at the icc in cooperation with the Podgórze Cultural Centre. The project involved four art workshops and a themed walk. The walk Kraków Legends took place in the urban space of Kraków and offered a chance to present legends, tales and myths about the city's origins. During the walk, the participants solved puzzles and discovered interesting architectural details. In addition, four workshops were organised: Vistula: A Topic Broad Like a River, City on the Trail, Visiting the King and Kraków in Old Photographs.

The icc's commitment to heritage education included also an offer for adult participants. The series Decades with Art comprises a wide range of topics linked to the icc's exhibitions. Each lecture presents additional and updated material concerning one particular exhibition. All lectures are organised online via Zoom platform. In 2021, twelve meetings took place, all moderated by Dr Małgorzata Jędrzejczyk.

In December, the icc organised a seminar for teachers on heritage education (*How to teach about heritage?*). The participants could learn how to use modern tools to promote bonds and foster involvement in heritage protection among young people. A workshop led by cultural animator Katarzyna Zarzycka introduced the topic of the seminar and looked into the profile of a contemporary heritage consumer, discussing their needs. The seminar provided an opportunity to present the icc's educational offer in 2022.

The icc participated in the creation of a new training programme Engaging Audiences addressed to employees of cultural institutions as part of the programme ECHOCAST Poland. The training was targeted at museum educators and guides, as well as curators, historical reconstruction specialists and other educators working in museum environment. Its goal is to transmit knowledge and skills linked with the creation and implementation of various types of educational activities, guiding exhibition tours and heritage interpretation. On behalf of the icc, the educational programme coordinator Angelika Radoń became part of the organising team. The programme Engaging Audiences was created by a team of experts including – apart from the icc – representatives of Count Antoni Ostrowski Museum in Tomaszów Mazowiecki, Museum of King

Jan III's Palace at Wilanów, Józef Piłsudski Museum in Sulejówek, National Museum in Kraków, National Museum in Warsaw and European Solidarity Centre in Gdańsk.

Angelika Radoń

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

PROJECTS NETWORKS PROGRAMMES

THESAURUS POLONIAE

In 2007, the 1st Congress of International Researchers of Polish History was organised in Kraków. One of its main postulates was the creation of new fellowship programmes available to international scholars whose research focuses on Polish history and heritage. Inaugurated two years later, the Thesaurus Poloniae fellowship programme of the Ministry of Culture and National Heritage was the government's response to these postulates. Acknowledging the needs stemming from the growing international interest in Poland and recognising the important role of research by international scholars in enhancing the image of Poland abroad, the Ministry of Culture and National Heritage charged the ICC with the task of organising the scholarship programme, recognising the status of Kraków as a key research venue possessing a wide range of scholarly resources. The programme has been in operation ever since, continually attracting a large number of applicants.

By the end of 2021, twenty-four editions of the programme have been organised. In total, 130 scholars from over thirty countries on five different continents have participated. Representing different cultural circles, the participants share information on Poland and Central Europe in various, often faraway places, essentially becoming our ambassadors abroad. The scholarship programme is addressed to scholars whose research focuses on Polish and Central European culture, history and heritage in the broad sense of the term.

Thesaurus Poloniae fellowship programme consists of two categories. The first category, the Senior Programme, is addressed to professors and senior lecturers. The Junior Programme, in turn, was created for doctoral students and young researchers. On behalf of the Polish Ministry of Culture and National Heritage, the ICC is in charge of the programme and the recruitment process, pays a stipend to the participants and covers the costs of their three-month stay in Kraków. The participants have access to the ICC's research resources and are offered help in establishing cooperation with archives, libraries and various educational and research outlets in selected scientific and cultural institutions.

In the early 2021, we welcomed Prof. Giedrė Mickūnaitė from the Academy of Fine Arts in Vilnius. She was due to arrive in the previous year, but the COVID-19 pandemic forced her to reschedule. On 23 March 2021 Prof. Mickūnaitė delivered the lecture *Renaissance Painting in Poland and Lithuania* as part of the Open Lectures of the Academy of Heritage, sharing her research on the *Adoration of the Magi* painting from the altar in St Peter and Paul church in Drysvyaty.

In the early 2021, the fellowship winners in the 23rd edition of the programme were announced. Three researchers visited Kraków in the first half of the year. Prof. Sergiu Musteata from the Faculty of History and Geography of the Ion Creanga State Pedagogical University in Chişinău, Moldova, worked on a project on Polish and European policies on heritage protection, while Dr Stanislav Voloshchenko from Ukraine, head of the research project on the Handwritten and Printed Heritage of the Kiev Church analysed Eastern manuscripts in the collections of the Jagiellonian Library; finally, Dr Aleksandar Zlatanov from the Faculty of History, University of Sofia, Bulgaria conducted research on the history of the milieu of the Hotel Lambert in the years 1840–1870.



From left: Taras Lavruk, Aliaksandr Shuba, Melinda Harlov-Csörtán, Irina Malyshko – participants of the 24th edition of Thesaurus Poloniae fellowship programme

In spring 2021, the fellowship winners in the 24th edition of the programme were announced. The jury selected five fellows; the first researchers from this group came to Kraków in September 2021. Dr Melinda Harlov-Csörtán from the Institute of Advanced Studies in Kőszeg, Hungary, investigated the protection of World War II built heritage in Poland. Dr Bryce Lease from the Royal Holloway University in London, United Kingdom focused on the Polish memory culture and the impact of this phenomenon on Polish theatre after World War II and today. Prof. Iryna Malyshko, independent scholar from Lviv, worked on her book *The World of the Wild South-East*, dedicated to the history of forestry and multicultural character of East Ukraine. Taras Lavruk from the Vasyl Stefanyk Precarpathian National University of Ukraine in Ivano-Frankivsk conducted research on the culture of the Eastern Carpathians in the late 19th and early 20th centuries. Finally, Aliaksandr Shuba from Belarus, currently associated with Weimar Universität, Germany and University in Košice, Slovakia analysed the urban planning theory in the works of researchers from the USSR and Eastern Bloc countries, including Edmund Goldzamt and Halina Gurianowa.

In autumn, the new fellowship contest was opened to select the participants for the 25th edition of the programme. The visits of Thesaurus Poloniae fellows in Poland present both a challenge and an opportunity for the ICC and other academic and cultural institutions in Kraków to forge partnerships with international academic and cultural institutions. Programme participants are encouraged to take part in various projects and activities organised by the ICC. The growing interest in the programme with each new edition proves the need for expanding scholarship offer targeted at researchers interested in Polish culture and heritage. The information about the requirements for prospective applicants can be found at www.mck.krakow.pl.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE 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

Cities across the world make use of mega-events, such as the Olympics, European Culture Capitals or World EXPO to promote their social and economic growth. For historic cities, rich in heritage assets, the organisation of a mega-event creates both opportunities for development and a threat for their heritage sites. The main objective of the three-year international project HOMEE (completed in 2021) was to enhance our understanding of the relationship between mega-events and heritage preservation policies as well as to investigate the impact of mega-events on heritage-rich cities.

Upon the completion of case studies in preceding years, Living Labs workshops and workshops validating the contents of the *Charter for Mega-events in Heritage-rich Cities*, the year 2021 was dedicated to promoting the findings and outcomes of the project, with special focus on the aforementioned *Charter*. The *Charter* comprises thirteen key principles divided into four themes: *Context Matters*, *Planning Legacies*, *Inclusive Governance*, *Communities and Identities*. It lists recommendations and guidelines for cities which may assist them in benefiting from the opportunities connected with organising mega-events as well as minimising risks resulting from such events. It also discusses a number of different topics and issues, from a new way of using heritage spaces, through the strain on historic sites resulting from hosting mega-events, to the change in understanding and perceiving heritage sites. The document analyses the challenges linked with mega-events that local authorities must face. The *Snapshots* section presents concrete examples of the implementation of each of the thirteen principles listed in the *Charter*.

In order to best disseminate the recommendations included in the *Charter*, a promotional strategy was developed, determining the types of activities aimed at: encouraging debate on the opportunities and risks resulting from the organisation of mega-events in historic cities, raising awareness with respect to the potential for cooperation between the heritage and mega-events sectors, disseminating knowledge concerning the postulates included in the *Charter*, reaching target groups and convincing them about the usefulness of the *Charter* recommendations, eliciting their support in promoting the *Charter*.

One of the strategic steps was to ensure support for the *Charter* on the part of mega-event stakeholders in historic cities. We have managed to gain endorsements of the Municipality of Kraków, the Municipality of Milan, Europa Nostra, European Network on Cultural Management and Policy (ENCATC), Kaunas – 2022 European Capital of Culture, Observatory for Research on Mega-Events (ORME), Organisation of World Heritage Cities, the City of Pafos, United Cities and Local Governments, University Network of the European Capitals of Culture (UNECC) and the National Institute of Cultural Heritage.

The Charter for Mega-Events in Heritage-Rich Cities was announced on 8 July 2021 during the conference Mega-Events in Heritage-Rich Cities: From Research to Principles and Policy Recommendations, organised online due to the pandemic. Following the presentation of the *Charter*, two round table discussions were held: Putting the Charter into Use (with the participation, among others, of the Programme Director of the ecoC Kaunas 2022 Ana Kočegarova, director of the ecoC Eleusis 2023 Maria Panayides, Director of the Culture Zone Wrocław Krzysztof Maj, Director of the Department of Culture of the City of Milan Marc Edoardo Minoja) and Mega-Events and Heritage Policy in Post-Covid Cities (with the participation of the Mayor of Kraków Plenipotentiary for Culture, also representing the OWHC, Robert Piaskowski, the Coordinating Secretary of the United Cities and Local Governments Commission for Culture Jordi Pascual and Prof. Maria Gravaris-Barbas from the University of Paris 1 Pantheon-Sorbonne). The discussions were moderated by members of the consortium. The second discussion was organised by the ICC team and moderated by Dr Joanna Sanetra-Szeliga. The premiere of the Polish version of the *Charter* took place on 28 September in the ICC, during a panel discussion with the participation of Robert Piaskowski, Deputy Director of the Culture Zone Wrocław Dominika Kawalerowicz and Marcin Skrzypek from the “Grodzka Gate – NN Theatre” Centre. Among the invited guests were the representatives of municipal authorities and large cultural institutions. The session was broadcast online via the ICC’s YouTube channel.

Among other activities aimed at sharing the findings of the project, the ICC team prepared a special session on the *Charter* and the HOMEE project during the 6th Heritage Forum of Central Europe: The Future of Mega-Events in Historic Cities: How to Organise Them Using and Safeguarding Cultural Heritage at the Same Time? Results of the HOMEE Project, with the participation of Prof. Davide Ponzini (Project Coordinator), Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Anna Koziół, Piotr Knaś (ICC Team), Prof. Franco Bianchini (University of Hull), Dr Julia Georgi (Neapolis University Pafos), Kathrin Deventer (Secretary General of the European Festivals Association) and Dr Hubert Mącik (Municipal Monument Conservation Office in Lublin). Simultaneously, a report was produced on the effects of the COVID-19 pandemic on the cultural events industry, titled *Events in the Pandemic*. The report is divided into three parts. The first illustrates the situation before the pandemic (when the event and festival sector flourished); the second part focuses on the strategies applied by event organisers during the pandemic; the final part presents prognoses concerning the future changes that may occur in the cultural event sector.

The project received funding from the Ministry of Culture and National Heritage as part of the JPICHER Heritage in Changing Environments, supporting research on cultural heritage. The project was coordinated by the Polytechnic University of Milan, in cooperation with the ICC, the University of Hull and Neapolis University Pafos. Among the associate partners were: Kraków Festival Office, National Institute of Cultural Heritage, Culture Zone Wrocław and Cracow University of Economics. The ICC team members were: Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Anna Koziół and Piotr Knaś. More information about the project can be found on the ICC’s website: <https://mck.krakow.pl/homee-o-projekcie>.

Dr Joanna Sanetra-Szeliga

RESEARCH INSTITUTE FOR EUROPEAN HERITAGE

ILUCIDARE

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

The three-year international research project ILUCIDARE (December 2018 – April 2022) was coordinated by the Katholieke Universiteit Leuven, in cooperation with the International Cultural Centre, Europa Nostra KEA European Affairs, World Monuments Fund España, Kosovo Foundation for Cultural Heritage without Borders, IMEC and Universidad de Cuenca. The members of the ICC team were: Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Prof. Robert Kusek, Jan Strycharz and Maria Drabczyk. The aim of the project was to analyse, and subsequently promote and educate about the relationship between cultural heritage and innovations as well as diplomacy using cultural heritage.

In the third year of the project the main contribution of the ICC was the organisation of the summer school ILUCIDARE Heritage and Innovation: Central Europe and Beyond, focused on heritage-led innovation. The summer school took place on 19–24 July 2021 in Kraków and Krosno. The work on the project began with the announcement of the open call for participants. The summer school was envisioned as a unique opportunity for investigating the links between heritage and innovation, as well as broadening knowledge and teaching practical skills necessary for the successful and inventive shaping of heritage for future generations.

628 applications from all around the world were received, out of which the selection committee (ILUCIDARE team at the ICC, scientific coordinator in the project Dr Aziliz Vandesande and representatives of the project consortium) selected 22 participants aged 21–35, eleven women and eleven men. The participants came from Afghanistan, Greece, Holland, Spain, Portugal, Germany, France, Hungary, North Macedonia and the United Kingdom. The selection was made based on the formal accuracy of the application as well as the candidate's command of the English language in which the sessions were to be held, their motivation and potential input. The summer school was planned in a hybrid mode: while the participants remained onsite, some of the seminar conveners joined online. The participants attended seven thematic sessions focused on PESTLE (political, economic, social, technological, legal, environmental) areas in which heritage-led innovations are developed and implemented.

The expert sessions were conducted by eighteen international experts; additional five took part in the opening round table session. The innovation workshop using the Design Thinking methodology was led by members of the ILUCIDARE team (Maria Drabczyk, Jan Strycharz). The workshop included a visit in the Glass Heritage Centre in Krosno and a session with its curator Dr Hanna Lawera-Wajda. The solutions developed during the workshop were presented during a special session with the participation of Dr Hanna Lawera-Wajda and the director of the Glass Heritage Centre Paweł Szczygieł. Apart from the expert sessions and workshops, the programme included networking activities, such as the Participants' Track – a series of sessions where the participants themselves could discuss their achievements, projects and

future plans. The survey conducted at the end of the summer school revealed that 94.2 percent of the participants were highly satisfied with their experience and formed a positive opinion with respect to the quality of the workshops. The group also expressed their wish for the ICC to establish a platform which would allow them to continue to collaborate and support their additional activities.

In response to the participants' needs the ICC created the ILUCIDARE Summer School follow-up programme, comprising special online sessions. The first meeting took place on 5 October 2021 and opened with the lecture by Prof. Cornelius Holtorf from the UNESCO Chair Heritage Futures at the Linnaeus University titled *The Future of Heritage*, followed by a discussion. Next, the networking opportunities for the participants were discussed. The second meeting was held on 15 November 2021, with the participation of Charlotte Biszewski, the Executive Director of TYPÄ – the Printing and Paper Museum in Tartu, Estonia, who presented the lecture *The Challenges of Establishing and Running an NGO*, and Strategic Director of the Open Future Foundation Aleksander Tarkowski, who delivered a talk *From Local to International: Challenges for NGOs*. The presentations inspired discussion on the activity of NGOs in the field of cultural heritage. Moreover, the ICC offered the participants an opportunity of further involvement in the ILUCIDARE project, especially the Playground conferences. The next meeting was scheduled for the first quarter of 2022.

As part of additional activity focused on sharing ILUCIDARE outcomes, the ICC prepared a themed session during the 6th Heritage Forum of Central Europe: *What Innovation Can Bring to Heritage and How Heritage Can Inspire Innovation? A New Dimension of Heritage-Related Research in the ILUCIDARE Project*. The session took place on 17 June 2021 and included the presentation of the programme's findings (Dr Aziliz Vandesande, KU Leuven) and a discussion panel with the participation of Dr Aziliz Vandesande, Barbara Fogarasi, Charlotte Biszewski and Pavol Ižvolt, moderated by Dr Joanna Sanetra-Szeliga.

On 5 March 2021 Dr Joanna Sanetra-Szeliga chaired a jury panel selecting the winners of the ILUCIDARE Special Prize, part of the European Heritage Awards / Europa Nostra Awards. The jury chose one among the four short-listed candidates in the category *Heritage-Led Innovations* and one among the five shortlisted candidates in the category *Heritage-Led International Relations*. The official announcement of the winners took place during a special session at the Europa Nostra European Heritage Summit in Venice on 22 September 2021. The awards were presented by Dr Joanna Sanetra-Szeliga. In 2021 the following projects were selected: HAP4MARBLE: *Marble Conservation by Hydroxyapatite*, implemented by the University of Bologna, Princeton University and University of Göttingen (*Heritage-Led Innovations*) and EU-LAC Museums: *Museums, Community and Sustainability in Europe, Latin America and the Caribbean* from the United Kingdom (category: *Heritage-Led International Relations*).

The final quarter of 2021 was dedicated to preparing a concept of the publication titled *The Inspiration Kit*. Its aim will be to present interesting, inspiring projects which use heritage in innovative ways. The publication will appear online (in an interactive form, including audiovisual materials) and in print. Its completion in the early 2022 will mark the closing of the ILUCIDARE project.

The ILUCIDARE 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 FOR EUROPEAN HERITAGE

POLISH ST PETERSBURG INTERNET ENCYCLOPAEDIA

In 2021 the International Cultural Centre continued, to a limited extent, the work on the Internet encyclopaedia *Polish St Petersburg*, coedited and co-administered by the ICC in Poland and the Likhachev Foundation (FL) in Russia. The encyclopaedia is being developed in two language versions: Polish (ICC) and Russian (FL); its goals are educational and it is addressed to a wide group of readers. Launched in April (Poland, www.polskipetersburg.pl) and September (Russia, www.polskipetersburg.ru) 2016, the project aims first and foremost to acquaint Polish and Russian readers with the live stories and achievements of Poles with ties to the former capital of the Russian Empire. For some time now the two editing teams have been working independently, developing their respective sites.

The creators of the encyclopaedia hope to represent the multidimensional and now largely forgotten role that Poles played in the social, cultural, academic, artistic, economic and political life of St Petersburg (as well as within Russia's historic borders), from the late 18th century until present. Inscribing our initiative into the context of the multi-ethnic and multicultural metropolis on the Neva, we are hoping to revive the memory of the Polish community as one of the numerous national minorities inhabiting the city.

In 2021 the Polish version of the encyclopaedia continuously expanded, registering new textual and visual material, as well as undergoing a constant editing process. More than 50 authors have made contributions to the ICC's part of the project, representing nearly all major academic centres (Warsaw, Kraków, Gdańsk, Poznań, Lublin, Wrocław, Opole, Białystok, Toruń). At present, the encyclopaedia includes more than 3000 pages of text in general entries (divided into personal and thematic entries), about 280 pages of text on the map of the "Polish" addresses in St Petersburg as well as a 27-page long bibliography, listing books and articles in Polish, Russian and English published in 1945–2018. By the end of 2021, we managed to include 300 basic entries in total, including personal (231) and thematic entries (69), as well as a map of "Polish" addresses (254). Unfortunately, page administration-related problems prevented us from posting some of the new entries (for instance, *Rawicz-Szczerbo, Władysław [1882–1959]* and *Zaleski, Stanisław Szczepan [1858–1923]*) and updating some of the already posted material.

Most of the original entries in the encyclopaedia, both in Polish and Russian, are based on open-access in; others, however, result from many years of research. The unique value of the Polish encyclopaedia results from pioneering personal (in 2021: *Żenkiewicz, Józef [1863–1911]* and *Mickiewicz, Stefan [1881–1929]*) and thematic entries (*St Stanislas' Church and Parish in St Petersburg*).

The encyclopaedia addresses also those aspects of life in St Petersburg's Polish community which – on a par with its societies and charities, self-help and educational organisations – constituted its most constitutive elements, namely, the Polish language and literature, as well as Roman Catholicism. The entries are accompanied by an interactive map displaying selected locations and addresses linked with the life of St Petersburg's Polish community and an extensive library of additional resources. To the best of our ability, we have

been expanding the visual materials, adding as yet unpublished photographs from private collections. We are also continually updating and editing the existing entries and resources.

An integral part of the Polish version of the encyclopaedia is the illustrated volume *St Petersburg and Poland: A Collection of Essays*, a scholarly publication edited by Dr Dariusz Konstantynów. The collection, comprising 17 articles by Polish and Russian authors (490 pages in total), fills a significant gap in the existing research caused by insufficient systematic study of the Polish community in St Petersburg. This synthetic database has several advantages, including interesting graphic design and user-friendly interface, as well as a functional selection of bibliography, the list of illustrations and indexing of names and objects.

The encyclopaedia can already be viewed as a useful companion to the history of St Petersburg's Polish community and a valuable resource for school and university students. It has received high praise from specialists on the subject and has been repeatedly cited in scholarly publications by both Polish and Russian academics. We welcome suggestions and further contributions, especially from the latter. Apart from gathering information on already well-known figures, the mission of the encyclopaedia is to recover the memory of forgotten members of the Polish community in St Petersburg.

Dr Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

RIHA JOURNAL

WWW.RIHA-JOURNAL.ORG

The first achievement of the Polish editorial office of *RIHA Journal* in 2021 was the publication of Prof. Jacek Purchla's article "The Architecture of the Third Reich in Cracow – a Dissonant Heritage?." The article was published in January 2021 but dated 20 December 2020, on the new platform, after the journal's entire database migrated to the Open Journal Systems (OJS). The end of the data migration process was announced by *RIHA Journal* Editor in Chief in March 2021. At present, the journal's hosting is operated by the Heidelberg University Library. The webpage riha-journal.org is now defunct; its URL redirects users to the new web address (<https://journals.ub.uni-heidelberg.de/index.php/rihajournal/index/>). Due to the lack of redirecting links for all individual texts, all the authors who had published their articles through the Kraków editorial board were contacted by the local editor, Dr Magdalena Łanuszka, and advised about the recommended use of DOI citations, which will remain unchanged regardless of all future migrations of the journal webpage. The links were also updated on the page <https://mck.krakow.pl/article/articles>.

In March 2021 (but dated 20 February 2021) Dr Diana Wasilewska's article "The Post-Party Spleen: The Topos of Crisis in Polish Art Criticism of the 1930s" was published (DOI: <https://doi.org/10.11588/riha.2021.0.78837>).

In the first half of 2021 two more articles have been accepted for publication after preliminary editing and peer reviews. Joanna Piechura's paper "Wading into Battle: Frida Kahlo, Surrealism, and the Gradivian Myth" received two positive reviews (by Dr Alicja Syska from the University of Plymouth and Prof. Patricia Mayayo Bost from Universidad Autónoma de Madrid). After minor corrections, the text was approved for publication and underwent a thorough editing process before its submission to the Editor in Chief of *RIHA Journal*, Dr Andrea Lerner from Munich. Unfortunately, due to Dr Lerner's leave of absence, the article is still awaiting publication.

Marek Świdrak's article "Niepublikowany projekt kościoła luterańskiego autorstwa Valentina von Saebisch" [An unpublished design of a Lutheran church by Valentin von Saebisch] received one unequivocally positive review (Petr Uličný, Ústav dějin umění AV ČR), while the second reviewer (who decided to remain anonymous) expressed a critical opinion. The author responded to the review by partly rewriting his paper; finally, the second reviewer approved the text for publication. The article underwent thorough editing and, following a second revision, its translation into English was commissioned.

In the second half of July 2021 a new article was submitted, titled "The Odyssey of a Diptych: On the Controversies of the Virgen Dolorosa and the Cristo Coronado de Espinas in the Provincial Museum of Pontevedra, Spain" and written by Oskar J. Rojewski (University of Silesia) and Ana Diéguez-Rodríguez (Instituto Moll, Centro de Investigación de Pintura Flamenca, Universidad de Burgos). The article received two critical reviews; both reviewers suggested revisions. The authors were notified; the Polish editor is awaiting the revised version of the text.

Moreover, the editor rejected Edmund Dalpe's article "Rebrand, Repackage, Relaunch" without commissioning reviews, since the text did not meet *RIHA Journal* criteria for publication (as a non-scholarly text which had already been published: <https://www.veteranstoday.com/2021/07/04/rebrand-repackage-relaunch/>).

On 30 November 2021 an online meeting of *RIHA Journal* local editors took place. In the absence of Dr Andrea Lermer, the meeting was chaired by Prof. Christian Fuhrmeister. Due to Dr Lermer's leave of absence the editorial process has been delayed; her duties as Editor in Chief have been temporarily transferred to Prof. Fuhrmeister and a small team from Zentralinstitut für Kunstgeschichte in Munich.

Dr Magdalena Łanuszka

EDITOR OF *RIHA JOURNAL* AT THE ICC

**PUBLICATIONS
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Herito, no. 41

Belarus

Polish-English edition, 176 pages, size 23.5 × 29 cm, soft cover with front flap, ISSN 2082-310X, graphic design Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Belarus and Poland are much closer than we may think, and not only because of our shared history and Belarus' still ongoing struggle for democracy, so similar to the events in the 1980s in Poland and other Central European countries.

And yet Belarus remains for us the least known of our neighbours. Viewed as the “ugly duckling of post-Soviet transition”, Belarus is often depreciated, sometimes unjustly so. For many people our close neighbour remains a mystery. Svetlana Alexievich's *Chernobyl Prayer* opens with the line: “Belarus... To the outside world we remain *terra incognita*.” But Belarus is much more than just the last remaining old-school European dictatorship. In the ICC, we know this very well, since for the last 30 years we have been collaborating with our Belarusian friends, co-organising conferences and seminars on the many centuries of our similar, and often shared past. We have thus gained knowledge of the architectural and cultural heritage of Belarus – a country which continues to explore and define its roots, never attempting to cut them off. In the issue of *Herito* dedicated to Belarus we are sharing our knowledge and experiences, presenting the country that we have become acquainted with on many levels, yet still insufficiently. In Belarus, the desire for freedom is just as intense as in other countries in our part of Europe. We are thus presenting Belarus which should not be feared and which merits continuous study and exploration.



Herito, no. 42–43

Invisible Places

Polish-English edition, 232 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

Invisibility is no empty concept, nor is it a clever device borrowed from Italo Calvino's novel. Rather, it is the lived experience of Central Europeans.

Published in 1972, Calvino's novel is a collection of travelogues recording imaginary journeys as well as an elegy and a map of the world sketched by Marco Polo for the Tartar ruler Kublai Khan. The double issue of *Herito*, commemorating the 30th anniversary of the ICC, is also meant to refer to places which are often omitted, overlooked and indistinct. The phrase "invisible place" may appear as contradictory, since place remains a crucial, albeit changing, aspect of human identity. Our kind loves to create and admire places. Topophilia, a term proposed by geographer Yi-Fu Tuan, is still ignored, and yet this concept has always been closely related to the mission of the ICC and *Herito*. We remain committed to searching for Central Europe, rethinking the city, rediscovering countries and regions, thinking landscape, constantly driven by the need to explore the unexplored, or the rejected. Our search will never cease. We have asked our authors, collaborators and friends for their assistance in drawing a map of Central Europe which could contain the metaphoric quality of "invisibility". In our part of the world, where many cities and places are palimpsests and where borders kept shifting so often that they would erase places to make room for new ones, invisibility may bear more meaning than elsewhere. Invisibility means both ruins and utopias, dreams that barely begin to take shape and those which have crumbled to dust.



Herito, no. 44

Austria

Polish-English edition, 186 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

We tend to look at Austria through rose-tinted glasses and see it as a country populated by enthusiasts of waltzing, Mozart's music, Sachertorte, coffee, schnitzels and beer (though the order may vary). At the same time, we forget that this country, stretched between Lake Neusiedl and Lake Constance, possesses diverse geography, culture and identity. Austria did not appear on the map of Europe in its final shape – its identity and boundaries have developed across time.

For Joseph Roth, the collapse of the Austro-Hungarian Empire was, next to World War I, the greatest tragedy of his life. Yet though the royalists hankering after the times of Emperor Franz Joseph I may have seen these events as a brutal rupture, they also marked the emergence of a new European republic. In the Cold War era we looked at Austria with jealousy, since it found itself on the better side of the Iron Curtain. Even as the republic, reborn in 1955, struggled with the demons of its far and recent history, it appeared to us as a paradise on earth: skiing enthusiasts dreamed of Alpine slopes, readers gobbled works penned by Austrian exacting novelists, melomaniacs made pilgrimages to Salzburg and those keen on art and architecture chose Vienna as their preferred destination.

Even though we do not share a border, from Kraków's perspective Austria seems very close. We view it as a neighbour and it was our pleasure to explore it further in this special issue of *Herito*.



Ukraine: A Different Angle on Neighbourhood

Polish-English-Ukrainian edition, 264 pages, size 24×28 cm, hardback/
Swiss binding, ISBN 978-83-66419-30-8, graphic design Weird Gentlemen
(Łukasz Podolak)

The threads of history and politics form the basis of the publication accompanying the exhibition dedicated to the Polish–Ukrainian relations from the late 17th century until present. The album includes 75 works by 57 artists. With focus on culture, the reprinted works are arranged into an intricate pattern – all the more important considering that throughout the entire modern history both countries viewed culture as a substitute of the non-existent state.

The bottom layer that is revealed in the process proves to be infinitely complex, comprised not only of the most myth-generating artworks but also modern concepts. The Ukrainian myth of the Cossacks is revealed to be rather similar to the Polish myth of uprisings; the symbolism of the Ukrainian hut is linked to the Polish manor house; the Cossacks and the Sarmatians glance at each other from 18th-century coffin portraits and the myth of the rich black soil is juxtaposed with modern projects by the R.E.P. group, while Donetsk and Lviv serve as points of departure for parallel tracks of memory.

As presented artworks shape new contexts, one becomes witness to the emergence of an entirely new set of symbols, which in turn feeds into changed narratives. The process occurs not through dispute and conflict but rather through dialogue and free mixing of concepts.

The selection of reprints of works featured in the exhibition is accompanied by an introduction by the exhibition curators Oksana Barshynova and Żanna Komar, as well as essays by Anna Łazar and Mykola Riabchuk.

The album was published as part of the *Different Kraków* project, co-funded by the Municipality of Kraków.



Sharon Macdonald

Krainy pamięci: O dziedzictwie i tożsamości we współczesnej Europie
[Memorylands: Heritage and Identity in Europe Today]

Translation from English by Robert Kusek

Polish edition, 420 pages, size 17.5 × 21 cm, hardback, ISBN 978-83-66419-31-5,
 graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy)

The urban landscape of European cities is replete with monuments, museums, memorial plaques and art installations intended to remind us of our history. Not infrequently the form of commemoration gives rise to public discussion or conflict. Is there one possible model of representing the past, or has today's Europe become an arena for different forms of historical awareness and modes of shaping the present through the past? These questions are addressed in the monograph by Sharon Macdonald, renowned cultural anthropologist affiliated with the York University and Humboldt University of Berlin.

"Memory has become a major preoccupation – in Europe and beyond – in the twentieth century and into the twenty-first. Long memories have been implicated in justifications for conflicts and calls for apologies for past wrongs. Alongside widespread public agonising over 'cultural amnesia' – fears that we are losing our foothold in the past, that 'eye-witnesses' of key events are disappearing, and that inter-generational memory transition is on the wane – there has been a corresponding efflorescence of public (and much private) memory work. Europe has become a memoryland – obsessed with the disappearance of collective memory and its preservation," Macdonald writes.

The book is the seventh volume in the "Heritology" series edited by Jacek Purchla and Agata Wąsowska-Pawlik.



Egidio Ivetić

Adriatyk: Morze i jego cywilizacja

[The Adriatic: the sea and its civilisation]

Translation from Italian by Joanna Ugniewska, Piotr Salwa, Mateusz Salwa

Polish edition, 536 pages, size 17.5 × 21 cm, hardback, ISBN 978-83-66419-33-9, graphic design Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy)

The Adriatic – a sea that binds together coasts and peoples, the cradle of the European civilisation. The sea is more than just an organism, or a mechanism; it is also the travel route for goods, people, ideas, inventions, languages and cultures. In Egidio Ivetić's book, the sea becomes a symbolic space and a mirror for both local and national communities. It is a place of contact between the inland and the coast, the East and West, the Catholic and Orthodox faith, as well as the natural border of numerous empires: the Byzantine Empire, Charlemagne's empire, the Ottoman empire, the Holy Roman Empire, Napoleon's empire and the Austro-Hungarian Empire. The history of the Adriatic becomes thus the history of Central Europe, crucial to the shaping of its borders.

Egidio Ivetić got to know the Adriatic Sea as a crew member on a warship. The idea to study the history of the region first came to him during a harsh winter, in the long hours of mundane duty. Many years later, equipped with rich academic and research experience, he decided to return to his inquiries into the history of the Adriatic. His elaborate essay traces the history of the Adriatic Sea and the surrounding region from the first traces of human activity 150 000–200 000 years ago until the 21st century, from the dawn of human civilisation, migrations and diasporas, to the new borders and EU integration.

Combining a broad perspective with microhistory, as well as an outsider's view with personal experience, *Adriatyk* is a book of outstanding informational value.

Co-financed by the Italian Cultural Institute in Kraków.

The book is the nineteenth volume in the "Library of Central Europe" series edited by Jacek Purchla.



Joint publication. Robert Kusek, Jacek Purchla, Agata Wąsowska-Pawlik (editors)
Heritage and Environment

English edition, 466 pages, size 16,5×24 cm, soft cover with front flap,
ISBN 978-83-66419-28-5, graphic design Wojciech Kubiena

The book is the outcome of the 5th Heritage Forum of Central Europe, which took place in September 2019. The forum was dedicated to the relationship between cultural heritage and environment, as well as their mutual influences.

The volume includes twenty-seven essays by European heritage specialists, including Marie-Theres Albert, Artur Chojnacki, Eva Chovancova, Zoe Russel, Stsiapan Stureika and Tobias Strahl. The contributions prove that the environmental context is crucial for the appreciation of cultural heritage, which remains an essential part of each person's identity.

In recent years, and especially in recent times, we have become increasingly aware that the COVID-19 pandemic, with its profound negative impact on the heritage sector, will inevitably prompt many cultural heritage institutions to examine topics linked with the so-called "Green Revolution". The participants of the 5th Heritage Forum insist that people and institutions operating in the field of cultural heritage must also be responsible for educating the public and raising awareness with respect to environmental protection.



Jacek Purchla, Żanna Komar (editors)

Dissonant Heritage? The Architecture of the Third Reich in Poland

Translation from Polish by Jessica Taylor-Kucia

English edition, 384 pages, size 19 × 26 cm, hardback,
ISBN 978-83-66419-19-3, graphic design Wojtek Kwiecień-Janikowski

Heritage can be dissonant, which is best evidenced by the former Auschwitz concentration camp or the Palace of Culture and Science in Warsaw. But the most extreme example is the heritage of the Third Reich in Poland. The full extent of the issue is discussed in *Dissonant Heritage?* published by the ICC. The book presents the most complete to date and often surprising survey of architectural structures with such terrifying origins.

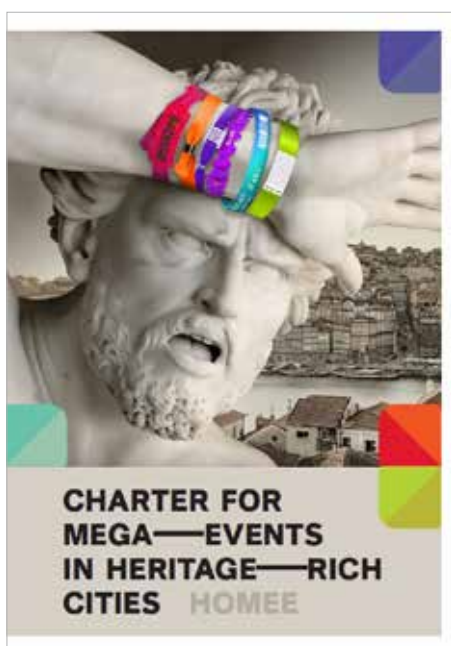
The territory of the present-day Poland was a zone of a massive spatial experiment, whose aim was to create German *Lebensraum*. The experiment extended to all architectural scales, including the “model province”, “the perfect German city in the East”, “exemplary village” and “ideal flat for a German family”. These goals were achieved in different ways depending on the area, distinguishing pre-war German lands from the conquered Polish territory. The latter were either incorporated directly into the Reich or added to the newly created General Governorate. And while Nazi architecture in Gdańsk, Szczecin and Wrocław does not raise any eyebrows, its presence in Ciechanów and Pułtusk or on the Wawel Hill may appear surprising. Some of the original plans were implemented, others remained on paper only. While some of the buildings continue to bear their dissonant stigma, the majority blended into their surroundings. The authors discover their origins and reconstruct their message – suffice it to mention Ordensburg in Złocieniec in West Pomerania, a training centre for new Nazi elites made to look like a Teutonic Knights’ castle, or Eichenkamp near Gliwice, a model settlement for SA and SS soldiers with the oak in more than just name. Many buildings involved symbolic violence. Insistent Germanisation and efforts to eradicate Polish elements aimed to transform

Poznań into “the new administrative and cultural centre of the German East”, create the “new German city of Warsaw” and “restore” Kraków to its “ancient German identity”, turning it into the Nuremberg of the East.

Behind architecture there was ideology, and behind ideology there was crime. Construction and reconstruction of architecture for the “master race” were achieved at the cost of creating ghettos and displacing populations. Prosperity was gained through forced labour of “subhumans” and infrastructure of extermination – death factories and camps, supplying unpaid labour according to the doctrine of “destruction through work”, perversely paraphrased on the camp gate in Auschwitz.

Coming to terms with dissonant heritage is difficult. As wounds become scars, there remains trace of damage, violence and atrocity. Yet eighty years after the war scholars were able to examine it “without anger or pleasure”, asking the important question whether as a society we are ready to move away from emotion and towards debate, from controversy towards reflection, in order to consider why and on what terms such dramatic heritage as the remnants of Nazi hatred in Poland may be protected.

The book was published also in Polish (*Kłopotliwe dziedzictwo? Architektura Trzeciej Rzeszy w Polsce*) and as an e-book.



Charter for Mega-events in Heritage-rich Cities

English edition, 60 pages, format 22 × 28 cm, soft cover with flaps,
ISBN 978-83-66419-32-2, graphic design: Krzysztof Radoszek

The Charter for Mega-events in Heritage-rich Cities presents guidelines for cities on how to fully benefit from numerous opportunities arising from organising mega-events as well as minimise related risks. The Charter tackles numerous issues, including new ways of utilising heritage spaces, overexploitation of heritage buildings during mega-events, and developments in terms of understanding and perceiving heritage venues. The document addresses also the challenges posed to local authorities with respect to mega-events organisation. Policymakers can consult the recommendations listed in the Charter at every stage of mega-event organisation – from developing concepts for mass cultural events to preparing applications for the status of Capital of Culture or City of Culture, planning the event itself and prognosing its long-term effects and legacy. In addition, the document may be useful in planning other large cultural events, festivals and sports mega-events – in short, all mass events which interact with tangible and intangible urban heritage.



THE ICC LIBRARY

Due to the pandemic, in the first half of 2021 the ICC Library team worked partly from home. We focused on the acquisition and processing of books and journals, as well as exchanging new publications and doubles with other institutions. In the meantime, the library collection was accessible only to the ICC staff and Thesaurus Poloniae fellowship holders. The library reopened for all readers on 14 June 2021, in a single-shift mode.

Throughout the year, the ICC Library team continued work on the online version of the *Bibliography of the Contents of International Cultural Centre Publications since 1991*, which can be accessed through the ICC Library catalogue under the title *Bibliography of the ICC Publications*. This task was completed, with the exception of the articles included in the *Yearly of the International Cultural Centre*, and apart from the series *Materiały do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej* [Materials for the history of art in the Eastern Borderlands of the former Polish Republic], which are scheduled for processing at a later date. By 31 December 2021 the bibliography comprised 3986 articles in total. Simultaneously, the new ICC publications were being processed and their bibliographical information was added to the database. As a result, the thirty years' list of ICC publications is now visible and accessible for all Internet users.

In 2021, the ICC Library's online resources were updated, including the webpage with links to scholarly databases, online journals, digital libraries and repositories as well as online reading room.

For an extended period of time, the ICC Library has been cooperating with other scholarly and cultural institutions in Poland and abroad, exchanging library items. Interlibrary loans are an important way of gaining access to works published by other institutions as well as promoting those published by the ICC. In 2021, the ICC Library established cooperation in terms of interlibrary loans and exchanging book and journal doubles with: the Library of Museo Nacional Centro de Arte Reina Sofía in Madrid, the Library of the Institute of Mediterranean and Oriental Cultures of the Polish Academy of Sciences in Warsaw, the Library of the Karta Centre and the Library of the Wrocław City Museum. The largest number of loans was exchanged with: the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków, the Kórnik Library of the Polish Academy of Sciences, Library of the Museum of Kraków, Library of the Jan Matejko Academy of Fine Arts in Kraków, the Library of the University of Łódź, the Library of the National Museum in Kraków, the Library of the Museum of Silesia and the Library of the Art History Institute of the Wrocław University. The ICC Library donated its surplus publications to: the Jagiellonian Library, the Library of the Academy of Physical Education in Katowice, the Main Library of the Kazimierz Pułaski University of Technology and Humanities in Radom, the Slavic Library – Národní knihovna ČR – Slovenská knihovna and the Library of the L. & A. Birkenmajer Institute for the History of Science of the Polish Academy of Sciences in Warsaw.

For many years, the ICC Library has cooperated with the Union Catalogue of the Polish Research Library Collections NUKAT, actively contributing to its development. In 2021, the ICC Library started in the 25th place on the list of the

most active libraries (out of 133 libraries cooperating with NUKAT). The rating was based on the number of processed documents from each library's collection listed in the NUKAT base in 2020 (source: 2020 NUKAT BUW Centre Yearly Report, dated 12 February 2021, Appendix 5: Activity rates of libraries registering entries in the NUKAT database in 2020). The ICC Library's new acquisitions are processed in the MARC 21 format and can be accessed through the online catalogue in the VIRTUA/Chamo system. By the end of 2021, the ICC Library team created 11 474 bibliographic records for books and 123 for journals, 4042 analytical records, as well as 22 370 authority records of various types.

Once again, the ICC Library obtained funding from the Ministry of Education and Science to purchase access to selected JSTOR collections; through national license it also had access to the following full-text databases: Wiley, Science, Infona, Elsevier, Springer, Scopus, Nature and Web of Knowledge.

In 2021, the ICC Library team participated in several online and onsite trainings and meetings, including the meetings of the Kraków Library Network, meetings of the VIRTUA System Users Group, trainings organised by the NUKAT Centre, cyclical webinars held by BonaSoft on modules and functions of the KOHA system, EBSCO webinars on the Folio systems and Network Zone webinar of the National Library on the Alma system.

In November 2021, a meeting of the ICC Library Advisory Board took place. The Board approved the annual statement on the ICC Library's activity from 1 October 2020 to 30 September 2021 and became acquainted with the current tasks of the Library.

In late 2021, the ICC Library joined the national network of libraries and in December it took part in a contest organised by the National Library, applying for the implementation of the Alma system and Primo search engine (Goal 1.2: Creation of a national network of libraries through system integration of Priority 1 library collections management. Expansion of public library collections in the National Programme of Readership Enhancement 2.0 in 2021–2025). The application was positively reviewed. The implementation of a new, cloud-based integrated management system in the ICC Library was scheduled for 2022.

Dorota Witczak

THE ICC LIBRARY

DIGITISED PUBLICATIONS OF THE ICC IN THE VIRTUAL SPACE

The International Cultural Centre is among the first cultural and research institutions to have entered its publications into the POLONA database – the largest and most innovative Polish online repository maintained by the National Library of Poland. Thanks to the cooperation with the National Library in 2021, the ICC's online library focused on Central European heritage was expanded. Currently, more than a hundred of ICC publications have appeared in the POLONA database (for the full list, see: mck.krakow.pl/publikacje-online).

POLONA users can access all the issues of the *Yearly of the International Cultural Centre* (in Polish and English), documenting the activities of the ICC, in addition to more than a dozen books written or edited by Prof. Jacek Purchla, the initiator and long-time director of the ICC (including: *Jak powstał nowoczesny Kraków* [The Making of Modern Kraków], *Międzynarodowe Centrum Kultury: Początek* [The International Cultural Centre: The Beginnings] and a monograph on the Juliusz Słowacki Theatre in Kraków), collections of the ICC conference papers (*Narody i stereotypy* [Nations and Stereotypes], *Wokół Matejki* [Around Matejko], *Sztuka około 1900 w Europie Środkowej* [Art around 1900 in Central Europe]), catalogues accompanying the exhibitions organised by the ICC (for instance, *Architektura Lwowa XIX wieku* [The Architecture of 19th-century Lviv], *Wobec Thanatosa* [Facing Thanatos]) as well as catalogues of the exhibitions of the winners of the International Print Triennial, organised in the ICC gallery.

Jacek Maj

COORDINATOR OF DIGITISATION AT THE ICC

PATRONS
SPONSORS
PARTNERS

PROMOTION AND RELATIONS WITH THE MEDIA AND PARTNERS OF THE ICC

The Communication Department of the International Cultural Centre engages in systematic promotional and communicational activity, combining elements of public relations strategy and content marketing. This approach allowed us to create professional and engaging communication, based on establishing and maintaining relationships with media representatives and working closely with our media partners. Consequently, in 2021 the ICC enjoyed regular presence in the media. The yearly summary revealed almost 2 000 materials in regular and online media, all with a positive resonance.

The ICC remained committed to communication across social media (Facebook – 28 510 fans, Instagram – 6487 followers, YouTube – 4200 subscribers), supported by regular updates on the ICC webpage.

The cohesive model of communication and promotion on every level – including the topics and contexts of exhibitions, constantly evolving online educational offer, design of promotional materials and cooperation with social media influencers – contributed to the growing recognisability of the ICC among journalists and culture enthusiasts alike.

The positive media image of the ICC is reflected in the awards presented by journalists. Radio Kraków often nominates the ICC's websites in the Radio Kraków Brand Prize contest, a prestigious ranking of the best cultural events in a given month. In September, the Radio Kraków Brand Prize was won by the exhibition *Ukraine: A Different Angle on Neighbourhood*; in May, the exhibition *More than Bauhaus: German Photography Between the Wars and Polish Parallels* was nominated for the prize. The entirety of the ICC's educational programme was nominated for the Sunflowers 2021 prize awarded by the portal CzasDzieci.pl for the most creative and educational initiatives offered to the youngest; the ICC received a distinction in the Nature category for the online art workshop accompanying the exhibition *Plants and Animals: Atlases of Natural History in the Age of Linnaeus*.

In 2021, the Communication Department organised three press conferences. The first one took place online on 28 January and presented the ICC's plans and goals for the entire year. The remaining two preceded important exhibitions: *More than Bauhaus: German Photography Between the Wars and Polish Parallels* and *Ukraine: A Different Angle on Neighbourhood*. All three conferences had a high attendance. The information concerning the ICC activity was available in local and national press, on the radio, on horizontal portals (Onet.pl, Interia.pl, Gazeta.pl) as well as websites dedicated to cultural, urban, historical and educational topics.

Regular press releases advertised not only exhibitions, but also international projects and research programmes in which the ICC was involved, such as the 6th Heritage Forum of Central Europe: Heritage and Development, or the publication *Charter for Mega-Events in Heritage-Rich Cities*. The most interesting video materials documenting the activities of the ICC were shared on



















YouTube. The information about the ICC's exhibitions was featured on regional and national television, including TVP Kultura, as well as international channels. The ICC's activity was advertised on leaflets and posters, as well as outdoor advertising media: citylights, flags in the Main Market Square and advertising columns. The exhibition *Ukraine: A Different Angle on Neighbourhood* was advertised on a city bus.

The Communication Department extends special thanks to the ICC's media patrons, which in 2021 included: TVP Kultura, *Gazeta Wyborcza*, *Co Jest Grane*, *Dziennik Polski*, *Lynx Magazine*, *New Eastern Europe*, RMF Classic (special patronage of the editorial team), alongside our regular partners: TVP3 Kraków, Radio Kraków, *Karnet*, *In Your Pocket*, *Herito* and *AHICE*.

The ICC wishes to express special thanks to the following institutions for their support of our exhibitions: the Ministry of Culture and National Heritage, Municipality of Kraków, Consulate General of the Federal Republic of Germany in Kraków, Foundation for Polish–German Cooperation and Ukrainian Cultural Foundation, as well as Sphinx restaurant chain.



Press conference during the opening of the exhibition *Ukraine: A Different Angle on Neighbourhood*

Due to the pandemic and the resulting lockdown, we were obliged to cancel the customary New Year's meeting, which traditionally provides us with the opportunity to express our gratitude to all friends and partners of the ICC, whose help and support allow us to implement our programme on a high artistic and academic level.

Dorota Korohoda

COMMUNICATION DEPARTMENT

PATRONS, SPONSORS AND PARTNERS OF THE INTERNATIONAL CULTURAL CENTRE

JANUARY–DECEMBER 2021

Partners

Adam Mickiewicz Institute
 Adam Mickiewicz University in Poznań
 Archeology of Photography Foundation
 Arsenal Gallery in Białystok
 Austrian Cultural Forum in Warsaw
 “Borderland – of Arts, Cultures, and Nations” Centre in Sejny
 Centre for Polish–Russian Dialogue and Understanding
 Chancellery of the Prime Minister of Hungary
 Coal Mining Museum in Zabrze
 Consulate of the Republic of Croatia in Kraków
 Cracow University of Economics
 Creative Europe
 Culture Zone Wrocław
 Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs
 Deutsche Fotothek in Dresden
 Die Photographische Sammlung/sk Stiftung Kultur der Sparkasse KölnBonn
 Diocesan Archive in Vienna
 East Slovak Gallery in Košice
 Embassy of the Republic of Croatia in Poland
 Ethnographic Museum of Kraków
 Europa Nostra
 European Heritage Volunteers
 European Network on Cultural Management and Policy (ENCATC)
 F.C. Gundlach Foundation in Hamburg
 Faculty of Economy and Public Administration of the Cracow University of Economics
 Faculty of Graphic Arts of the Jan Matejko Academy of Fine Arts in Kraków
 Faculty of Industrial Design of the Jan Matejko Academy of Fine Arts in Kraków
 Faculty of Interior Design of the Jan Matejko Academy of Fine Arts in Kraków
 Forum of Museum Educators
 Foundation of Economy and Public Administration
 Fundacja pzu
 GiA Publishing

Graphic Collections of the Library of the Jan Matejko Academy of Fine Arts
 in Kraków
 Heritage Forum of Central Europe
 Horizon 2020
 IMEC
 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
 International Cultural Centre Foundation
 Jagiellonian Library in Kraków
 Jagiellonian University
 Jan Matejko Academy of Fine Arts in Kraków
 Jan Nowak-Jeziorański College of Eastern Europe in Wrocław
 Jewish Museum of Vienna
 KARTA Centre Foundation
 Katholieke Universiteit Leuven
 Kaunas 2022 European Capital of Culture
 KEA European Affairs
 Kiev Art Gallery National Museum
 Kórnik Library of the Polish Academy of Sciences
 Kosovo Foundation for Cultural Heritage without Borders IMEC
 Kraków – UNESCO City of Literature
 Kraków Airport
 Kraków Festival Office
 Kryvorivnia
 Kyiv-Pechersk Lavra Reserve Ukrainian Folk Decorative Art Museum
 Lentos Kunstmuseum in Linz
 Leon Wyczolkowski Regional Museum in Bydgoszcz
 Library of Silesia in Katowice
 Library of the Academy of Physical Education in Katowice
 Library of the Art History Institute of the Wrocław University
 Library of the Institute of Mediterranean and Oriental Cultures of the Polish
 Academy of Sciences in Warsaw
 Library of the Institute of Systematics and Evolution of Animals of the Polish
 Academy of Sciences in Kraków
 Library of the Jan Matejko Academy of Fine Arts in Kraków
 Library of the L.&A. Birkenmajer Institute for the History of Science
 of the Polish Academy of Sciences in Warsaw
 Library of the Museo Nacional Centro de Arte Reina Sofía in Madrid
 Library of the Museum of Kraków
 Library of the Museum of Silesia
 Library of the National Museum in Kraków
 Library of the University of Łódź
 Library of the Wrocław City Museum
 Ludvig Múzeum in Budapest
 Ivr-LandesMuseum in Bonn
 Main Library of the AGH University of Science and Technology in Kraków

Main Library of the Kazimierz Pulaski University of Technology and
 Humanities in Radom
 Małopolska Institute of Culture
 Małopolska School of Public Administration of the Cracow University
 of Economics (MSAP UEK)
 Marshal's Office of the Małopolska Voivodeship
 Migowe Laboratorium Magdalena Sipowicz [Magdalena Sipowicz's sign
 language laboratory]
 Ministry of Culture and National Heritage of the Republic of Poland
 Ministry of Culture of the Czech Republic
 Ministry of Culture of the Republic of Croatia
 Monuments Board of the Slovak Republic in Bratislava
 Municipality of Kraków
 Municipality of Milan
 Museum of Art in Łódź
 Museum of Art in Olomouc
 Museum of Katowice History
 Museum of King Jan III's Palace at Wilanów
 Museum of Kraków
 Museum of Photography in Kraków
 Museum of Sport and Tourism in Warsaw
 National Archive in Kraków
 National Art Museum of Ukraine
 National Digital Archives
 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 History of Ukraine in the Second World War,
 Neapolis University Pafos, Cyprus
 New Eastern Europe
 Observatory for Research on Mega-Events (ORME)
 Open Eyes Economy
 Organisation of World Heritage Cities of the City of Pafos
 Podgórze Cultural Centre
 Polish Academy of Arts and Sciences in Kraków
 Polish Academy of Sciences in Kraków
 POLONIKA – The National Institute of Polish Cultural Heritage Abroad
 PZU Foundation
 RIHA
 Russian State Library in Moscow
 Scientific Library of the Polish Academy of Arts and Sciences and the Polish
 Academy of Sciences
 Slavic Library– Národní knihovna ČR – Slovanská knihovna
 Society of Friends of Kraków History and Heritage
 Sphinx Restaurants
 State Museum of Theatre, Music and Cinema Arts of Ukraine

Süddeutsche Zeitung Photo
 The Joint Programming Initiative on Cultural Heritage and Global Change:
 A New Challenge for Europe
 Tokyo University of Foreign Studies
 Ukrainian Cultural Foundation
 Ullstein Bild
 Union Catalogue of Polish Research Library Collections NUKAT
 United Cities and Local Governments
 Uniunea Arhitecților din România in Bucharest
 Universidad de Cuenca
 University Network of the European Capitals of Culture (UNECC)
 University of Hull
 Univerzitná knižnica w Bratysławie
 Villa Decius Institute for Culture
 Voivodeship Public Library in Kraków
 Wawel Royal Castle
 World Monuments Fund España

Media patrons

Co Jest Grane
Dziennik Polski
Gazeta Wyborcza
Lynx Magazine
New Eastern Europe
 TVP Kultura

Editorial supervision

RMF Classic

The ICC's longstanding media patrons

AHICE
 Czasdzieci.pl
Głos Seniora
Herito
In Your Pocket
Karnet
 #muzealniaki
 Radio Kraków
 TVP3 Kraków

ANNEX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2020-2022



Andrzej Chwalba – Chairperson

Antoni Bartosz

Sabra Daici

Paweł Jaskanis

Csaba G. 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 and 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 to 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, hence the 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 output 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 our neighbours. Without familiarity with 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.

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), Anna Kępińska, Dr Żanna Komar

icc Library: Anna Sołtysiewicz, Magdalena Spyрка, Dorota Witczak

Exhibition Department

Anna Śliwa (Head)

Agnieszka Adamczak, Dorota Kosiec, Angelika Radoń (until August),

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)

Marek Świdrak, Angelika Radoń (since September), Kamila Twardowska
(February–September)

Communication Department

Ewa Czarnecka (Head until August), Dr Paulina Małochleb (Head since September)

Joanna Biegacz, Magdalena Grabias (since November), Monika Frenkiel (since August), Oliwia Kaczmarzewska, Dorota Korohoda, Joanna Łuniewicz (September–October), Dr Paulina Małochleb (until August), Adam Skolankiewicz (July–December)

Organisational Bureau

Barbara Bańka (Head until August), Ewa Czarnecka (Head since September) Ewa Bryła (since October), Anna Jakubiak, Joanna Hojda-Pepaś, Barbara Kołacz, Anna Koncewicz (since January), Joanna Malina, Joanna Podkowa, Andrzej Zabłocki

Office of Administrative Affairs

Janusz Ogonowski (Head until March), Sylwia Żmuda-Żelazny (Head since April)

Marek Gabryś, Elżbieta Hajdas, Roman Kawalec, Daniel Krawczyk, Antoni Michalik, Janusz Ogonowski, Dr Mariusz Soczówka (since January)

Office of Finance and Accountancy

Ewa Bryła (until September), Marzena Krawczyk, Barbara Sendor, Barbara Cudzych (since September)

Associates

Barbara Bańka (since September), Maria Biel (until June), Zbigniew Bednarz (until March), Wojciech Chitra, Monika Czepielewska-Wóycicka (until May), Dorota Grzęsło, Tadeusz Kita, Łukasz Kozak (until March), Andrzej Kulczycki, Prof. Robert Kusek, Dr Magdalena Łanuszka, Jacek Maj (since May), Dominika Markiewicz, Magdalena Nalepa-Rybarska, Alina Pasiut (until June), Łukasz Pieróg (since November), Helena Postawka-Lech (until August), Regina Pytlik, Grażyna Sanak (until October), Dr Joanna Sanetra-Szeliga, Anna Sawłowicz, Michał Szczyrbak, Barbara Szyper

Educators

Maria Drabczyk, Emilia Drabik, Katerina Dratska, Piotr Husak, Dr Małgorzata Jędrzejczyk, Agata Klejzerowicz Karolina Kolenda, Marcin Krotla, Aleksandra Machaczka, Joanna Majewska, Viktoriia Markovska, Anastasiia Podorozhnia, Anna Sokulska, Jan Strychacz, 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.

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

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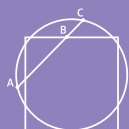
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