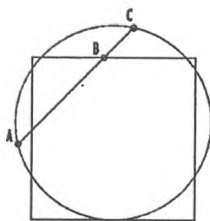


International
Cultural Centre
Cracow
June 1992 – May 1993

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JACEK PURCHLA

FROM EXPERIMENTATION TO CREATIVE STABILIZATION

This is a good occasion to take stock of the activities of the Cracow International Cultural Centre so far. More importantly perhaps, we can now try to delineate more precisely than was possible two years ago the goals and forms of activity of our institution. The ultimate shape of the International Cultural Centre will depend to some extent on the continuously changing external factors. That is easy to see once we realize the immensity of the changes that have occurred in Poland and throughout Europe in the last two years. We are witnessing a lack of tolerance, xenophobia, the triumph of nationalisms, a tragic bloody war in Yugoslavia, a crisis of the Maastricht Treaty. Confronted by changes in this direction, the founding ideas of the Centre demonstrate their continued validity and even acquire new significance.

The International Cultural Centre began its second year with a highly spectacular event, for the European Cultural Month, held in June 1992, unquestionably was that. By preparing such a huge venture in what was a very complicated economic and political situation the Centre certainly won its spurs, and the success of the festival was psychologically very important for the Centre's young and devoted team. The European Cultural Month also was an important factor in building up the Centre's reputation abroad and represents capital that we shall be able to draw on in future. On the other hand, we are well aware that the festival temporarily overshadowed the Centre's principal goals and forms of activity. The International Cultural Centre is sometimes regarded as a cross between an arts centre, something like the Pompidou Centre in Paris, and the Getty Trust of California. Explaining that we are neither is a painful and time-consuming job. Contrary to the expectations of the local arts community we have to stress that the centre is not an organization created to develop the local art market. It gives no grants. Nor is it there to relieve existing artistic institutions such as theatres, art galleries, museums and musical ensembles of their statutory tasks. We do not intend, either, to take over the administrative authorities' responsibility for the management of culture in the new development strategy for

our city, as it can contribute, through its programme, to giving Cracow the status of a cultural metropolis.

The rules for financing the International Cultural Centre are a novelty in Poland: they establish a compulsory link between programmes and financing possibilities for them from external, chiefly foreign sources. This obviously calls for much intensive activity in search of the substantial funds our projects require.

Our highest goal is to participate in what the British commonly call international understanding. But dialogue and openness cannot conflict with necessary specialization. As it moves gradually from the building and experimentation stage towards creative stabilization, the International Cultural Centre intends to base its work on a broad interpretation of the cultural heritage of Central Europe. Taking advantage of the experience we gained in organizing the European Cultural Month we plan to hold a Central Europe Festival in 1995. In addition to its intrinsic value, the festival would be a summing up of the Centre's research and educational work as well as its promotion of the arts.

The International Cultural Centre is not always seen as an institution that conducts and coordinates research. The setting up of an international and interdisciplinary research establishment is above all a time-consuming task. We are the more satisfied, therefore, to note the crystallization of both the Centre's projects and its research teams. Among the host of new foreign and Polish organizations dealing with various aspects of the cultural heritage we seek our own special study area. Such an area appears in a clearly defined form in the reports of our various research units in this volume.

In the most general terms, the area includes the following large groups of subjects: preservation of the cultural landscape; the historic town in the process of transformation; 19th and 20th century architecture and problems of its preservation; the routes of European heritage; European consciousness; minorities and border areas; cultural policies and management of culture. The projects are often linked to educational programmes which bring to Cracow lecturers and students from many European countries. In addition to conducting research and organizing conferences and seminars, the Centre often initiates and coordinates international projects that integrate participants from various parts of Europe. It also acts as an "incubator" for ideas and institutions. It is under our roof that the Swiss Cultural Foundation Pro Helvetia has opened its Polish office. The Centre also houses the Polish office of the European Cultural Foundation. We are now working on programmes for the European Academy, which is due to open in the Decjusz Villa. Our success as art exhibitors has prompted us to prepare exhibitions that would present Poland's cultural heritage abroad.

The social and political changes of the last few years have given special importance to problems of what we call the phenomenon of the Central European town. A town or city concentrates and integrates not just various artistic disciplines but also various aspects of civilization. What is truly fascinating about it is the feedback between the historic town (its many-layered cultural fabric) and

its intellectual and artistic potential, or, in other words, the interpenetration between the human factor and the spirit and substance of the place. In this context, the presence of the Centre in the heart of one of the region's most important cultural capitals and in medieval Europe's largest city square acquires additional symbolic significance.

As I invite readers to acquaint themselves with this report on the second year of the International Cultural Centre's activity, let me express the hope that our work and the many contacts we have established will contribute at least in a small way to understanding between the communities and nations of Europe.

[trans. Adam Pasicki]

JERZY WYROZUMSKI

THE TWO YEARS OF ACTIVITY

The two years of activity of the International Cultural Centre, some of it very spectacular, some barely visible, provoke reflection on both the Centre's goals and its achievements. But what is intended is not a report, or a blueprint for future work, or a comparison of both with the Centre's statutory aims. What is intended is a quest for the heart of the cultural needs of modern man and for ways of creating and disseminating cultural goods so as to make them close and useful to him, assimilate them into his system of values and give them a part in the formation of that system.

We have to invoke general arguments and motivations. Without attempting to define the concept of culture I assume its content in an intuitive way and proceed to look at culture from three perspectives: the historical, axiological and functional. Such a view, it can be hoped, will bring out the sense and determine the course of the Centre's future actions.

1. Culture is a historical heritage. Its material part is commonly referred to as civilization, with the term "culture" reserved for the domain of the spirit. The two cannot always be completely separated, a fact we are well aware of in our daily lives. Almost every product of human work contains a significant intellectual, often also an emotional ingredient; so much so in fact that often a work of art, a casually formed painting or sculpture, seems to embody less creative thought than does a civilization product par excellence, such as a bridge, a skyscraper or a tunnel that makes it easier to get from place to place. Perhaps it is not the content of thought or emotion in a thing, but its function and its mode of reception that should be the criterion for distinguishing a product of civilization from a product of culture.

Yet there is one domain of our human heritage that we accept as spiritual without reservation and regard as part of culture without a qualm. It is the world of ideas, belles-lettres and scholarly literature, the form and content of works of music and the fine arts, the mental

characteristics of human communities as expressed in their customs, pastimes and forms of social and political organization, in their religious beliefs and manifestations of the latter, in their ability to get along with others, etc. One could go on, but it is not necessary. We only need to add that, historically speaking, culture (like civilization) has accumulated over the ages, combining together goods of various origins and of widely differing quality, to produce a whole which can be captured by the categories of scientific description and analysed into an infinity of elements. At the same time, culture, either taken as a whole or in its parts, is open to valuation.

2. This brings us to the axiological aspect of culture. There is no doubt that an act of creation has always been attended by a quest for values; values, then, are inherent in each cultural product. But they are often difficult to decipher. Insurmountable barriers rise between the creator and the receiver. Many a work of art enthusiastically welcomed by its contemporaries has fallen into oblivion together with the generation that publicized it, or even sooner. And vice versa, works not understood or not accepted in their own time have sometimes been discovered and appreciated years later.

Irrespective of the values that the creator embodied or intended to embody in his work and of the way in which it was interpreted by his contemporaries, cultural heritage, whether taken as a historically finished form as it were, or in its component parts, is evaluated anew by each generation for its own purposes, in its own specific circumstances and in terms of its own system of values. Sometimes it is difficult to decide whether a generation, social group or political grouping discovers certain values in its cultural heritage or whether it transforms elements of its own system of values to the past and so projects them upon that heritage. Unquestionably there is feedback here and we must not ignore it.

3. In this way we arrive at the third aspect, the functions of cultural heritage in its regional, national and supranational dimensions. There is an elusive boundary line between the functional role of cultural products and their instrumental treatment. A heritage that is constantly subjected to valuation and axiological commentary makes its presence felt on the social scene, and its function then is to enrich people's consciousness. When some elements of the heritage are selected for idealistic, educational or ideological ends and deliberately implanted in people's minds, we have to do with instrumental exploitation of cultural heritage and cultural goods; cultural goods are unprotected.

In what way can this disquisition be of use to an institution whose statutory obligation it is to work in the sphere of culture? I think that all the three aspects signalled here should be important to it. The institution must not shirk its duty of scientifically describing the cultural

heritage of an ethnic group, a nation or a continent. The heritage must be examined and, consequently, also evaluated. Purely objective criteria will not suffice, because evaluation touches the emotions of the receivers of culture, and emotions are difficult to control. But they can be moderated, and that is an important step in the formation of systems of values, also when they are projected upon the past.

What remains is to give an answer to the most difficult question: Is it admissible to treat culture, that is, its products and selected elements of cultural heritage, in an instrumental manner? Such instrumental treatment in fact appears to be necessary, provided that it is based on well-studied material and on a system of values formed without excessive emotion.

In the case of the International Cultural Centre it must be subordinated to the Centre's supreme goal, which is the gradual creation of a culture based on universal human values, favouring European and world integration and fully respecting the age-old regional and national cultures. The choice of methods must first of all be effective – but this goes beyond the bounds of the present topic.

[trans. Adam Pasicki]



1. The seat of the International Cultural Centre in Cracow, 25 Market Square

THE CENTRE
FOR THE PROMOTION OF THE ARTS AND SCIENCES

The year 1992 was essentially the first for work at the Centre for the Promotion of the Arts and Sciences and the subsidiary International Cultural Centre Gallery, not counting four exhibitions organized in the previous year. For several strenuous months in 1992, we took pains to prepare the exhibitions for European Cultural Month. The Centre's team was directly responsible for five exhibitions, organized by the International Cultural Centre, of Tadeusz Brzozowski, Andrzej Dudziński, Gustav Klimt, Alfons Mucha and Georg Grosz. It also coordinated the rest of the exhibitions and artistic events that Month and cooperated closely with their organizers.

This year was very important because it determined a general profile of the Centre, the scope of work and the main directions of activity. It was most important to define the scope of work, as the very broad name, the Centre for the Promotion of the Arts and Sciences included in the *Statutes of the International Cultural Centre*, may be misleading in that it denotes a much broader range of activities than are actually in practice. It cannot be ruled out that with the gradual development of the ICC, our Centre will extend its activities to include new forms of work that had been unaccounted for, but are covered in the name.

As yet, however, the attention of the Centre for the Promotion of the Arts and Sciences has been primarily focused on the fine arts and history of art (which finds expression mainly in the exhibitions organized in the Gallery), on the publishing work concurrent with the showings (exhibition catalogues), and less on scientific, popularizing and promotional activities that are not connected with the exhibitions.

We are focusing our attention on broadly understood modern art comprising the whole 19th and 20th centuries, up to the most recent developments in modern art. Our general assumption that the primary efforts of the Centre be focused on exploring and presenting artistic phenomena from the turn of the century does not rule out our interest in art of subsequent periods, including avant-garde of the recent years.

Geographically speaking, we are primarily concerned with art of Central Europe, in a broad sense of the term that has not always been easy to define. In our plans, we take account of the artistic phenomena from Germany to France, and art from the Czech Republic and Slovakia to Italy. We wish to pay particular attention to the presentation of art by our eastern neighbours, especially Lithuania and the Ukraine.

THE INTERNATIONAL CULTURAL CENTRE GALLERY

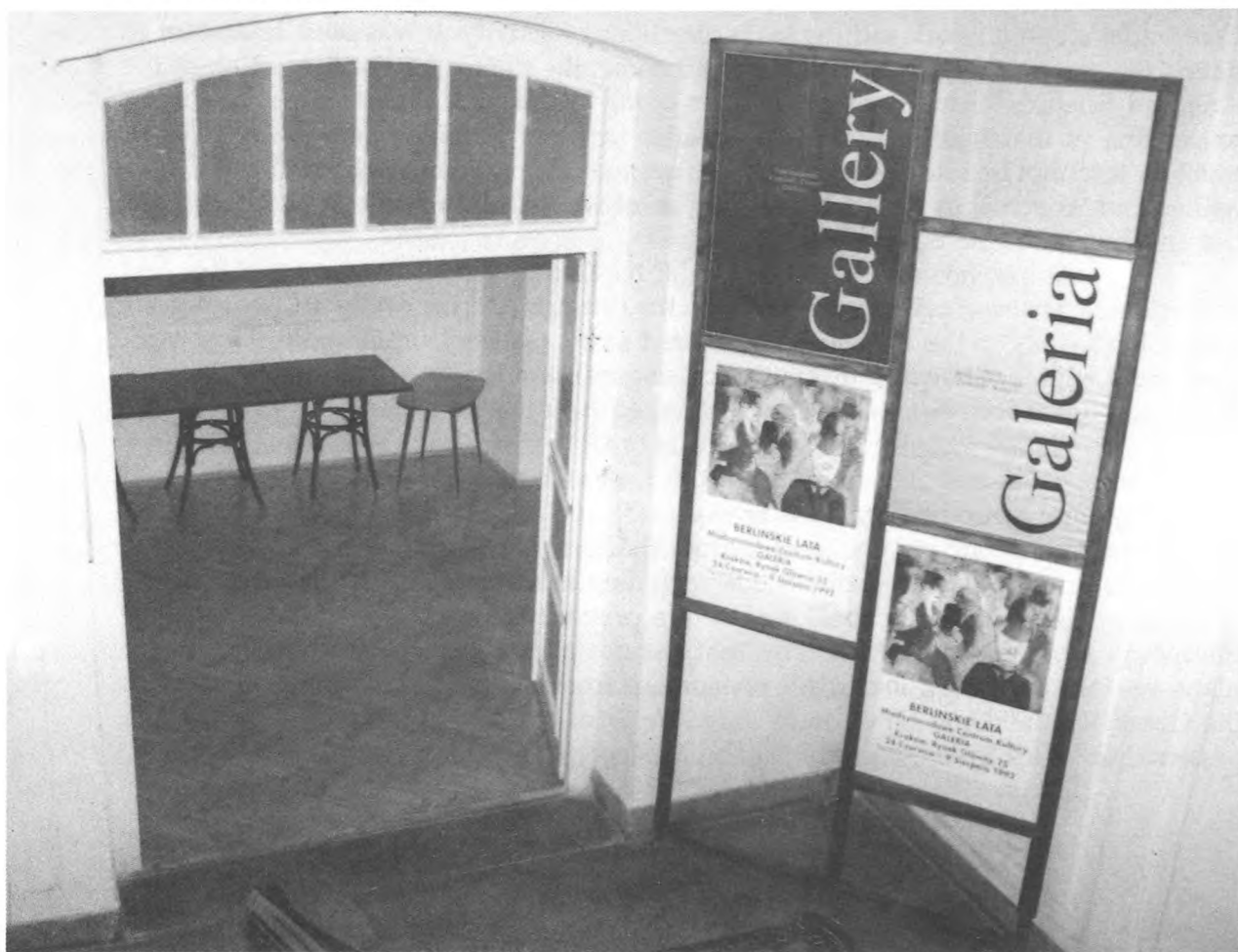
We organize various exhibitions in our own Gallery, and in the case of the major ones we use other buildings available in Cracow (e.g. the National Museum, the Arts Palace, or the Bureau of Art Exhibitions).

As part of the International Cultural Centre, the Gallery is subsidiary to it, and its programme is closely linked with the general programme of the Centre's work. It is therefore difficult to talk of a uniform exhibition profile as is the case of some private Cracow galleries that specialize in presenting a specific type of art. Our work is multifarious, which, in relation to the whole of the Gallery's exhibition plans, may give the impression of some eclecticism.

Objection against the great diversity of exhibitions, at times considered the Gallery's shortcoming, may also be an advantage. We are interested in all kinds of valuable offers by modern European art exhibitions and we do not restrict or narrow ourselves to one predetermined period of art, type, or artistic option. We have only made an assumption (in keeping with the profile of the International Cultural Centre) to organize primarily exhibitions of foreign artists, including Poles living and working abroad; this does not mean, however, that at times major phenomena of Polish art are not and will not be presented in our Gallery.

Such a programme of openness is the result of not only the general assumptions we have made, but also, in a purely practical sense, of the diversity and multitude of exhibition offers that are coming to the Centre. Connected with this, it has been rightly,

2. At the entrance to the International Cultural Centre Gallery,
25 Market Square, first floor





3. Opening day of an exhibition of graphic works by Otto Dix *The Early Years*
(30 April – 10 June 1993)

as it seems, decided that over and above the strictly artistic exhibitions (undoubtedly the most significant for us), the Gallery will present exhibitions of, among other things, biographical, social, and satirical character. In the second year of our exhibition work, we can talk of some currents or even a distinct series of exhibitions that we hope to continue in the future.

Exhibitions of German and Austrian Art

Cooperation with Serge Sabarsky of New York, an eminent expert and collector of art of the German-speaking countries, which started in January 1992 with a splendid exhibition of the graphic art of German Expressionism, gave life to several exhibitions especially important for us. They were arranged into two parallel series of presentations of German and Austrian art. Both were linked by the personality and temperament of Serge Sabarsky and even more by a predominant tendency called Expressionism that has been the focus of attention of the American collector from Vienna. This tendency, so characteristic of art of the German-speaking countries, and dominant even in the 20th century, was present to a lesser or greater degree throughout all the exhibitions, irrespective of which eminent artistic personality from Germany or Austria was presented in a given exhibition, and of what particular style or current in art each of the artists was in a given time associated with.

From June to August 1992, our Gallery hosted an exhibition of a distinguished German graphic artist, Georg Grosz. It was followed up in the German series

by an exhibition of early works by Otto Dix that was presented in May and early June 1993.

Both exhibits, very "German" in character, presented works from the period between the two world wars. Both treated the form in a similar expressive manner, often aggressive and full of overstatements, and dealt with their subjects in a bold way. The artists, alive to the surroundings, focused primarily on the social issues: Grosz additionally tried to square up with the political situation of Germany in the 1920s, while Dix presented in his graphic works the war atrocities experienced by the artist that bring to mind Goya's *Disasters of War*. These similarities, resulting from the parallel artistic paths of Dix and Grosz (from Expressionism to the Dadaistic episode to their own version of realism à la *Neue Sachlichkeit*), despite a few months' interval between the two exhibitions, probably created in the viewers' minds a stylistic and thematic whole. They were clearly links of the same series. A particular impression, especially in the case of the Dix exhibition, was produced through the exceptionally interesting choice of his works presented in Cracow.

A series of showings of outstanding Austrian artists began with a major exhibition of Gustav Klimt organized as part of the European Cultural Month inside the Arts Palace. Despite the close artistic links between Cracow and Vienna in the times of Klimt, this was the first ever exhibition of the Vienna *Sezession* artist in Poland and in this part of Europe. It was comprised of a magnificent collection of more than a hundred drawings by Klimt from private American collections (presented earlier by S. Sabarsky as a separate exhibition), oil paintings brought in from Vienna, and a replica of the *Beethoven Frieze*, supplemented by a collection of Klimt's posters and the accompanying shows. The whole exhibit that reflected the atmosphere of artistic Vienna from the turn of the century must have well illustrated the artistic evolution of Klimt.

On the one hand, we could see his early, still academic paintings that have not been studied even by historians of art, while on the other, there were a few near-impressionistic landscapes and splendid female portraits, simplified and ultramodern in expression. A lack of well-known and most effective symbolic and ornamental works of Klimt at the Cracow exhibition was in some measure compensated for by a monumental and highly decorative *Beethoven Frieze*.

The exhibition provided a splendid opportunity to trace the whole artistic career of Klimt, to confront works so different in character (especially if measured by a coefficient of "modernity"), and comprising his rich, yet so consistent, artistic career.

We hope that the "Austrian series", which began with the exhibition of Klimt, will be followed up by an exhibition of Oskar Kokoschka in the International Cultural Centre Gallery and a major exhibition of Egon Schiele's works.

The Klimt exhibition, no doubt the greatest arts event of the European Cultural Month, was not the only exhibition to display art from the turn of the century, prepared by our Centre at that time. Another successful attempt was a small-audience showing of the Lvov collection of posters by Alfons Mucha, one of the most prominent and popular representatives of *Art Nouveau*.

The unrepeatable climate of the Medical Society interiors designed by Stanisław Wyspiański, enlivened by the decorative posters of Mucha, has been, it seems, decisive in the exceptional popularity of the exhibition among the European Cultural Month audience. Perhaps through such a happy combination of a museum collection with an unconventional style interior, we were successful in creating momentarily a new quality that evoked the audience's lively response.

The European Cultural Month has provided an opportunity, through the major exhibition of the Vienna *Sezession* artists and the collection of posters by a Czech

painter and graphic artist brought in from Lvov, to revive the artistic atmosphere of the Old Galicia and Austria-Hungary, so much alive in Cracow until today.

Showings of Modern Art

The June festival of art provided a stimulus for us to undertake activities involving modern art.

A major exhibition of Tadeusz Brzozowski organized in the Bureau of Art Exhibitions was the first posthumous presentation of his work on such a large scale. It covered all periods of his work, at the same time reflecting the evolution of his style over the years. And although not all of his works, scattered throughout many museums and private collections, could be collected, the exhibition was intended as a retrospective. It also provided an opportunity to look at the work of this eminent representative of the Cracow Group from a different time perspective.

We hope to also have the opportunity in the future to propagate the output of the Cracow Group abroad.

In June 1992 in our Gallery, we hosted an exhibition of Andrzej Dudziński, entitled *In-Between – American Years (1977–1992)*. It was the first monographic exhibition



4. Tadeusz Brzozowski
Riding Boots, 1959



5. *I Am Staying Put*, fragment of an exhibition of Andrzej Dudziński (2–20 June 1992)

of the distinguished graphic artist's illustrations after his fifteen-year absence from Poland; Dudziński enjoys great popularity in New York and collaborates with well-known American journals and publishers.

Enlivened by the exceptional temperament of Dudziński, and supplemented by an original magazine/catalogue *Ego* of his invention, the exhibition was prepared in close collaboration with him, and contained the author's full character. It presented the "professional", so to say, part of his rich output. The "private" part (the splendid pastel drawings) could be viewed at the time at the Jan Fejkiel Gallery. Both exhibitions were prepared in close collaboration and provided a general picture of the artist's creative pursuits over recent years.

The showing of Dudziński's works in Cracow was exemplary of an artistic comeback (not the only one recently) of an emigrant Pole. Known in the 1970s as creator of the well-known Bird "Dudi" that commented on the social and political situation in Poland of that time, Dudziński, after years of interruption, came back to the artistic life in Poland. The "Pokrak" (freak), another monster/commentator of recent events animated by him, has become a familiar feature on the back page of *Tygodnik Powszechny* weekly. Dudziński also started to illustrate books published in Poland.

A completely different kind of showing started with an exhibition, organized in December 1992 in close cooperation with its author, of Natalia Lach-Lachowicz, an artist known in Poland and abroad, and connected with a group of conceptualists concentrated, from the 1970s, around the Wrocław PERMAFO Gallery.

A starting-point for the several series of paintings and installations exhibited in our Gallery were photographic self-portraits of the artist that were transformed at

a later stage of the creative process; her own body and face became objects of particular interest for Natalia Lach-Lachowicz. In her work she is also eager to employ the form of sense and performance. Interesting examples of such artistic activities were provided in Cracow by a film that accompanied the exhibition.

This intriguing, although controversial and no doubt difficult to perceive, artistic presentation (especially for the less expert viewers) represented in our Gallery an experimental variant of modern art. A similar kind of pursuit will be shown at an exhibition planned for June and July 1993. It will present the work of Zbigniew Dłubak, the distinguished painter and photographer, and creator of the contextual art theory in the 1970s; in recent times he has resided in Paris, but has kept constant links with Poland. An exhibition in April 1993 of a well-known German artist, Ingrid von Kruse, entitled *Europa beim Wort genommen (Europe Taken In Literally)*, displayed photographs that were unique in that they combine purely artistic values with a meaningful ideological message. The message concerns a vision, popular in recent times, of Europe, perceived by the author as a community of tradition and culture, a holistic vision, yet a very personal one. The picture of Europe by Ingrid von Kruse originated from the very interesting and authentic meetings and conversations that she had with over a hundred distinguished Europeans of the moment. The results of the meetings were the splendid, psychologically diverse photo portraits of intellectuals representing various nations and professions; these were enriched with the opinions expressed by the portrayed persons about the united Europe.

The three exhibitions of modern art mentioned above, of Andrzej Dudziński, Natalia Lach-Lachowicz and Ingrid von Kruse, were so different that it might seem they had nothing in common except the place where they were presented. One significant element, however, was common to all of them, and perhaps decisive in the ultimate effectiveness of each exhibition; this was the personal appearance of the author and his or her live participation in the creation of the exhibition. An exhibition prepared with the personal participation of an artist, apart from the fact that from the nature of things it presents the outcome of artistic activity, enables one to discern the prolonged, so to say, creative process: it is going on inside the gallery provided the artist has determined the form of his exhibition.

6. *Panic Sphere*,
fragment of an exhibition
of Natalia Lach-Lachowicz
(9 December – 8 January)



Guest Exhibitions

Non-artistic exhibitions are often showings that are guests to our Gallery, and are organized by Cracow institutions cooperating with the International Cultural Centre. Their very presence at the Gallery makes the exhibitions part of its programme.

A biographical exhibition, organized in early 1992 on the initiative of the Consulate General of the Republic of Austria in Cracow, and entitled *A Frightfully Beautiful World*, showed in an unconventional way the profile of a 19th-century writer and Austrian painter, Adalbert Stifter.

In recent months we also hosted several photographic exhibitions.

In the summer of 1992, the "Znak" publishing house prepared an exhibition of works by British photographer Dennis Chamberlin entitled *Among You, Poles* to promote the artist's album. It presented Polish reality of recent years as seen by a foreigner. The Society of Friends of Cracow History and Monuments presented in our Gallery the works sent in 1992 for the 15th annual exhibition of photographs depicting Cracow monuments and entitled *A Past to Be Saved from Oblivion*. The Foundation for the Promotion of Cracow Culture, in cooperation with *Gazeta Wyborcza* daily, presented photographs, depicting Cracow, which were sent for the competition *Portrait of the City – Cracow '92*.

7. Adalbert Stifter – *A Frightfully Beautiful World*, fragment of the exhibition (22 January – 22 February)



Each exhibition poses different dilemmas and requires different organizational, research, editorial, popularizing and promotional skills; it is always, however, the result of team work. Exhibitions are artistic events that are, by their nature, ephemeral. Most significant, then, is the role of the catalogue that accompanies almost all of the exhibitions and is an (regrettably often imperfect) attempt to preserve and document the exhibition stretched over time. It seems that the catalogues prepared by us have done well to reflect the diversity of exhibitions that were hosted in the Gallery over the past year: it is enough to put together such different exhibition catalogues as Tadeusz Brzozowski, Gustav Klimt and Natalia Lach-Lachowicz.

Our Centre means not just exhibitions. Finally, it is worth drawing attention to the major international conference being prepared by us since 1992 to mark the centenary of Jan Matejko's death, entitled *Matejko and the Central European Painting*. In autumn 1993, we intend to begin a series of meetings with distinguished personalities of Polish and world culture.

[trans. Jerzy Pilawski]

KATARZYNA BRYKOWICZ

THE RESEARCH INSTITUTE
OF EUROPEAN CULTURES

An important and far-reaching problem of Central-Eastern Europe communities has been the revival of mounting ethnic and nationalistic conflicts. After years of unnatural suppression, the legacy of the past ages is now resurfacing with a vengeance to hinder communication between nations and at times the everyday contacts between communities, groups and individuals. Tensions are mounting and stereotypes and mutual lack of understanding are taking root. The Research Institute of European Cultures has, as a consequence, become involved in recognizing these adverse phenomena, seeking proper therapy for the diseased societies, in research and publications to this end, research into cultural heritage, and all manner of cultural pluralism. The Institute has been and will continue to be involved in organizing international meetings, seminars and conferences, in promotion and publication of research and popular papers; the Institute delegates have participated in Polish and foreign conferences and symposia, and established contacts with institutions having a similar range of activities, etc.

One of the major research problems realized under the auspices of the Institute has been the work connected with the *Materials for the History of Religious Art*. It is the first Polish attempt to catalogue monuments of art found in the eastern lands of the old Polish Republic and, after almost half a century, to inventory movable monuments, now scattered primarily in the west of Poland.

The works are conducted along two tracks and involve field tours, making descriptive and photographic records, archive searches and elaborating monographs of different sacred buildings. They are carried out by a team under Prof. Jan Ostrowski: Jerzy Petrus MA, Dr Kazimierz Kuczman, Dariusz Nowacki MA, Dr Paweł Pencakowski, Stanisław Michta, and a group of art history students from the Jagiellonian University. Dr Henryk Gapski of Lublin prepares a historical dictionary of sacred buildings in the former Novgorod and Rus provinces; it will be an integral part of the whole study. The buildings, often of high artistic standard and part of our cultural heritage, have been, for many decades, inaccessible to Polish researchers and friends of the lands' history.

A full inventory of monuments for the following churches has been developed: Buczacz, Hodowica, Lvov (St Anthony's Church), Nawaria, Olesko (Parish Church and the Church of the Capuchin Fathers), Podhorce. This constitutes the first part of the work that will go to press in the near future. The volumes to follow will include materials on Biały Kamień, Busk, Łopatyn, Mikulińce, Monasterzyska, Podhajce and Żółkiew.

The research started earlier has also been continued and will take several years to complete:

Professor Aleksander Naumow is working on *Studies on the Religious Culture of the Slavic Christian East*. It concerns Slavic Church manuscripts in Polish and Vilnius libraries that bear testimony to the specific religious culture of the Orthodox Church on the lands of the former Republic of the Two Nations. The collected material displays the strong affinity of our lands with the Balkans and the minor cultural impact of Moscow lands. The data are being worked out and prepared for publication.

The paper *Ethics and Politics: Outline of the Problems in Theory and Practice* is authored by Stanisław Mocek MA. It is an attempt to define the degree and character of the relationship between the basic ethical categories and a multifaceted range of issues attendant to the different manifestations of political life. The author's assumption provides that the findings of such an analysis should be a useful tool in the studies of sociopolitical systems and of political intrasystem circumstances.

Organizing seminars and conferences has been one of the basic activities of the Research Institute of European Cultures. As part of the European Cultural Month, the Institute prepared two conferences:

The first one, held between June 22 and 23, 1992, concerned the quincenary of Nicolaus Copernicus' studies in Cracow and featured Polish, German and Latvian lecturers. The symposium was aimed at bringing back to mind the great astronomer who matriculated at Cracow University in the winter semester of 1491/92 and studied at the Department of Liberal Arts until 1495. He studied during a period of great advancement in astronomy and mathematics in Cracow, which undoubtedly provided great inspiration for this young man, adept at learning, and influenced his creative personality. The answer to how strong this impact might have been was the dominant, although not the only goal of the symposium.

The second conference dealt with the centrepiece of the Institute's pursuits: the problems of cultural regions, regionalisms and regional identity in the countries of Central Europe. It concluded, so to speak, the European Cultural Month, as it fell between July 2 and 4, 1992. It was a chance for the coming together of academics representing various fields from Poland, the Czech Republic, Hungary, Germany, Belgium and Luxembourg. The focus was on the methodological side of the studies and on the criteria enabling the discernment of transformations in "regional awareness". The symposium's objective was to provide scholarly identification of those historical factors which led to the rise of culturally mixed areas in Central Europe. The regions provide, as they did in the past, vast resources that call for special protection. Numerous shifts of country borders and huge migrations of people, especially after World War II, as well as the de-emphasizing impact of the mass media, all created the impression of homogenous national cultures. This has not, however, been the case. The cultural resources were brought back to life with the fall of totalitarianism. In no sound political system can the differences of religion, national sense, language and tradition be blurred; they should continue as a high value, a culture-productive factor and an enrichment of community life.

The next meeting, this time of the representatives of Polish regional centres dealing with the study and protection of cultural environment, was organized by the Institute in November 1992. It laid repeated stress on the significance of protecting the values created for centuries by regional cultures as a heritage attendant to the inevitable integrating processes. The meeting dealt with problems that provide a starting-point for the discussion of:



8. At the intermission of the conference *Central Europe – Regions, Regionalisms, Regional Awareness*; from left: Jerzy Wyrozumski, Jacek Purchla, Gilbert Trausch, Jacques Vandamme, Jan Kerkhofs

- * inter-regional cooperation in Poland and Europe (illustrated by the Union of Districts of Upper Silesia and North Moravia and the Federation of Institutes of Central-Eastern Europe)
- * borderlands as areas vulnerable to all sorts of phobias and signs of intolerance
- * systems of values and the role of different social circles in calling attention to them
- * the role of élites in restoring the awareness and the need to create a means of information flow between the élites and other social groups
- * presentation and promotion of Polish culture to other nations and vice versa
- * the question of political solutions for the proper understanding of regionalization (avoiding creation of artificial regions)
- * the problems of region-integrating space
- * historical foundations that give full insight into cultural and natural resources of towns and areas.

The idea of "regionalism" was popularized in the mid 1970s, when the Bretons, Basques, Alsatians, Catalans, Corsicans and others began to give voice to their demands for autonomy by referring to their own history, culture and language. The protests went hand in hand with rising environmental movements, and with action for the protection of a given region or environmental component against damage and destruction. It seemed that the future would belong to the small political and economic units controlled by the inhabitants of regions and combined into a network. Because of the need to level out disproportions between regions of uneven economic advancement,



9. Professor Jerzy Wyrozumski and Grzegorz Płóciennik-Klusek in the Orava skansen museum (closing of the conference *Central Europe – Regions, Regionalisms, Regional Awareness*)

among other things, such an understanding of regionalism has become a relic of the past. Present-day regionalism leaves room for the privileges of some and limitations of others, and allows for inequalities. What is essentially most important is the question of rejuvenating spiritual transformation and of the opening that enriches the personality of every man and whole communities. The richness of various "national characteristics", of language and tradition, and the dissimilarity of thinking and feeling processes will be instrumental in endowing the general European character with specific colourful peculiarities. These problems are ever-important for the newly rising and reviving countries of Central-Eastern Europe at the turning-point of history.

A conference under the working title of *Cultural Policies* on the functioning of cultural policies in the ever-changing political and economic systems of Central Europe was organized in cooperation with the Goethe-Institut of Cracow between September 27 and 29, 1992. The discussions concerned the role and responsibilities of the state in cultural policies at governmental and local levels, and the functioning and efficiency of cultural institutions and organizations (such as artists' unions and foundations). The conference received Polish and German writers, politicians, academics and representatives of culture.

Materials from these conferences are prepared for print.

In February 1993, the International Cultural Centre hosted a delegation from the Open Society Fund-Lithuania of Vilnius. The meetings brought forward several feasible projects to be pursued with the Lithuanians. These include arranging a meeting of Polish and Lithuanian scholars to discuss the history of Poland on the basis of *God's Playground* by Norman Davies; organizing conferences in Cracow on *Folk Culture and the*

10. Participants in the seminar *Cultural Policies* visit the Old Town;
from left: Hermann Hildebrandt, Michael Haerdter, Marcin Fabiański, Uwe Friesel, Joachim Sartorius



City, planned for autumn 1994, and in Vilnius on *The Lithuanians and the Jews in the First Half of the Twentieth Century*, also in 1994.

The participation of Institute delegates in conferences, seminars and congresses has been important and inspirational, and enables new contacts and exchange of ideas.

Between October 20 and 22, 1992, I took part in an international symposium on the *National and Religious Minorities in Post-Communist Central-Eastern Europe*, organized by the Institute of Central-Eastern Europe in Lublin. The symposium was concerned with the legal situation of national minorities, the policy of the state towards the minorities, and the statistical problems connected with editing an atlas.

Between December 10 and 13, 1992 in Athens, the *European Congress on the Rights of Minorities and Nations* took place with participation by Prof. Jerzy Wyrozumski, Supervisor of the Institute, and Jacek Purchla PhD, Director of the International Cultural Centre. The meeting, under the patronage of Catherine Lalumière, Secretary General of the Council of Europe, was held to commemorate the agreed-upon anniversary (2500 years) of the birth of Athenian democracy; it was inspired especially by the situation in post-Communist countries, where ethnic, national and religious conflicts surfaced with growing severity. The primary objective of the congress and its final act was to heighten the status of minority problems in the forum of science, culture and politics of European countries. The final document, the so-called *Declaration of Athens*, has been translated into Polish and published through the efforts of the Institute.

11. Conference on *Cultural Heritage and the Problems of the Administrative and Territorial Division of the Country*, Toruń, 27 March 1993



As a secretary of the Institute, I participated in a symposium entitled *Is Small Beautiful? (The Future of Regions in Poland)*, held between February 13 and 14, 1993 in Wrocław and organized by the "Krzyżowa" Foundation for European Understanding and the University of Wrocław. The symposium dealt with the role of self-governments in building democracy and the status of the self-governments in existing or arising regions. The communities of this part of Europe face a dilemma when they wish to build social and political structures to meet new demands and facilitate understanding and cooperation with closer and more distant neighbours.

A similar subject-matter was raised by the conference *Cultural Heritage and the Problems of the Administrative and Territorial Division of the Country Through the Example of Eastern Pomerania*. It was held on March 27, 1993 in Toruń and organized by the Regional Centre for the Study and Protection of Cultural Environment, the Regional Council for the Protection of Cultural Environment of Eastern Pomerania, and the Committee for the Interprovince Cooperation of Eastern Pomerania in Toruń. The one-day meeting raised the issues of historical prerequisites for the existence of regions, the role of local communities in the moulding of territorial divisions, the role of cultural factors in creating the modern functional regionalism, and the ideas for a new administrative division of Poland.

The "Krzyżowa" Foundation for European Understanding also organized an international conference called *How Far Does the Apple Fall from the Tree? (Generations Facing the Breakdown of the Tradition)*. It was held in Świdnica between May 21 and 23, 1993 and received participants from Poland, France, Germany, Switzerland, the Ukraine and the Netherlands. The abrupt changes in the world make the successive generations alien to each other. The family, the church, the school, and all the social institutions appointed to share not only knowledge but ethical principles as well, face up to the growing dilemmas. The conference aimed at analysing the far-reaching social transformations and similarities and differences between various communities.

From June 1992 to May 1993 the Institute published two books. The first, *Taming the Scorpions*, by Wojciech Gałazka, is comprised of the papers and essays of a Cracow Slavist on Bulgarian culture and its dramatic dilemma between native and foreign, on transcending its limits and taming other cultural spaces that are the metaphorical scorpions of the title. The second book comprises the materials of the 7th Niedzica Seminar on *The Gothic Architecture in Poland, Bohemia, Slovakia and Hungary*.

[trans. Jerzy Pilawski]

KRZYSZTOF BROŃSKI

THE RESEARCH INSTITUTE
FOR URBAN, ARCHITECTURE
AND MONUMENT RESTORATION STUDIES

Towns as complex systems are subject to the operation of many different social, economic and natural laws. Decision making in areas crucial for the functioning of a modern town requires interdisciplinary theoretical support. One of the functions of the International Cultural Centre's Research Institute for Urban, Architecture and Monument Restoration Studies is to initiate and coordinate research and other undertakings concerning complex urban problems.

The Institute's main interest is in the cultural heritage of European towns, especially the large historic cities of Central Europe. Of the wide spectrum of research problems, the following have been the focus of our attention: the methodology of urban research; problems of integrated regeneration of historic towns and cities; artistic and technical problems of architecture and landscape preservation; urbanization processes in the 19th and 20th centuries; and the history of modern architecture.

The social and political changes in Central and Eastern Europe and its transition to a market economy create new conditions for the functioning of historic cities. The new situation has had much impact on the research problems studied by the Institute. One of our principal topics, as has just been mentioned, concerns the integrated regeneration of historic cities. In addition to searching for new strategies and methods for the conservation of historic urban complexes, it is also very important to work out a new legal and economic framework for the functioning of historic urban centres. This is critical especially in the countries of the former communist bloc. The system immobilized the natural functioning mechanisms of urban complexes based on private ownership and the open market and replaced them with the Stalinist model of industrialization, thereby not only ruining the economy of such places as Cracow but also causing deadly danger to their historic substance. An international seminar on *Managing Historic Cities: The Case of Central Europe*, held in December 1991, determined the scope and organization of research in this area. The Institute's publication entitled *Managing Historic Cities* presents various aspects of the regeneration of historic cities, with special focus on problems that are caused for the cultural space of the city centre by the rules of a market economy. The many different examples of inner city regeneration in countries with advanced market economies provoke questions about the feasibility of using their experiences in the cities of Central and Eastern Europe, which are only now entering that road. Viewed against this background, the dilemmas of developing Cracow's cultural space stand out more clearly. The book sums up the research so far and puts forward postulates for further investigations.

12. Participants
in the conference
on *Managing Tourism
in Historic Cities*;
from left: Paul Davies,
Giorgio Piccinato,
Giafranco Mossetto,
Stanisław Juchnowicz



In addition to general research on historic city management, the Institute has been conducting more specific studies of selected problems of urban regeneration. One such question, important but little studied as yet, is the management of tourism development. Tourism can be a significant factor in strengthening the economic foundations and urban fabric of a historic city. What decides is correct management of the tourism market; this involves not just stimulating tourism as a branch of the economy, but also the choice of such forms and volume of tourism as will be correlated with the city's "tourism carrying capacity". There are two projects dealing with these problems:

- *Managing Tourism Development for Historic Preservation and Urban Regeneration. New Policies for Historic Cities in the Time of Transition to Market Economy*;
- *Tourist Marketing of Historic Districts of Polish Cities*.

As part of preparations for the implementation of the first project, the Institute for Urban Studies in conjunction with the State Authority for Sports and Tourism organized an international seminar on *Managing Tourism in Historic Cities. The Case of Kraków*. It was held between 27 June and 1 July 1992, during the European Cultural Month. The participants were experts representing research centres, and practitioners of urban planning, physical planning, city management, tourism, etc. Among them were: Professor Gregory Ashworth of Rijksuniversiteit Groningen (the Netherlands), Mr Robert Bentley, Director of the Programme Activities Division, World Tourism Organization, Madrid, Mr Graham Duncan, Director of the Department of Planning, the City of Edinburgh, Professor Jerzy Mikułowski-Pomorski, Rector of the Cracow Academy of Economics, Professor Giafranco Mossetto, Director of the International Centre for Arts Economics (University of Venice), Minister Marek Paszucha, State Authority for Sports and Tourism, Dr Zbigniew Zuziak of Cracow Technical University. The starting point for the discussion was a study of information systems for tourism management in historic cities prepared by a research team led by Dr Krzysztof Görlich.

The conference's final document, *The Seminar's Message*, lays down guidelines for projects concerning urban policies that will regard tourism development as an instrument of urban regeneration. *The Message* defines the goals of such projects, their applicability, methodological characteristics and scope. Special attention was paid to management instruments, spatial aspects, and principles for international cooperation and experience sharing. Another outcome of the conference is a book entitled *Managing Tourism in Historic Cities*, which includes the papers read at the seminar and a critical summary of the discussion.

The second project (*Tourist Marketing of Historic Districts of Polish Cities*) is to be implemented in the year 1993 and 1994. It consists of a general part, devoted to the formulation of methodological principles for tourism marketing, and an applied part, a set of case studies showing the application of the methodology in selected historic areas of Polish cities. In 1993 the substantive conception of the project was developed and work began on the methodological principles and on the setting up of a database for some case studies. Among the authors of the project are Dr Krzysztof Broński, Jacek Purchla PhD and Dr Zbigniew Zuziak (leader of the team).

Another issue in the area of integrated regeneration of historic cities is the management of historic cities. A market (or marketing) orientation in city management is becoming particularly important in this period of transition to a market economy. A city's legal and economic status as an autonomous and self-governing unit and its right to freely decide the directions of its own development require an active search for means to finance the implementation of its decisions. This situation has significant consequences for the process of working out urban development strategies; the use of marketing tools can be of substantial help here (especially in competition on the market of cities). The marketing of a city is a relatively new instrument and its application in the current economic realities needs to be discussed by an international team of specialists. A project called *City Marketing and Planning*, initiated in 1992 by the ICC Institute for Urban Studies and the Institute of Urban Design at the Vienna Technical University, serves precisely that purpose.

The Cracow Institute has set up a Steering Committee to coordinate work on the project. The Committee comprises Polish and Austrian theoreticians and practitioners of marketing and urban design, such as Professor Tadeusz Markowski (Łódź University), Jacek Purchla PhD (ICC), Professor Gerhard Schimak (Vienna Technical University) and Dr Zbigniew Zuziak (Cracow Technical University). The Committee held its first meeting in October and a second one in November 1992. One of the major components of the project was an international seminar on *City Marketing and Planning*, which the Institute organized between 12 and 13 November 1992. It was attended by more than forty participants from Europe, the United States and Canada, representatives of academic circles and practitioners in the areas of city management, urban planning, marketing and privatization. The dominant view was that the philosophy of marketing-oriented city management was particularly important in the countries of Central and Eastern Europe, now in the process of entering a market economy. The participants commended the choice of the topic and our treatment of it. They recognized this part of the project as the preliminary stage of preparations for a congress on *Urban Marketing and Planning*, to be held in the spring of 1994, and for educational undertakings dealing with practical aspects of city marketing.

At the seminar the Cracow municipal authorities declared their readiness to participate in the subsequent stages of the project and to present suitable examples to illustrate their intentions and concrete marketing undertakings connected with the city's development strategy.

As regards the case studies, it was pointed out that they should primarily concern historic city centres, where the conflict between heritage preservation and economic growth is the most visible. The cultural identity of urban space is the crucial problem, because it determines the city's attractiveness also in purely economic terms; on the other hand, the rules of the market may cause certain dangers to the city's cultural space (such as standardization, unification, loss of local "place identity"). A suggestion was made in the course of the discussion for an international training centre for urban management specialists to be set up at the International Cultural Centre in Cracow. The centre would be able to rely on the support of experts participating in the projects of the Institute for Urban, Architecture and Monument Restoration Studies.



13. Seminar on *City Marketing and Planning*; from left: Zbigniew Zuziak, Stefan Kłosowski, Gerhard Schimak, Jacek Purchla, Władysław Brzeski, Henryk Drzewiecki

The seminar certainly stimulated marketing-oriented thinking among professionals who represented the classical methods of urban planning, and brought home the importance of urban planning and design for city marketing. It furthermore made it possible to stake out the potential contact area with institutions involved in city marketing.

The Institute for Urban Studies has invited representatives of the municipal authorities of Cracow, Gdańsk, Łódź, Poznań, Szczecin, Warsaw and Wrocław to participate in the further stages of the project.

The Institute has been taking part in the work of a team devising a strategy for the regeneration of the Cracow district of Kazimierz. The same problem is dealt with by an international project called *Urban Planning and Historic City Management: The Case of Cracow's Kazimierz*, financed by the European City Cooperation System (ECOS). The idea for the project emerged at an international seminar on *Managing Historic Cities*, which our Institute organized in December 1991. The goal of the project is to develop, drawing on West European experiences, a set of tools for conducting spatial planning policies. Ineffectiveness of the methods employed so far is the weakest point in the management of our historic cities. Besides the Institute for Urban Studies, the project has been joined by representatives of the municipal authorities of Edinburgh, Berlin and Cracow. The project is to be implemented in 1993.

The new economic realities surrounding the functioning of historic urban complexes require the managers of the urban fabric to actively engage in the preservation of the cultural heritage of earlier generations. The historians bear the burden of responsibility for showing both its value and the results of its loss. These facts have moved us to choose a line of research connected with the artistic and technical problems of architecture and landscape preservation. The Institute has already initiated and become involved in several research projects in this field. One of them is called *Routes of Cultural Heritage: A Chance for Urban and Regional Development*.

The decades during which our country had to function within the system of a centrally planned command economy and when our cultural traditions were systematically distorted have left us with a legacy of moral and material degradation of our cultural space. Our efforts to rebuild economic thinking and our cultural identity call for complex educational action. It is impossible to overestimate the value of research that discovers "anew" the economic aspect of cultural values. The economic revival of many regions is possible partly through taking advantage of their historic values, including trade, pilgrimage and settlement routes. What remains of them, castles, abbeys, churches, town buildings, are not only proofs of local historicity, but also signs of Europe's cultural diversity. The goal of the project is to decipher, to reconstruct in a sense, some selected historic routes and areas and to turn them into "tourism projects". The project aims to identify the old historic routes in Poland, both those which were an extension of European routes and those lying wholly within Polish territory. Some settlement areas will be identified, also as evidence of Polish cultural diversity. The subsequent stages will be devoted to analysing the historical, geographic and cultural substratum, determining the degree of landscape degradation, and proposals for regeneration. Proposals for new heritage routes and areas will make it possible to display the wealth and diversity of the cultural heritage of the nations inhabiting Poland; at the same time, they will point to opportunities for the development of "heritage tourism" in the areas in question. Links between cultural landscapes of different traditions may become a factor of integration pursued for Central and Eastern Europe.

The project is being pursued in collaboration with the Universitario di Architettura in Venice. The conception for the project was worked out by Mrs Maria Bogdani-Czepita, Dr Krzysztof Broński, Jacek Purchla PhD and Dr Zbigniew Zuziak, with Professor Antoni Jackowski of the Jagiellonian University's Institute of Geography acting as a consultant.

Another of our Institute's projects, *Art Around 1900*, prepared now in collaboration with the Jagiellonian University and the Oesterreichische Forschungsgemeinschaft, seeks to reconstruct the cultural and artistic image of Central Europe, especially its architecture and fine arts: their ideological background and their role in the civilizational growth of the area, particularly of the Austro-Hungarian Monarchy.

Planned as one of the elements of the project is a congress on *Art Around 1900*. It will be the first in a series of meetings devoted to selected aspects of the history of art, architecture, etc., and concentrating on open issues that await thorough study. All this will make it possible to establish a permanent, formalized research network comprising university centres and research institutes, where art historians, urban planners and cultural anthropologists will be conducting interdisciplinary studies. The second task for the congress will be to undertake a reinterpretation of the artistic tradition common to Central Europe, which had such a powerful impact on the later development of the societies lying within its sphere of influence. Especially interesting may prove to be the presentation of modernist and early avant-garde tendencies as crystallized amid the criss-cross of influences between Vienna and the artistic centres of Bohemia, Poland, Slovakia, Hungary and the Ukraine.

Investigation of the art of the turn of the century will furthermore make it possible to document, i.e. to produce a description and an inventory of the existing archive material of that time. Such a catalogue of archival and photographic resources would have the effect of intensifying complex research; no less importantly, it would serve the preservation and conservation of the collections. Another result of the project, supervised by Jacek Purchla PhD, will be to provide marketing information about the historic resources of the participant countries.



14. The Municipal Theatre, an archival photograph from the turn of the century
(Provincial State Archives, File TM-42)

Autumn 1993 will witness the celebrations of the centenary of Cracow's Municipal Theatre, to be organized by the Research Institute for Urban, Architecture and Monument Restoration Studies, the Voivodeship Office of Cracow, the Jagiellonian University, Management of the Juliusz Słowacki Theatre, the Austrian Consulate General, the Pro Helvetia Foundation, and others. To mark the occasion, the Institute is preparing a scholarly session on *Theatre Architecture at the Turn of the 19th Century*, a film about the modernization of the Słowacki Theatre and a monograph of the building, authored by Jacek Purchla PhD. These undertakings will be a many-sided interpretation of the phenomenon of the Theatre and its position in the artistic and civilizational life of Cracow. The anniversary celebrations are coordinated, on behalf of the ICC, by Mr Leszek Jodliński, and supervised by Prof. Piotr Krakowski and Jacek Purchla PhD.

The introduction of market mechanisms necessitates a new look at cultural values. The goal of the project entitled *The Value of a Cultural Space*, which concerns these matters, is to analyse the value of historic property or of property situated in historic

areas and its social and cultural functions in market economy conditions, with due consideration for conservation requirements. The author of the conception of the project and its coordinator is Mrs Maria Bogdani-Czepita.

A 20th century town is the result of urban and organizational growth in the past, especially in the 19th century. The diagnosis of problems in the functioning and development of 19th century towns may enable us to avoid potentially risky experiments on the living organism of today's town. The analogies between the economic situation of Cracow at the threshold of autonomy and its situation now, at the threshold of the Third Republic, are obvious. The experiences of past generations may provide a creative impulse and point to ways of employing the existing potential to improve the city's economic situation in the new social, political and economic reality. All these matters are investigated as a complex of research problems under the general title *Problems of Urban Development in the 19th and 20th Centuries*, coordinated by Jacek Purchla PhD. Two projects are under way:

- *Urban Processes in Galicia in the Context of Urban Processes in Central Europe in the 19th and 20th Centuries* (author: Krzysztof Broński);
- *Cracow – Vienna at the Turn of the 19th Century*.

The history of Polish towns (especially in the 19th and 20th centuries) continues to be an open research problem. While monographic studies need to go on, the considerable amount of knowledge already available about the demographic aspects of the urban process and the existing partial results on urban history favour extending the scope of research to new problems that might enable us to grasp the cultural aspects of the process. What is needed, then, is thorough and accurately targeted research which will regard a town as a system of diverse phenomena and functions related to material, social and spiritual culture. We need a detailed analysis of the cultural elements of urbanization; we need to answer questions about the mutual relations between towns and other units of supra-local social organization. It will be important to determine the impact of West European technology in Poland and the forms and range in Polish culture of the phenomena commonly regarded as the marks of the industrial age. These questions inspired us to initiate research into the urban processes of Galicia in the 19th and 20th centuries.

The following stages of the project have been completed, in accordance with its overall conception and timetable: the study of the literature and other relevant sources; preliminary description of the empirical material collected; analysis of a few selected topics; steps towards setting up a network of institutions and individuals working on the urban processes in Central Europe in the last two centuries (Department of Socio-Economic History and Statistics, Jagiellonian University – Professor Helena Madurowicz-Urbańska, and Department of Economic History, Cracow Academy of Economics – Professor Jan M. Małecki). Two papers on specific subjects have been presented: *The Military Function as a Factor of Growth and Stagnation in Galician Towns*, which I read at an international conference on *Galicia and Its Heritage*, organized by the Rzeszów Pedagogical University in September 1992, and *The Main Market and Other Squares of Stanisławów in the 19th and 20th Centuries: Transformations of Space and Function*, read at a session of the Committee for Urban History of the Polish Academy of Sciences in Warsaw in November 1992.

An international conference on *The Role of Mayors of Large European Cities in the 19th and 20th Centuries*, to be held in 1994, and the previously mentioned conference on *Theatre Architecture at the Turn of the 19th Century* are being prepared as part of the project *Cracow – Vienna at the Turn of the 19th Century*, which has been pursued since 1991 in cooperation with the Oesterreichische Forschungsgemeinschaft.

As foundations are laid for a New Europe, participants' active involvement in the transformations is a must. A variety of new phenomena and problems having to do with the functioning of cities are emerging throughout Europe. The identification and possible prevention of problems calls for even more intensive work on research projects undertaken locally, regionally and internationally. Many problems can only be solved if there is wide cooperation of all those active in the formation of an integrated Europe.

In the two years of its existence, the Institute for Urban, Architecture and Monument Restoration Studies has initiated and pursued several international research projects. It has also actively engaged in projects and undertakings organized by other institutions that study urban problems. The problems in question are wide-ranging and many-sided, a fact which, paradoxically, might have resulted in dilute and indifferent research; therefore, we decided to restrict our scope and specialize in selected topics. As can be concluded from this presentation, the Institute's research consists of two interwoven and complementary strands: the historical, comprising problems of city functioning in the past, and the modern, focusing on problems of management and preservation of the cultural heritage of historic cities. This approach to urban problems creates excellent opportunities for a common language, a point of communication between historians, urban planners, economists, sociologists and representatives of other disciplines and practitioners. It makes it possible to take advantage of the methodological experience of others and to create an interdisciplinary array of research tools for the study of the urban phenomenon with the further possibility of translating the achievements of science into the language of practical action.

Cracow's intellectual potential and scholarly and scientific resources have been a great help in the Institute's research. In addition, Cracow, with its past and its wealth of cultural heritage is an ideal model for international pilot schemes. The existing and continually growing network of contacts with institutions and individuals working on urban problems is making it possible to widen and deepen the scope of our studies and to accumulate data about the research activities of others. Owing to the exchange of the Institute's publications with other research establishments it is possible to build up a specialized library. Finally, we have to stress the deep involvement of our collaborators, Polish and foreign experts, in the Institute's research programmes.

[trans. Adam Pasicki]

15. At the Research Institute
for Urban, Architecture, and
Monument Restoration Studies:
Krzysztof Broński
and Brion B. Black,
lecturer at the seminar
for culture managers





16. The University Pulaski College in Przegorzały (Adolf Szyszko-Bohusz villa), where the summer courses at the College for New Europe are held

COLLEGE FOR NEW EUROPE

There is consternation in the reception area of the student hotel. A group of new arrivals from Russia are visibly agitated about something. After some heated discussion a delegate is chosen. He starts negotiations with the pilot, whose responsibility is to see about the arriving students' accommodation and give them information about the College's summer course.

What is these young people's problem, then? On the reception counter is a list of course participants with room numbers jotted down next to the names. The rooms are double, and the criterion of roommate selection was the student's place of origin: East European participants were to share accommodation with students from Western Europe. In the opinion of the organizers that arrangement would speed up group integration and so make for a more relaxed atmosphere in the course of the many discussions and social events envisaged by the programme. The Russian students' reaction to the idea was one of protest. They prefer to come in small groups led by a tutor. The groups do not disintegrate during a course. The students seldom speak up in discussions and only sporadically take part in social activities. Sometimes a poor command of English, the "official language" of the College, creates the barrier, but in most cases the barrier lies in the mentality and also in the material status of the East Europeans. There may be many other reasons, too, why sharing a room with someone from outside one's own group, a person from a different country and a different cultural background, is so embarrassing. By contrast, students from Western Europe, who mostly come individually, not only do not mind sharing a room with someone from Eastern Europe, but in fact consider it a good idea. The chance to meet people from a cultural area previously known only from various second-hand reports is a frequent motive for enrolling on the course.

This ordinary scene confirms the correctness of the founding principles of the College, which stressed not only its educational programme, but also genuine integration of participants from the East and West of Europe. The knowledge gained in the study of selected political and economic questions and of problems of cultural heritage, helpful as it may be in the formation of new social structures, will not provide a sufficient basis for real understanding.

The programme of the College for New Europe in 1992 included two three-week courses and patronage of a course run by the New School for Social Research of New York. The courses, organized under the aegis of the International Cultural Centre



17. Participants in the course *Integrated Urban and Landscape Preservation and Restoration* at the practical classes in Kezmarok

and the Jagiellonian University, were based in the Pulaski College of the Jagiellonian University in Cracow-Przegorzały. The first course, held from 22 June to 11 July, was called *Integrated Urban and Landscape Preservation and Restoration*. It consisted of a series of theoretical lectures and seminars and practical classes at locations of immediate interest to the restorer. The severe devastation of the cultural heritage of Central and East European countries ought to unite them in their efforts to save their national heritage. Their chances and abilities to draw on the West's many years of experience are a crucial problem. It concerns not only restoration methods and technology; more important still is the creation of a new legal order and a social awareness that will accept the changes.

As we work on economic reforms and a new legal order we do not pay much attention to moulding society's mentality, certainly a lengthy and important process. Decision makers are often swayed by nationalistic or even chauvinistic thinking which leads to the destruction of our cultural and civilizational heritage for the sake of a struggle for a misconceived sovereignty. Lvov is a classic example, with discussions there focusing on the city's national status, as the problem of saving its ruined historic substance takes a distant place.

The choice of teaching staff is very important for the creation of an atmosphere of mutual understanding and free exchange of opinions. Offers were sent to competent specialists with considerable practical experience in restoration who were also known for establishing easy contact with their listeners owing to both their method of presentation and their personality.

The staff included the following experts: Gregory Ashworth (Groningen), Thomas C. Hubka (Milwaukee), Marian Kornecki (Cracow), Leslie McCracken (London), Adam Miłobędzki (Warsaw), Jacek Purchla (Cracow), Joseph Rykwert (London), Karol Sauerland (Warsaw), Ulrich Schaaf (Cologne), Andrzej Tomaszewski (Rome), Andrzej Vincenz (Göttingen), Brian Wheeler (London), Jacek Woźniakowski (Cracow). The unforgettable climate of the course owed much to the author of the programme, Sławomir Parfianowicz (Toruń), who took an active part in the scholarly and social activities of the eighteen-strong group of student participants.

The College's main course, held from 1 to 22 July, was called *Basic Political, Economic and Cultural Problems of New Europe*. Its programme was more varied. The lectures concerned the new legal order in Europe, new principles for functioning in a changing economic system, and the role and mode of functioning of cultural institutions in the current political and social conditions. Problems of protecting human rights, closely related to the dissemination of knowledge of the democratic achievements of European civilization very naturally found their place in the programme.

Most of the thirty-six participants were young people deeply involved in educational, journalistic and didactic work in their own communities. Because of that, they took a remarkably active part in classes, even though the programme was perhaps too intensive.

The participants were invited to answer a questionnaire giving their opinions of the course programme, accompanying cultural events and living conditions. We learned the opinions from the third issue of the "Newsletter" bulletin (December 1992) edited by one of the teachers and at the same time an "observer" of the course, Stefano Guzzini of Florence. The students complained chiefly about an excess of organized events (both classes and other activities). The organizers had expected such a programme would benefit most students, that is all those who were coming to Cracow, or indeed to Poland, for the first time. Following the many critical remarks, however, this year's programme provides for more freedom of choice.

The teaching staff included the following experts: Denis Edwards (Glasgow), Frans A. M. Alting von Geusau (Amsterdam), Stefano Guzzini (Florence), Julia Häusermann (London), Jean Horstman (London), Rainer Seider (Berlin), Alfred Sitz (Vienna), Abraham van Veen (Bochum).

The third course, held from 15 July to 5 August, of which the College had patronage, was called *Democracy and Diversity*. There were thirty-nine participants, in their number nineteen students from Eastern Europe. We have to stress the high academic standard of the lectures, which were given by professors from the United States, and the students' own extremely intensive work. Perhaps it was because of this nearly total absorption in academic work that hardly any social contacts were established with the participants in the other, almost simultaneously held courses.

We have to stress the kindness and helpfulness of the hosts of the Przegorzały complex, the Pulaski College, in the persons of Professor Władysław Miodunka, Director Ryszard Juchniewicz and Mrs Maria Budzynowska. We must not fail to mention the highly competent work of the trio of pilots and the secretarial staff. All these things must have contributed to the general very favourable assessment of the living conditions by the participants.

The College's budget was supported by state subsidies (through the International Cultural Centre) and in large part by the European Cultural Foundation. Its then vice-chairman, Professor Frans A. M. Alting von Geusau, also gave a series of lectures at the course on *Basic Political, Economic and Cultural Problems of New Europe*.

In 1993 the College plans to organize one summer session, on *Basic Political, Economic and Cultural Problems of New Europe*, to be held between 12 and 31 July, and to

extend its patronage to another course on *Democracy and Diversity* organized by the New School for Social Research of New York, from 20 July to 10 August.

In February 1993 members of the International Scientific Council of the College held a meeting, presided over by Professor Władysław Stróżewski. The agenda was a detailed discussion of the programme of the summer course and the directions of the College's continued development. It was found advisable, while maintaining the existing programme scheme, to extend the range of problems of cultural management and to introduce comparative studies in art and literature. The previously planned restoration course will not be held this year. The change of orientation from theoretical sessions to professional restoration workshops has greatly increased the costs and made additional funding necessary. It has been impossible to obtain it for this year. Instead, there are plans to publish materials on restoration and cultural heritage prepared by experts with whom we are cooperating. A course on restoration is being planned for 1994.

[trans. Adam Pasicki]

18. Barbara Szyper and Rod Fisher, member of the College Scientific Council, at the International Cultural Centre (April 1993)



JACEK PURCHLA

EUROPEAN CULTURAL MONTH
June 1992 *

European Cultural Month was an experiment, and that June Cracow was a laboratory for investigating the hidden and still unused possibilities of its cultural potential. The festival was also an attempt to find the proper balance between art, the growing tourist industry and the opportunities for arts sponsorship.

The power of the arts, which changed the atmosphere of the city, was communicated to its residents. Local culture took on a universal dimension, and the festival demonstrated that a wide-ranging market for culture exists in Cracow. In equal measure the festival's success was made possible by the natural setting that Cracow itself provides. From this point of view European Cultural Month was an empirical proof of Cracow's *genius loci*.

The phenomenon of European Cultural Month should be seen in the broader perspective of Poland's and Central Europe's new political situation after 1989. The collapse of communism presented a chance for Cracow to overcome the city's postwar deterioration and to restore its international significance. For the communist authorities, the intellectual potential concentrated around Wawel Hill, the national and universal symbolism of Cracow, its social composition and nonindustrial model of development up to that time, all stood in opposition to the ideology that was being spread, which in effect condemned the city to provincialization. It encouraged a particularly raw form of political and economic centralism. There was an attempt to replace Cracow's multifunctional model of a service-oriented city with metropolitan aspirations. The new conception saw Cracow as a centre whose growth would be based on the domination of heavy industry. This kind of thinking ended in an environmental calamity, which posed a threat to the residents and priceless monuments of Cracow as early as the 1970's. Stalinist industrialization and centralization also sent culture, education, international tourism and related service spheres into decline.

As early as the mid-nineteenth century there was a perception that proper use of Cracow's unique *genius loci* offered a chance for the city to develop. Taking advantage of the encouraging political circumstances of the time, a conscious choice was

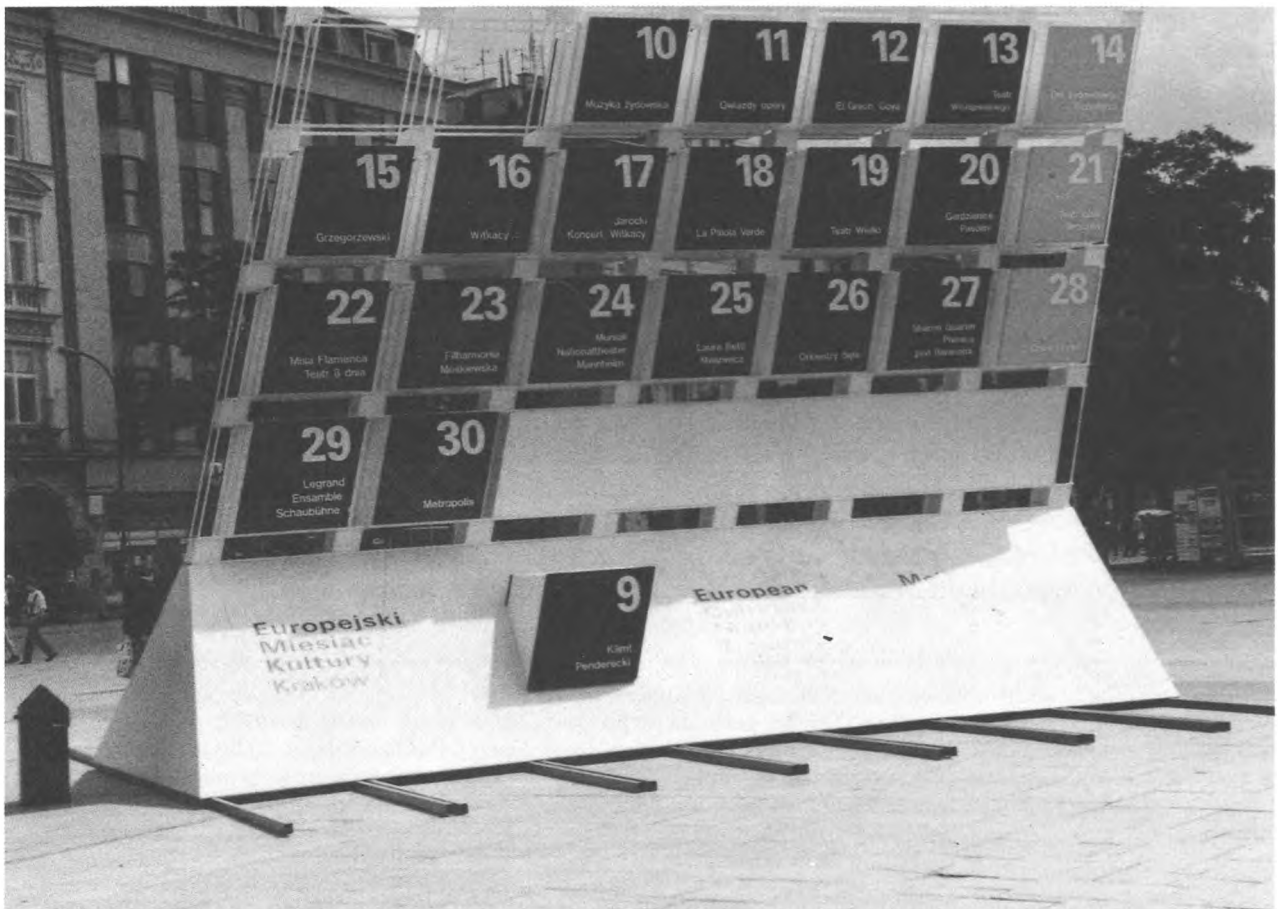
* Complete documentation of the European Cultural Month events is contained in these Polish/English publications: *European Cultural Month, Cracow, June 1992*, International Cultural Centre, Cracow 1992 (Festival programme); J. Purchla, *European Cultural Month in Cracow, June 1992*, International Cultural Centre, Cracow 1993 (analysis, retrospective, reviews). The present essay is abridged from the latter.

made. Assuming the role of 'spiritual capital of the nation' and effectively employing its cultural, intellectual and artistic resources, the city achieved measurable results. Cracow won fame for organizing grand patriotic anniversary celebrations which drew throngs of Poles from all sectors of partitioned Poland to Wawel Hill. During *la belle époque*, Cracow's role as cultural capital, alongside other development mechanisms, helped it to flourish.

There is a clear analogy between Cracow's position at the threshold of Galician autonomy and that of one hundred years later. Extricating itself from a system based on economic stagnation, an excess of bureaucracy, overcentralized authority and police control, Cracow again found itself at the brink of a new era of liberalism and democracy. As in the mid-nineteenth century, it was a neglected and provincialized city, though not beyond hope of escaping the morass. Now as then, discussions on its future began, one strand of which involved restoring the city to its natural role. European Cultural Month was an important element of a strategy for achieving this.

In its first few days of office, the Cracow municipal authorities, elected in the first genuinely democratic vote since the war, set to work on organizing the CSCE meeting on the cultural heritage and also, at the request of the government, began to set up the International Cultural Centre. They took decisions to prepare a grand festival of the arts to accompany the conference, and to host the conference sessions in the Municipal Theatre. At that time the building was in a state of ruin. The Polish government designated large sums for it, so that it was possible for full restoration of this century-old building to be completed in a record few months. Cracow gained a venue for prestigious cultural and academic events. Without this restoration work, European Cultural Month would not have been possible.

19. Logo of European Cultural Month at the surface of the Market Square



Efforts in Warsaw and Brussels to have Cracow granted the right to organize European Cultural Month, which I undertook in the autumn of 1990 as Deputy Mayor of Cracow, were not coincidental. The European Communities initiative corresponded well with the new thinking in Cracow. It also seemed obvious that the events planned for 1991 should find their natural continuation a year later, in June 1992; but back then it would have been difficult to predict that 1992 would also bring Poland political turmoil, and that the month before the festival would be marked by economic and national budget crises.

FROM PLAN TO REALITY

Many months passed from the decision to designate Cracow as organizer of the June 1992 European Cultural Month taken in Brussels in November 1990 to the start of festival preparations. It was not until August 1991 that the Minister of Culture and the Fine Arts, Marek Rostworowski, took the decision for it to be organized through the Ministry and asked me to take on the post of Chief Coordinator, responsible for all preparations. The delay was mainly the result of political changes in Poland at the turn of 1990/91. The resignation of Tadeusz Mazowiecki's first government and the departure of the City of Cracow's first postcommunist administration had an important effect on the opportunities to set up the festival.

On the other hand, sponsorship of the Cracow festival by the Minister of Culture and the Fine Arts was of real benefit. It meant a more strongly centralized model for the administration and financing of culture in Poland, as well as a stronger and stabler national government position *vis-à-vis* fledgling local government structures. The newly established International Cultural Centre became not only a natural base for the Chief Coordinator but also the *de facto* organizing committee for European Cultural Month. For this newly created institution and its young staff it was a great challenge.

Directorate General X of the European Communities allowed the organizers to decide how to implement this new Brussels initiative. It meant independence, but also responsibility for elaborating the basic formula of European Cultural Month, an event to be held in a city of a different nation each year. The goals of the Cracow event differed from those adopted earlier by the cities that had organized – also under European Communities auspices – all-year festivals within the European City of Culture series. For example, in Glasgow in 1990 the issues included the problem of creating work-places, broadly understood; enlarging the arts audience; and improving the infrastructure for cultural activity in the city. Dublin, the European cultural capital of 1991, highlighted the goal of its all-year festival as 'celebrate, reflect, construct'. The list of tasks for European Cultural Month in Cracow, formulated in September 1991, had to take into account not only the difference in concept of this European Communities initiative, but also many local conditions.

The central idea was to use Cracow as a forum for presenting major European cultural phenomena and for displaying Poland's own most interesting artistic achievements. For the Cracow audience and for Poland as a whole it was to be the first presentation of its kind on such a scale. Up to that time, launching such events had been prevented not only by political circumstances but also by financial problems resulting from the weakness of Polish currency.

From the political point of view, European Cultural Month was one element of Poland's efforts to become associated with the European Communities. This fact, especially the psychological aspect of it, should not be taken lightly.



20. Cracow Days – festivities at the Market Square

It was also important to treat the festival as a new means of sponsoring the arts. In the context of a deepening economic crisis and a weak national budget, this was also a timely goal.

Choosing June resulted from the wish to link it with the 1991 festival. Also, Cracow looks its loveliest at that time of the year, and the weather is best. In June there would be an opportunity to incorporate historic city traditions that occur then (the Lajkonik pageant; Wianki, a ceremony with floral wreathes), as well as other regular events that take place at the same time: Cracow Days, reaching back to interwar tradition; the International Short Film Festival; the International Music Festival of Military Bands; and the Jewish Culture Festival. Thus the events of European Cultural Month could be divided into the festival *sensu stricto*, organized by the International Cultural Centre, and the festival *sensu largo*, including the regular events already mentioned, coordinated through the Centre but retaining their autonomy.

The festival *sensu stricto* was to consist in parallel presentations of music, theatre, film and the fine arts. It was also planned to have a range of meetings and seminars with different themes that would all be related to the festival's arts programme. The organizers thought it important to counterbalance the indoor arts events, often for a sophisticated audience, with a series of outdoor performances accessible to all. They also wished to make use of well-known urban buildings, interiors, and places such as the Main Market Square, the Wawel Castle courtyard, the promenade along the Vistula River at the foot of Wawel Hill, Błonia common, the Royal Mile, and Szeroka Street in Kazimierz, the old Jewish quarter. Attention also was paid to lesser-known spots: picturesque courtyards and gardens in the historic town centre, church interiors, and build-

ings of great cultural significance which are closed to the public, such as the Medical Society Building on Radziwiłłowska Street.

Though the concept for European Cultural Month was clearly outlined, the preparations undertaken in September 1991 by a team of several persons at the International Cultural Centre were unravelled by a host of imponderables when faced with reality. In the course of a few months' work a range of serious obstacles appeared. The most formidable were these:

1. The short eight-month lead time. This made a number of arts events impossible, since the European music calendar is set further in advance, and staging serious museum exhibitions requires longer preparation as well. It also made it impossible to handle such a basic matter as arranging for ticket sales to be offered in holiday packages through travel agencies. From this point of view, the initial programme outline completed in December 1991 was half a year late. For their part, by that time many foreign partners were not able to incorporate participation in the Cracow festival into their 1992 budgets, which hampered financing of many planned events.
2. Insufficient promotion of tourism in Poland, and the absence of an infrastructure for organizing international tourism in Cracow. Passivity on the part of local travel agency representatives, who had not yet grasped the connection between developing their festival business and expanding the tourism market.
3. The lack of active cooperation from Polish Television, a government agency, which had not yet developed a new system for financing or using the economic benefits of this kind of undertaking.
4. Inadequate facilities. The need to present many different arts events at the same time outstripped the meagre resources Cracow had for culture.¹ This was especially true of exhibition and performance space. The greatest blow for the organizers was the Cracow Philharmonic Building fire of December 1991. It not only put a question mark under the music festival, for which the planning was in full swing, but also challenged the very idea of launching such a costly event.
5. The unstable political situation in Poland and in Cracow, along with the frequent personnel changes that resulted. The post of Minister of Culture was affected this way from January 1992, when a new government came in. And there was the continuing threat of changes in Cracow's local government administration.
6. Recession combined with the national budget crash, which deepened financial uncertainty. The Sejm (Parliament) did not enact its final budget for 1992 until European Cultural Month was already under way. Official devaluation of the zloty in March 1992 and reduced ministerial funding effectively reduced the originally announced subsidy of ten milliard (US billion) zlotys from the Ministry of Culture and the Fine Arts by a factor of 2.5.
7. Poland's lack of a flourishing community of art patrons, a formal system of sponsorship, tax deductions, or any mechanism for obtaining supplemental funding for this kind of effort from local government, the Chamber of Commerce and Industry or tourist transport businesses. Such a system existed in Poland before the Second World War!
8. The impoverishment of society, which made the organizers worry constantly about attendance and about the rightness of the whole effort.
9. A growing mood of populism, which called forth demanding attitudes on the part of the artistic community, expecting broader, often uncritical participation in the festival programme. Constant questions about the rightness of spending local funds on the festival in view of increasing threats to already existing cultural institutions required the organizers to explain and clarify at every step.

The limitations mentioned above, and others, shaped the preparations for European Cultural Month to a great degree. The situation imposed the need to set up a flexible system for managing and financing the festival, as well as an open organizational structure. The Chief Coordinator shifted the implementation of European Cultural Month to the International Cultural Centre Foundation. A contract signed with the Foundation Board on 16 March of that year regulated all matters connected with festival organizational services and financing. Using the Foundation as the legal entity bearing responsibility for producing European Cultural Month not only guaranteed the organizers freedom in carrying out the programme (the Foundation, unlike the Centre as a branch of the Ministry of Culture and the Fine Arts, is not bound by staffing limits or certain other regulations) but even permitted organizational costs to be reduced considerably. Among other things, the Foundation obliged itself not to add any surcharges.

The Executive Secretariat, which had been working since September 1991 as a separate branch of the International Cultural Centre, became affiliated with the Foundation (importantly, not changing its address) and was transformed into the European Cultural Month Organizational Bureau. In the first phase of work on the festival, up to January 1992, the Bureau employed about ten persons. From February to mid-May the number of Bureau employees responsible for various aspects of the preparations rose to about twenty. During European Cultural Month the Organizational Bureau employed about seventy. Executive Director Wojciech Marchwica, immediately under the Chief Coordinator, directed its work. He also authored the musical programme of the festival. Preparation of the arts programme was the responsibility of Artistic Director Józef Opalski, who was appointed by the Chief Coordinator. An important part of that activity was to evaluate and decide on the merits of artists' proposals. He also was responsible for the theatre and film sides of the festival. Bogna Dziechciaruk, Franciszek Gałuszka, Monika Janowska, Bogusław Nowak and Andrzej Struś, who formed the heart of the festival's Organizational Bureau from September 1991, also played essential roles in preparing European Cultural Month. In March the last division of authority and tasks among particular sections of the Organizational Bureau was made.

On 30 March, 1992, the European Cultural Month programme was officially closed, though it was adjusted and supplemented in a few ways through the end of April. By 15 May the Organizational Bureau had prepared detailed daily and hourly work schedules for the organizational staff, public services, and technical support for the performances.

Ultimately the programme was the result of not only the artistic choices made and the success of a half-year of contacts, but also the funding opportunities available to the organizers. Unlike the festival that had accompanied the CSCE Symposium on the Cultural Heritage in June 1991, which had been underwritten in full by the national and municipal budgets, the costs of European Cultural Month were covered by government resources to only a small extent. The festival's initiator, the European Communities, had declared an initial subsidy of ECU 50,000. Efforts by the Chief Coordinator and subsidies from two other Communities Directorates General increased that figure more than fourfold. This final sum equalled more than two milliard (US billion) Polish zlotys. From the very beginning it was known that the financial participation of Brussels would not amount to more than some several percent of European Cultural Month's total costs. That is why as early as August 1991 an agreement was reached for the Ministry of Culture to provide ten milliard zlotys in 1992 to support the festival, covering about one-third of the thirty milliard zlotys expected costs. Obtaining the remaining resources was to be the task of the Chief Coordinator, so his effectiveness would be

crucial. Not until March 1992 did the Ministry declare the final figure, reducing it to five milliard zlotys. The need to commit additional resources to restore the burned-out Philharmonic Building, among other things, had weighed upon this decision. Its interior was the planned venue for the European Cultural Month inaugural concert.

The organizers managed to collect sixteen milliard zlotys and to obtain pledges to complete the funding for many planned offerings, another few milliard. The greatest success was gaining 8.3 milliard zlotys from the Italian fund for conversion of the Polish debt, thanks to efforts by the Polish government's Office for European Integration. The Italian government's agreement was symbolic proof of that nation's understanding of the role arts festivals play in the lives of historic cities. Thus, most of the funding came from abroad. For example, the Austrian government supplemented the funding for the Gustav Klimt exhibition. The Berlin Senate did likewise for the performance of Kleist's *Amphitryon* by the famous Schaubühne. A relatively small amount came from private sponsors. In addition, a contract was signed with Polish Television for broadcasting and recording of some performances.

Not until funding was obtained and related agreements with foreign partners were signed was it possible to budget European Cultural Month. Now, nineteen milliard zlotys were directly available in the Organizational Bureau's operating fund. Almost all of it had come from sources outside Cracow.²

Expected income from ticket and publication sales amounted to only about five percent of total income. This proportion well illustrates the buying power of Polish currency and of the personal budgets of the arts audience in Poland, compared to price levels in the international market for the arts. The Cracow public had access to outstanding arts presentations at prices many times lower than world levels. The organizers were also able to try out a new kind of arts sponsorship.

Finalizing the programme and balancing the budget enabled the Organizational Bureau to sign more than eight hundred contracts with performers and festival arrangers. The last agreements with the municipal authorities were also made. They took the form of an agreement signed 14 April, 1992, between the Mayor of the City of Cracow, Krzysztof Bachmiński, and the Chief Coordinator of European Cultural Month. Above all the city assumed responsibility for all matters outside the competence of the festival organizers, to prepare Cracow for European Cultural Month. This included decorating the city according to designs submitted by the organizers, ensuring that the city would be clean and well-lit, providing transport, etc. The estimated value of these services was more than a milliard zlotys. The city also declared supplemental funding of three milliard zlotys for continuing arts series. These resources were designated for Cracow Days, organized by the city; for two festivals, of short films and Jewish culture; for the Second Music Festival of Military Bands; and for Nuremberg Days.

Thus the three milliard zlotys voted by the City Council for European Cultural Month in fact was spent to subsidize continuing annual events organized in Cracow. The city did not incur any extra budget expenses for cultural activities within European Cultural Month; on the contrary, it was able to achieve considerable savings, because the festival organizers funded some regular artistic endeavours from their own budget, for example the Third Jewish Culture Festival.

The International Cultural Centre sent waves of printed matter to all of Europe and in various languages: festival programmes, flyers, advertising posters and specially prepared brochures devoted to Cracow's historic monuments. Through the good offices of Polish cultural institutes, Polish diplomatic posts, travel agencies, airlines and friendship associations, about 22,000 promotional publications were sent out. European Cultural Month representatives took part directly or through others in five major tourism fairs, including ITB in Berlin. The programme also was distributed at

various seminars and meetings. Five press conferences for foreign journalists were held. Help in this regard was provided by the State Authority for Sports and Tourism, which underwrote production of a promotional film and a brochure about Cracow, among other things. The Ministry of Culture and the Fine Arts arranged a May meeting at the Royal Castle in Warsaw for representatives from diplomatic posts. In April and May the festival organizers concentrated their efforts on raising interest among Poland's art audience, including poster campaigns in Warsaw, Gdańsk, Poznań and Silesia, as well as a mass-media campaign in Cracow itself.

JUNE 1992 IN CRACOW

The very first day banished the organizers' fears about attendance. A Children's Day fair on Cracow's historic Błonia common drew tens of thousands. It was the same story in the city's Main Market Square, where throngs of viewers watched street-theatre productions until late in the evening. The public crowded into official events as well: the opening of *The Orient in Polish Art*, an exhibition at the National Museum; and an afternoon Strauss concert by an orchestra from Vienna, in the Archeological Museum's beautiful courtyard. That evening, the Philharmonic Building, freshly restored after the fire, hosted a gala concert, transmitted live on Polish Television's Channel One. It was tied to the official opening of European Cultural Month by the Minister of Culture and the Fine Arts, Professor Andrzej Siciński. The concert, performed by the Sinfonia Varsovia Orchestra and devoted entirely to the work of Witold Lutosławski, was conducted by the composer himself. It was the first time he directed in Cracow.

21. Gala concert of the Johann Strauss Orchestra of Vienna
at the courtyard of the Archaeological Museum, conducted by Alfred Eschwé (31 May)



The first day reflected the intensity and diversity of the whole European Cultural Month programme, which contained more than 240 events; around forty of them were huge outdoor performances, free of charge. The programme was constructed so that it represented the various arts in a balanced way. It gave the public the theoretical possibility of taking in all the major events during its thirty days. Meetings with the artists were also included in the programme.

The musical offerings were especially rich and varied, with works from the fifteenth century through the twentieth, from the music of Spain to that of Lithuania and Russia, from chamber music courtyard performances to grand oratorio, from church music to jazz. Polish works not always well known to the Cracow audience also filled many slots.

On 9 June in the Church of SS. Peter and Paul, Krzysztof Penderecki directed the orchestra and choir of the National Philharmonic from Warsaw, performing his famous *Passion According to St. Luke*. A day earlier in St. Catherine's Church in Kazimierz, Helmuth Rilling of Stuttgart and his Bachakademie rendered the master's *Mass in B Minor* (Bach wrote part of this work for the coronation of King August III of Saxony, which took place in Wawel Cathedral). Mr. Rilling also conducted lectures and seminars at Cracow's Academy of Music. Among the festival's other musical events were these appearances: the Tallis Scholars from Oxford; the Sharon Quartett, Romanian musicians usually engaged in the Netherlands; the Khorovaia Akademya ensemble from Moscow; Paco Pena of Cordoba in a flamenco concert; a jazz concert featuring Chick Corea; and a staging of Verdi's *Nabucco* by the Cracow Opera, in celebration of Verdi Year.

Equally rich, despite stringent criteria, was the theatre side of the festival. The longer visit of Peter Brook, Jean-Claude Carrière and a group of actors became an event in itself. During his visit Brook watched performances, took part in discussion meetings and showed the Cracow audience his already legendary film, *Le Mahabharata*. No doubt the most interesting performances were *Die Konferenz der Vögel*, Jean-Claude Carrière's adaptation of a medieval Persian poem, performed by the Nationaltheater of Mannheim; and Kleist's *Amphitryon*, presented by Berlin's Schaubühne. Outstanding achievements of the Polish theatre drew a great response. These included Gombrowicz's *Wedding*, staged by Henryk Tomaszewski's pantomime theatre from Wrocław; and Jerzy Grzegorzewski's Studio Art Centre from Warsaw. There was also a performance by the drama centre of Gardzienice.

Witkacy Week produced interesting juxtapositions. The festival created a unique opportunity to see and compare the different interpretations of his work. There were theatres from Minsk, Graz, Rotterdam, Italy and many Polish cities. There were loose interpretations, experimental ones, faithful renderings, semi-happenings, monodramas, puppet performances, song concerts based on his texts, opera and ballet.

The International Cultural Centre decided to honour in a special way the memory of Tadeusz Kantor, creator of the Cricot 2 theatre, who died in 1990. The Centre funded an annual award in his name, for outstanding theatrical achievement. Peter Brook became the first to receive the award.

The most important film event was a review of the work of Pier Paolo Pasolini, entitled *Poetic Cinema*. A symposium, discussion and special publication accompanied it. Laura Betti, a Pasolini actress, appeared with her monodrama. Another film attraction was a showing of Fritz Lang's expressionist *Metropolis* in the setting of the Main Market Square, accompanied by a piano duo from Germany.

The festival's fine arts, which included 26 different exhibitions, began with *The Orient in Polish Art*, highlighting this important phenomenon of Polish culture and symbolizing the cultural interpenetration of East and West. Its organizer, the National Museum, also prepared three exhibitions of Spanish art. It was a gesture by the or-



22. Witkacy Week
– symposium at Collegium Novum
(15–17 June);
from left: Jerzy Pomianowski,
Jan Błoriski, Andrzej Wirth

ganizers to Madrid, the 1992 European City of Culture, symbolizing cooperation between the two cultural capitals of Europe for 1992.

The main attraction of this series was a showing of a single work: El Greco's *Laocoon*. This famous painting came to Cracow from the National Gallery of Art in Washington, in exchange for Leonardo Da Vinci's *Lady with an Ermine*, loaned by the Czartoryski Museum for the *Circa 1492* exposition. These shows were accompanied by an exhibition of four series of graphics by Francisco de Goya owned by the National Museum in Cracow, and Stanisław Polak's Sevillian incunabula from 1491–1500, from the Czartoryski Museum in Cracow.

The International Cultural Centre, focussing its research interests on the phenomena of turn-of-the-century Central European art, had a series of exhibitions to illustrate some of its issues. The most important fine arts exhibition prepared for European Cultural Month by the International Cultural Centre was the Gustav Klimt show, the first exhibition of his works in this part of Europe, in the Art Nouveau building of the Society of Friends of the Fine Arts, related architecturally to the *Sezession* pavilion in Vienna built two years earlier.

In the International Cultural Centre Gallery at the same time there was a showing of works by George Grosz, and in the Art Nouveau building of the Medical Society there were Alfons Mucha posters from the collections of the former Lvov Museum of Industry. Other exhibitions included two mounted by the Centre: the first posthumous retrospective of the works of the classic exponent of the Cracow Group, Tadeusz Brzozowski, and a review of work by Andrzej Dudziński, an artist who emigrated from Poland and won much renown on the American market. French art was well represented by an exhibition of the work of Victor Vasarely, one of the greatest representatives of the abstract, geometric and kineticist strands in modern art.

Fun and entertainment went hand in hand with European Cultural Month's daily presentations of music, theatre, film and fine arts. Brass band parades, street theatre, outdoor shows at night, revivals of old Slavonic ceremonies, popular folk events, outdoor concerts of Jewish music in Kazimierz, film showings under the open sky and galas in the Main Market Square made a special atmosphere in Cracow through all of June 1992. One attraction was the staging of historical events by the Rams' Cellar Cabaret. They did a travesty of the oath Tadeusz Kościuszko took in Cracow at the same time; and, most spectacular, a living tableau of the Prussian Homage, also at the site of the original historical event, that was faithful to the famous painting by Jan Matejko. The roles of

the historical figures were filled by actors of renown and even by the former Minister of Culture and the Fine Arts, Marek Rostworowski.

The variety of outdoor events was possible because the European Cultural Month programme incorporated regular events such as the Second International Music Festival of Military Bands, organized very professionally and with great flair by the Polish Army. Thirteen foreign and seven Polish bands took part in this full week of marches, concerts and parades, lending colour to the city. On a smaller scale, Cracow Days, organized by the municipal government, culminated in an old folk ceremony of floating floral wreaths, this time on the Vistula at the foot of Wawel Hill. Preceding European Cultural Month, the 29th International Festival of Short Film, and the Second International Biennial of Art by Disabled People were special events with their own audiences. A phenomenon all its own was the Third Jewish Culture Festival, gradually becoming a tradition engraved on the face of Cracow's Kazimierz district, the former Jewish town, silent symbol of the centuries-long presence of the Jews in Poland.

Music and drama groups were part of the Festival's programme, along with film reviews, shows, exhibitions and meetings. Janusz Wiśniewski, director and scenographer, presented his impressions of the works of Bruno Schulz. The centenary of Schulz's birth and the fifteenth anniversary of his death was also an occasion for a symposium at the Jagiellonian University devoted to analysis of his rich, unique output from many points of view. A spectacle that could almost be called a happening, related to the work of Bruno Schulz, took place inside the Izaak Synagogue and in the streets of Kazimierz, presented by the Mandala Theatre. The Cracow public also saw for the first time Schulz's *Cinnamon Shops*, in a dramatisation by Andrzej Woron of Berlin.

Music was an element and the background of the whole Festival. Jewish musicians born and living in many corners of the world appeared, demonstrating a unity

23. Society of the Friends of the Fine Arts
– before the opening day
of an exhibition of Gustav Klimt
(9 June)





24. Second International Music Festival of Military Bands
– parade in the Market Square

of style and tone even in the variety of their offerings. It was possible to trace the evolution of Jewish music from the synagogue (a choir of cantors from the Great Synagogue in Moscow) on through the music of Rabbi Shlomo Carlebach and Flory Jagoda's Sephardic songs, to Hasidic swing (Piamanta, The Klezmatics). Klezmer music, with a rich tradition in Cracow, formed the bulk of the music programme. The influences of the various cultures of Central and Eastern Europe were audible through it.

The Jewish Culture Festival demonstrated in the strongest way the positive role this vibrant culture has in the revitalization and preservation, in the broad sense of the word, of the old quarters of historic cities.

This last theme was one of the subjects of a conference comprising an additional, separate strand of European Cultural Month. The State Authority for Sports and Tourism organized the *International Forum of Tourist Investors*. The Institute for Urban Studies of the International Cultural Centre organized an academic conference, *Managing Tourism in Historic Cities*, as an element of the Centre's *Managing Historic Cities* research programme. The conference was financed by a grant from Directorate General XXIII of the European Communities. It went along with a course, *Integrated Urban and Landscape Preservation and Restoration*, offered to young art historians, architects and conservators from Central and Eastern Europe, thanks to support from the European Cultural Foundation in Amsterdam. The last conference of the festival was the international seminar, *Central Europe: Regions, Regionalisms, Regional Identity*, which turned into an intriguing discussion of the state of European awareness on both sides of the former Iron Curtain.

Still in June, outside the set programme but in line with European Cultural Month, the organizers presented the Polish premiere of the latest work by Sławomir Mrożek, *Widows*, and made it possible for the Moscow Symphony Orchestra to give a repeat concert at the Warsaw Philharmonic. To meet numerous requests, it was decided to ask the Johann Strauss Orchestra of Vienna to return to Cracow. Its repeat concert took place at the Cracow Philharmonic on 27 September, a fitting epilogue to the June festival. Supplementing it was the *Cultural Policies* conference, organized jointly with the Goethe-Institut, on political and cultural directions in the changing reality of Central Europe. It was also the first opportunity to evaluate the results of European Cultural Month in Cracow.

More than 8,000 performers took part in the June festival in Cracow, including 2,500 from abroad representing 25 countries. There was an attempt to balance the proportions between the representations of particular national cultures with the aid of programme scheduling. The organizers encountered difficulties in maintaining parity between the different nations. Easy enough as it was to obtain valuable proposals from Germany, submitted by particular cities and regions, that is how problematic it was to secure interesting propositions from other countries neighbouring Poland. This illustrates not only the economic conundrum the countries of the region face, but also the markedly weaker ties of cooperation between them, affecting cultural exchange as well. Much help in this regard came from offices recently opened by Western European countries in Cracow, particularly the Consulate General of the Republic of Austria, the Goethe-Institut and the Italian Institute.

The official close of European Cultural Month came on 30 June, 1992, in the restored Juliusz Słowacki Theatre. The symbolic flag of the festival was presented to representatives of Graz, the host city of European Cultural Month in 1993. The end of European Cultural Month came at the time of Poland's signing a pact on association with the European Communities. It began a new era of Poland's and Cracow's reintegration with Europe. The glory of this moment was heightened when Krzysztof Bachmiński, Mayor of the City of Cracow, and Andrzej Siciński, Minister of Culture and the Fine Arts, signed an agreement concerning the renovation of the Renaissance Decjusz Villa. The villa is to house the Academy of Europe, affiliated with the International Cultural Centre. The signing took place during the closing ceremony.

After the formal end of European Cultural Month, Cracow was still a festival city for the next few days. The continuation, Nuremberg Days, was organized by that twinned city of Cracow, and it underlined both Cracow's and Nuremberg's desire to work for City of Culture status in Brussels.

Another phenomenon of European Cultural Month was its audience. Their attendance and spontaneous response surprised the organizers and the artists alike. Thus, at the festival's very beginning, Henryk Tomaszewski, who more than once has had to cancel his pantomime performances in Wrocław and Warsaw, declared that he was shocked by the overflow crowd for his show at the Juliusz Słowacki Theatre.

All together, at least 300,000 people were at the events of European Cultural Month. This estimate includes those who attended the outdoor shows; exhibition viewers; and the audience for the indoor performances, showings and concerts (to which the European Cultural Month box office issued about 40,000 tickets).

Ticket sales for all the paid events reached 81 percent. There were a large number of free invitations and press passes distributed, making total attendance about 95 percent. The organizers had to handle overflow attendance at many events, especially at film showings, which were inexpensive as a rule, and also – regardless of the ticket price – at the concerts in churches. In the course of its thirty days, European Cultural Month cultivated its own audience. It created a kind of momentum from one event to



25. Three successive ministers of culture participating in the preparations for European Cultural Month, at the formal closing of the festival at the Juliusz Słowacki Theatre:
Izabella Cywińska, Marek Rostworowski, Andrzej Siciński, and Jacek Purchla, Chief Coordinator of ECM

the next. The programme offerings served as an antidote to the shabby mass culture flooding the Polish market at present. Being among the throngs in attendance day and night during a scorching June was for many a way of rising to a kind of positive snobism. In this sense the success achieved in drawing attendance had mainly a local dimension. In fact, the income from ticket sales equalled only a minor fraction of the costs involved in presenting these events, but ticket prices loomed large in the individual budgets of the average viewer. Prices ranged from 25,000 to 100,000 zlotys, more or less close to the average pricing of these kinds of cultural events in Poland. From the Western tourist's point of view the prices were very low. For the Polish public the basic problem was having more than two hundred extra cultural events. It forced them to make hard choices and to do without some of them, often for financial reasons. It should be stressed that this was for Poland an unprecedented situation. Up to then, the system for popularizing culture, based on large subsidies from the national budget, had accustomed the Polish public to cheap or even free use of cultural goods. In this context, the new experience of European Cultural Month was that attendance did not drop even when ticket prices were higher than average. This degree of participation in European Cultural Month can be taken as a measure of identification with the broad goals of the festival.

Some distinct festival accents encouraged such involvement. The official musical signal was the motif from Richard Strauss' *Thus Spake Zarathustra*. The European Cultural Month logo enjoyed much popularity. It appeared in the Main Market Square as a large decorative element which also served as a daily informational calendar of the most important events. The Organizational Bureau distributed various festival publications with much success: posters and programmes, exhibition catalogues, brochures and

also an illustrated English-language guide to Cracow, specially published by the International Cultural Centre for this occasion.

An essential precondition for the festival's success was the cultural space in which its events unfolded. The garden of the Archeological Museum, historic courtyards and church interiors suggested by the organizers drew a great response. The Main Market Square played a major part, along with the International Cultural Centre headquarters fronting it. Inside were the festival bureau, reception and information desks, ticket sales, press office and other branches. The encouraging weather, rainless all June, allowed all the outdoor events to be held under the open sky.

European Cultural Month had its own basic political context which hampered the course of the festival. The political crisis which gripped Poland in 1992 reached its culmination as May turned to June. During European Cultural Month Poland had three successive premiers representing different political orientations. The pace of events in Warsaw all through June distracted the media and public attention away from the Cracow festival. Many foreign journalists remained in the capital, and the intense political situation posed a serious obstacle to cooperation with Polish Television. Despite an understanding signed some time earlier, the national facility, and in particular its cultural affairs editors, did not air the greater number of programmes devoted to European Cultural Month.

As a result of these developments the Cracow festival became an island in itself, pulsing with a life of its own, separated from the broader context, remote from the problems Poland was struggling with at the time. The organizers' many months of effort intended to make the preparations for European Cultural Month go forward as a self-sufficient endeavour assumed added meaning in June. The festival took on its own dynamic, and during the course of it an atmosphere grew, a sense that this city was living an autonomous life. Visitors from Warsaw especially remarked on this. This peculiar isolation, with its virtues and faults, became an unexpectedly intriguing field for research.

The significance of European Cultural Month goes far beyond the purely artistic. Apart from its broad political, cultural, social, and economic dimensions, it led to the formulation of many conclusions that can be used in Cracow's development strategy. In June 1992 Cracow proved that it is a natural site for organizing grand international festivals of the arts. The experience gained, the contacts made, and the team of young and enthusiastic people who handled this event can serve as the embryo for future festival ventures. Thus, an important step has been taken on Cracow's long road to reclaiming its natural urban roles.

Since the day it set upon this road in 1990, an age has passed in Poland and in Cracow. Does Cracow today have a clear view of its development? Does it have a cultural policy of its own? That is not to be judged here. I only wish to express the hope that Cracow will not turn back from the road once taken, that what has been gained through these last difficult years will not be lost.

[trans. Michael Jacobs]

¹ The critics who viewed the Gustav Klimt exhibition in the building of the Society of Friends of the Fine Arts probably had no idea that this building, the only one of its kind in Cracow, did not meet basic safety requirements. The exhibition organizers not only were forced to furnish alarm systems at their own expense but also had

to buy proper fire safety equipment and to reduce the influx of natural light. Cracow's theatres were so poorly equipped that a revolving stage had to be brought from Berlin for the staging of the Schaubühne performance.

² See *Appendix*, European Cultural Month budget chart.

REFLECTIONS • IMPRESSIONS • OPINIONS



26. Southern frontage of the Market Square

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MARIA BOGDANI-CZEPITA

TO PRESERVE THE PAST FOR THE FUTURE
Managing Historic Cities *

Considering historic city as a coherent economic system interlaced by a network of various relations, one must bear in mind the basic limitation of this system that results from its "monumentality".

Advantageous to the city, historicity may also hinder its dynamic development. Historicity obliges; it becomes a challenge for the municipal authorities and the city community, and necessitates developing a well-defined urban policy, that is a strategy for managing the proper components of the urban system. One of the principal objectives of managing historic city should be to preserve its "monumentality" in such a way as to enhance the citizens' economic enterprise on the one hand, and to alleviate the anticipated conflicts through creating grounds for discussion on the other.

Generally, two extremely different models of city-managing may be singled out. The first and familiar one, centralistic and based on dictates, prices, plans and directions that were determined in the offices of socialist decision-makers, broke down in the late 1980s and proved the inefficiency of socialism as a political and economic system. At the other extreme, there is the new-fashioned spontaneous decentralization, privatization, and structural transformations that prepare the way for market economy in compliance with the doctrine of liberalism.

This paper describes Cracow's position in the evolution of legal property relations within real estate. Written from neoliberal perspective, it is also an attempt to indicate compromising solutions of "liberty control".

WHAT IS "HISTORIC CITY"?

The whole complicated system of values¹ and economic conditioning of an urban organism is overlaid with the additional quality of "historicity". What helps produce this quality, and what determines the city's historicity?

On the one hand, it is created by the physical space, or the material substance of urban tissue:

* The text is an excerpt from the *Managing Historic Cities* publication prepared for print by the Research Institute for Urban, Architecture and Monument Restoration Studies of the ICC.

* a group of listed buildings identified through association with a city name, for example, Cracow connotes Wawel Castle, the Cloth Hall, the Market Square, St Mary's Church;

* historic centre complex – frontages of streets and historic tenement quarters that mould the individual character of the city;

* a complex of places and souvenirs, known from history, discerned in urban tissue and connected with major events, literature, stories and legends about the city.

Another significant component is social space, or the city community. This is especially conspicuous in a unique city like Cracow. One cannot possibly think of Cracow and forget about its mini-communities: writers, journalists, artists, intellectuals, humorists, and all manner of Cracovians. They "fill" the frontages of the Old City streets, pass by in the Market Square, and create places and atmosphere. One cannot forget the local colour created by the inhabitants of Cracow districts, of Zwierzyniec, Kazimierz or Nowa Huta.

Spiritual space, the immaterial, impalpable aspect of the city that determines its uniqueness, is composed of people and places, of the past, the present and the future. Spiritual space means the ideas that were, may be, and will be born here. Historical value goes hand in hand with cultural value, with a vibrant city life, its spirit and atmosphere.

The conventional question remains to be answered: Why should we protect "historic city"? What immediately comes to mind is, "because it is beautiful", but this is not satisfactory. There are many possible answers to this question. Two reasons appear most fundamental: culture (protection of historicity conceived as protection of our cultural roots) and economy (we protect the city's historicity because of its economic value).

Time and again we come face to face with the dilemma of "historicity" bringing about an apparent² reduction in economic profits. Doing justice to this economic, material value of urban cultural space appears a key issue when the strategic decisions in city management are made. Protection of historic urban and social substance and management of city development should mean making decisions based ultimately on economic calculation.

HISTORIC CITY SUBSTANCE

Information System

It is necessary to create a comprehensive system of information about the city area, which means the resources subject to management. It is assumed that the system must be multifunctional and have different databases that are as simple as possible. The information already available within the Area Information System (SIT) under development and the existing "land and buildings registration" should be extended by a whole set of data prepared by the State Monument Preservation Service. This primarily concerns listed buildings or buildings entered in the conservators' records. Such a subsystem should include information about entry in a register and its date, and information about the building based on the so-called white licence of the building, elaborated by the Central Institute of Historical Monuments Documentation in Warsaw, that is:

- * the building's location in relation to the landmarks of the city;
- * description of the building that will include historic components;
- * history of the building and the site;
- * age dating, architects, project creators, and performers;
- * information about the owners and users;

- * current technical condition (poor, needs repair, satisfactory, good);
 - * information about maintenance work that is carried out;
 - * information about conservators' documentation;
- and optionally:
- * information about the building's iconography;
 - * information about bibliography.

The information may, alongside the location, have a considerable impact on the building's value. It is necessary to keep the database up to date; this especially concerns all the transactions in real estate.

The final stage in the system organization would be to impose general taxation and, in consequence, to learn the value of the national wealth and the assets of different districts. The taxation would also result in the change of tax rates – property owners would be taxed not for a square metre, but for the real value of the property they own.

In Cracow, all information concerning the framework of communal property sites (and in future also private and State Treasury sites) has been classified depending on the type of use (built-on sites, sites not built on, agricultural sites, green areas, roads, service-sector sites, and others) and depending on the form of holding (ownership, perpetual usufruct, including housing cooperative societies, use, holding, and others), with division into four Cracow districts. This information will become a basis for the future assessment of taxes and performance from real estate value. There is no information yet on historical assets and the resulting value of property.

The Legal System

"Monumentality" may become a conflict point between the interests of the owner, tenant, municipality and conservatory services. The rights and obligations of owners and tenants of historical buildings are specified in the imperfect Cultural Goods and Museums Protection Act³ (amended 1983, 1989 and 1990) of February 15, 1962, now being redrafted. The document, despite several amendments, does not keep pace with the significant changes in the structure of historic buildings ownership that have been occurring in recent years. Over and above specifying orders and prohibitions for owners, the act obliges "State and self-government agencies" to adopt legal solutions to stimulate and facilitate protection of cultural goods. Thanks to the most recent amendment of 1990, it has been possible to introduce the so-called conservatory protection zone as a local law that is operative in a given district. The Act does not stimulate, however, the partnership cooperation of the owner and district in the protection and management of monuments.

There is yet another point of law to be reconsidered by the districts: the effects of the Repairs Act of April 22, 1959. Tenement owners who until recently could not profit by them, often had no money for costly repairs. Repairs were carried out by the State and burdened the real estate mortgage. Should the costs exceed half the value of the tenement (often assessed contrary to common sense⁴), by force of law the tenement became the ownership of State Treasury. Part of those tenements became the property of districts after communalization. The Reprivatization Act under preparation should enable return of real estate taken over by the State, in keeping with the public feeling of social justice.

At the moment, the crediting of repair and conservatory works is to be secured by the forthcoming Mortgage Bank. It is in a fair way to become a powerful city instrument in effective repairs policy.

An independent goal of the districts, that has remained unaided by the Act, is to develop financial and legal instruments to provide incentive for initiative on the part of the owners, and at the same time to enable conservation and management of historic buildings of a district in accordance with some programme.

At this point, it is worth recalling the well-known case of the Hetman House in the Market Square.⁵ The owner of this high-class building wished to secure an equally high rent, which was warranted by the agreement with a tenant. The conservator, however, permitted only the house's function where the interference with the historic tissue was minimal. This meant assigning the building for cultural purposes, where the profits are much smaller. Such frequent conflict of interests should give much food for thought.

Another problem is how to use taxation policy which is a sensitive instrument in city management. Taxation policy should delimit freedom of private ownership, and aim at rewarding persons who decide, to the benefit of the building, to give up some of the potential profits and comply with often onerous conservators' demands. It is in such cases that various tax reductions should be effected to allow the owners to "retrieve" the money in a different manner. The city assumes, then, "the burden of being a historic city". Although in specific cases it gains smaller income, in the final analysis it gains more from cooperation on preserving historical heritage.

Taxes may also regulate the rate of rents and lease rents claimed by owners, but not through the much-criticized rate control: the owner should always be the one to choose the rent rate and the connected tax rate.

Another application of taxation policy is to adopt the above-mentioned real estate tax that has been neglected by Polish legislation, but may become a tool of fundamental import. It goes without saying that the owner raises the value of the tenement when he invests in the house, conducts repairs and adjustments, and updates and upgrades its standard. On the one hand, he is entitled then to tax deductions for having "invested in real estate", and on the other, because of greater income, he has to pay greater tax on the increased value of real estate. Along with the rise in real estate value, the rate of depreciation deduction is also increased. The city, in fact, receives greater rate of tax, while the tenement is given a face-lift.

A great problem regarding the character of the city is the accepted method of tenement conservation and renovation, especially the materials that are used. Another opportunity is at hand to use the taxman through increasing the rate of tax deduction for those landlords who apply to their buildings specific materials or conservation techniques. In countries of Western Europe, districts specify local regulations and conservatory conditions that are to be met to receive subsidies or tax deductions. In German cities, for instance, tiles are used in place of sheets to cover roofs; in contrast to Cracow, where appearance of the city has been the direct result of tax deductions.

A peculiar priority in the creation of city image should be an introduction into the historical centre of services, shops, and restaurants that will emphasize the city's specific and unique character. Permits for activity in the historic zone must be the city's protective tool against its commercial uniformity and prevent it from being overrun by McDonalds. Also the taxation system, through reductions and preferential treatment, should favour activity in keeping with the proper character of the city.

CITY COMMUNITY

The situation of city inhabitants requires analysis of their chances of being citizens, that is concerning the conditions in which they can occupy specific "living units". The current housing stock is comprised of dwellings in private, municipal and State Treasury tenements, of flats and owner-occupied and tenant apartments subordinated to housing cooperatives, and of private single-family houses. The varying resources and legal forms of occupation create a conflict of interests between different social groups.

Current Landlords

The legal situation of landlords whose tenements are occupied by tenants allocated by the housing office is complicated and tends to give rise to conflicts. The current rents are insufficient for the owner to cover maintenance costs, not to mention overhauls. As is often the case, the landlord lives in another building and cannot occupy the best apartment in his own tenement. The following points must still be considered, that is whether:

- * to sign new contracts of lease and on what terms and conditions;
- * to introduce an effective law for eviction;
- * to regulate the rates of rent and how.

Up until today, rents in Poland have been controlled and kept at low levels. In our circumstances, such a radical measure as the releasing of rents faces obstacles of political, legal, economic and moral character. This problem, however, must be sorted out in the near future. It is inconceivable to prolong the situation where the landlord cannot live in his own house and draw equitable benefit from it. As it happens, nominal ownership is an empty word.

On the other hand, there is a growing and ruthless desire on the part of landlords to earn quick profits by letting tenement apartments and backyards for activities that are often a nuisance to dwellers. A good example is the establishment in tenement backyards of the so-called summer gardens retailing liquor, right under the windows of outbuilding and adjoining tenement dwellers. Their rightful protests are brushed aside. The problem is the subconscious or conscious disregard for tenants who are not a primary source of income, although they are the most numerous and "identifiable" community with a house.

Landlords in the Future

We must consider whether it is advisable to sell out apartments in municipal tenements and those owned by State Treasury to the present tenants, assuming they will take over the costs connected with maintenance. Practice shows that the costs of maintenance are lowered in such cases, and the tenement is administered with an eye for the real needs of tenants. A sensible way to start privatization is to enable the tenants to repurchase the occupied houses at preferential prices. The houses that have not been repurchased will gradually become vacated, following a natural course. Then they can be sold on the free market at a higher price. This will lead to a situation where the district or State Treasury rids itself of dwellings in its tenements, and, consequently, any management costs.

The result of the above procedure is, ultimately, that almost 100 per cent of private tenements and tenement dwellings will be privately owned. The benefits to

the district (or State Treasury) will follow from this suitable taxation policy. This situation will also enable counteraction of the degradation of neglected housing stock.

Poor Families

The main problem to answer is how, when protecting urban matter, to protect its varied social tissue. It might be thought that allowing poor families to further live in the currently occupied dwellings is connected with the above-mentioned keeping of rents at a low price. But both theory and experience reject this view. The group of opponents includes foremost authorities on economy and sociology and Nobel Prize winners: Friedrich A. Hayek, Milton Friedman and Gunnar Myrdal.⁶ They show that controlling the rate of rents leads to a shortage of dwellings, which ultimately adversely affects the most needy families. Three consequences of such a practice have been called to attention:

- * inequality of chances for the families to secure a proper dwelling;
- * a specific discrimination against young families, often saddled with babies, in favour of middle-aged families that lived longer in the dwelling;
- * in the final analysis, the wealthy become, in a way, subsidized by the poor.

Countries of Western Europe and the United States have dealt with housing for the most needy in three ways:

- * to subsidize the building industry to decrease house prices;
- * to provide state (communal) dwellings;
- * to provide so-called vouchers for families that enable them to choose a better apartment (which they would not have been able to afford with their budget).⁷

The experiment with "vouchers", introduced in 1985 in the USA, was also employed on a small scale in Poland, where the lowest income bracket has its rents and payments for gas and electricity subsidized. Only 15 metres of living area for each family member is subsidized; if the apartment is bigger, the family pays the excess without any subsidies. In today's transition period, this allows for the families to live in the same quarters, despite the rising cost of their maintenance.

The rise in costs did not cause any movement in the housing market that would involve swapping big apartments for smaller ones that are easier to maintain.⁸ The changes may nevertheless come about soon, due to the gradual rise of rent rates (the next rise of 130 per cent has been announced for September 1993).

The most attractive apartments, irrespective of whether in private, municipal or state tenements, will be sought-after only by the wealthiest families. Protection of social tissue is possible only to a certain extent, and a natural exchange of district inhabitants is expected to follow.

MANAGING CITY'S DEVELOPMENT

Areas of Activity

After several decades of centralistic planning, the housing shortage in Poland is currently estimated at 1.2 to 2 million apartments. The "Small Statistical Yearbook, 1992 Edition"⁹ provides misleading data which indicates that housing shortages are nonexistent. The need to build new "housing units" is directly connected with specification by the city of its policy towards unbuilt areas. The best solution is probably to integrate such areas as

property or joint property of the district. Such a large area gives potentially greater opportunities for management than the dispersed sites, and is more valuable because it has a greater "bundle of rights".

Condensation of property in real estate enables an increase in profits in the future through participation in the investing process. That is why the land property integration¹⁰, purchasing, accepting the owners of the "lacking" sites as co-partners for investment projects, and activities leading to the formal administration of unclaimed resources (viz. Cracow Kazimierz, an old Jewish district), will enable the city to conduct a two-track policy: The district will be able to carry out necessary investments (through specifying the ways land is used) and coordinate them, but primarily, as landowner, it will be able to derive long-term benefits from the accomplished investments.

There is much concern now about the ongoing degradation of space that is unprepared to function as a housing estate due to inadequate infrastructure and roads. It has been a common practice of Cracovian cooperative societies to buy, one by one, individual oblong agricultural sites, 18 meters wide, for the building of successive blocks of flats. Views and distribution of buildings in the area were determined by the previous, inconvenient division into agricultural sites. A contrasting phenomenon, of space anarchy, is the diffused individual building at urban fringes without any prepared urban concept to completely utilize the whole area. To prevent such situations, it is necessary to create a strategic plan for the developed and "green" areas that are, or will be, co-owned by the district. The detailed plans of enterprises should in each case account for the coordination of investments in a given area. Cracow district has a great land potential¹¹ and thus strategic decisions can be made relating to the newly developing built-up areas.

An activity that may also provide funds for the city involves purchasing areas at city fringes, creating infrastructure and selling the so developed area at a profit. It has often been the case, however, that the short-sighted policy of earning instant profits necessitates the sale of sites in bulk, and leaves no urban areas for the planned traffic junctions, green areas and district investments. The evident adverse impact of this short-sightedness is the need to repurchase the lands at a loss, difficult negotiations and the prolonging of realization processes.

Passive Areas

Just as important is the creation of a strategy towards areas that bring no profit, that is green areas. Regrettably, Cracow is comparatively short of the "green lungs": before the war, the municipal borough was prone to give land away (Contrasting tendency has been observed in Poznań, where the borough aimed at purchasing land to establish city parks). It is not advisable to consider the "unproductive" green areas as a luxury available only to the wealthy boroughs. The need for such natural barriers to extend and condense the city's building tissue should lead to an analysis of the plan of spatial management with an eye to maintaining and increasing urban greenery, even at the cost of not building attractive fill-in buildings.

Another problem is the maintenance of streets, squares and communication routes. So far, roads, streets and squares have been the property of districts or State Treasury. A close analysis of American experiences proves that any works at building, maintaining and repairing new roads, carried out by the municipal services, are significantly more expensive than works executed by private companies on the basis of contracts with municipality.¹²

It would be inspiring to privatize a few selected streets by way of an experiment, for example the especially prominent and prestigious sequences of offices and shops within Cracow Old City. This would involve an extra, voluntary taxation on the part of apartment, shop and tenement owners in a given street and buying property rights from the district. In effect, what could be gained is a greater sense of stability, more efficient police protection ("your friendly neighbourhood policeman"), cleanliness and tranquility, that would additionally appeal to business. This would provide an opportunity to calm the aggression-inspiring street advertising: the new situation would enforce them to harmonize with others and put the advertisements in the street background. Over the course of time, advertising in the city centre would become more unobtrusive, sophisticated and encouraging through elegance and beauty of expression.

REAL ESTATE MARKET – SYSTEM VERIFICATION

City management means making decisions that affect changes in the value of municipal real estate. This concerns controlling demand for a given type of "housing unit" and for areas that create investment opportunities. In the free market, the balance between supply and demand should find an equilibrium point in the effected transaction. The real estate market constantly verifies real estate value. Market is then an excellent litmus paper to test efficiency of an adopted urban policy (including taxation policy) that finds reflection in real estate value. Any profits generated, or those that could be generated by real estate and confirm its value, prove correct only against market data. That is why all calculations must be based on the market and market trends studies. Changes in real estate values may be connected with different, including speculative and monopolistic, trends – changes in the market signal such possibilities.¹³ Changes in structure of ownership of adjoining areas and the following new method of their utilization and planned investments have a direct influence on the demand for real estate (and thus its value) that is adjoining or neighbouring. There are all manner of speculative actions and simulations of changes that have a direct reflection on prices in the real estate market. In doing justice to speculation as a positive element of market competition, as a sign of enterprise, ability to calculate and anticipate, and of inventiveness and determination, one must not pass over the fact that this phenomenon may precariously develop on too large a scale (e.g. when a district's investment decisions are closely linked with locational ones). Most important in this context is the work of the City Council, meant as a public controlling body.

Observation of the speculative phenomena in the market allows one to find if and to what extent the accepted urban policy stimulates the general development of the city, or of strictly district enterprises. It also provides information concerning what type of real estate is especially valuable and what features contribute to its attractiveness. The market may thus suggest possibilities for the change of urban policy and indicate advantageous trends. It especially provides answers on how to influence the economic attractiveness of historic buildings, on what deprives them of its attractiveness, and how to counteract this phenomenon.

SUMMARY – TO PRESERVE THE PAST FOR THE FUTURE

Principally, urban policy, both at the moment and in perspective, should realize two trends: firstly, to privatize dwellings, services and production plants (and ensure returns from taxes); secondly, to try to retain the assets of the city in real estate that enable investment decisions to be made "now" and to take ownership of "unproductive" grounds

waiting for "tomorrow". Urban development strategy should be directed towards maximization of profits and multiplication of district assets, and should also facilitate and stimulate urban development thanks to private investments. City facilitates accomplishment in private enterprise through: advantageous certificates of development supported by the coordination of all activities connected with the creation of infrastructure; shortening the administrative path needed for procuring all the adjustments (decreasing their number and scope); and improvement of legal procedures.

City's historic values are protected not only for cultural reasons, but also for their specified economic value. A conscious policy of historic monument preservation should be based not on a bureaucratic system of dictates and prohibitions, but on cooperation with owners and users. The optimal management of a historic building means combining its historical function with the current one that results from modern needs. At the same time, this affects the change in building value; the building must be treated as a sort of investment. The possible income from real estate must become a basis for different calculations that aim at valuation of cultural space filled with historic buildings. There are many possible indirect financial benefits flowing from the existence of historic monuments nearby. Proper taxation, reductions and deductions policy, and the policy of ultimate financial subsidies for specific conservatory works will allow achievement of required results in revitalizing urban and social tissue, and will at the same time allow citizens' enterprise. An additional necessary activity is to make competent use of tourism organized in such a way as to become a tool in urban and infrastructure development. Tourism involves great opportunities for new enterprises, investments, promotion and new contacts. This type of activity leads to an increase in district income, provides employment for many citizens, and creates the city's atmosphere.

Endnotes:

¹ There are many theories concerning factors that determine the value of things. According to Adam Smith, creator of the classical school of economics, value is directly influenced by utility, object usefulness (use value) and purchasing power, or capability of some objects to be exchanged for others in barter or through the agreed currency (barter value). In the case of real estate, its value is a result of several factors: physical, that creates or annihilates this value (e.g. the surroundings, climatic conditions, communication); economic – connected with market background, society's income, financial climate; social – connected with the manner of social behaviour (e.g. size of families, birth rate, human migrations, character of settlements); legal – connected with legal regulation of forms of ownership, and with limitations in the method of use that result, among other things, from the plan of spatial management; and ideological – the most impalpable and connected with cultural aspects and symbolic values attributed to property.

² The very fact that the building is located in historic city assures that any rents, payments and benefits are greater than they would be in a city less attractive to tourists.

³ On the one hand, it imposes an obligation to consult all the local plans for spatial management with the proper Provincial Conservator of Historic Monuments (WKZ) (article 11 paragraph 2), while on the other, in order to preserve historic urban systems and building complexes, it imposes the power to issue an order to remove, arrange or reconstruct various buildings (article 20). WKZ, on the strength of the law, may order the carrying out of conservatory works within a given period of time (article 30, paragraph 1). Concerning the use of immovable monuments, the act specifies laconically that the monument "may be used only in keeping with the rules of monument protection and in a way appropriate to its historic value" (article 38, paragraph 1). This statement is very imprecise and it is better to take recourse to the general rules and regulations (article 3, paragraph 1): among the goals of cultural goods protection, apart from preservation and maintenance, they specify such a utilization and opening of cultural goods so as to popularize knowledge and art, and to make the goods a permanent element of life of contemporary society. The role of State and self-government agencies (article 2) boils down to the "assurance of legal, organizational and financial conditions conducive to the protection of cultural goods".

⁴ Prices effective before December 5, 1990, were usually official prices, settled on through the strength of Provincial National Council resolutions, and arrived at after multiplication of the given indexes. Cf. H. Jędrzejewski *On the Formation of Polish Real Estate Market*, in: "Świat Nieruchomości", 1992, no. 1, p. 44.

⁵ The most valuable 14th-century Gothic vaulted Hetman Hall of the house, a textbook example of Middle Ages stonework and secular interior, was hired, without the conservator's permission, to become a music shop. The effect of neglecting elementary coordination with the conservator has been the improper interior arrangement, aluminium segments fixed in polychromy walls, and the loss (through horizontal lines of segment) of the impression of the room's slenderness.

⁶ Cf. F. A. Hayek, M. Friedman et al, *Rent Control: A Popular Paradox*, Fraser Institute, Vancouver B.C., 1975, and W. Block, E. Olse (ed.), *Rent Control: Myths and Realities*, Fraser Institute, Vancouver B.C., 1981.

⁷ Cf. E. S. Savas, *Privatization: A Key to Better Management*, Warsaw 1992, pp. 222–228. Analysing these solutions from their utility and lowest price point of view, Emanuel S. Savas (one of the best known American experts on privatization of municipal engineering and public services) proclaims himself in favour of the system of vouchers introduced in the U.S. under the presidency of Ronald Reagan. It involves subsidizing tenants (with a view to their income, family composition and costs of house rental in a given area). Thanks to the subsidies, they may choose a dwelling at their own discretion. They may save on the rent when they decide on a lower standard dwelling, or, by covering the excessive part of the higher rent from their own income, choose an apartment in a more expensive district. The system is flexible enough to prove effective both on the side of financial availability, and of availability of apartments having a suitable standard. Besides, it is much more economical than the remaining two ways of solving the housing problems of the low-income bracket. An additional point of Savas' for the vouchers, and against the programmes of cheap building for the poor is the fact that it may become a repository for "troublesome" families. The expected congestion of poverty, social outcasts, the jobless, and those living on social assistance may be a breeding-ground for criminal acts, may create acts of vandalism, destruction of buildings and degradation of the whole district. It must be remembered, however, that the problem in the U.S. is the quality and financial barrier, and not the physical shortage of apartments. The stress laid between 1940 and 1980 on the building of new houses blossomed into their overproduction. In 1985, the number of unoccupied apartments counted 6.8 per cent on the national scale. Cf. also I. S. Lowry, *Experimenting with Housing Allowances. Executive Summary*, Department of Housing and Urban Development, Washington D.C., April 1982, and R. J. Struyck, M. Bendick jr., *Housing Vouchers for the Poor*, Urban Institute Press, Washington D.C., 1981.

⁸ This is confirmed by the study of advertisements in Cracow dailies in 1992: "Dziennik Polski", "Gazeta Krakowska", "Czas Krakowski", "Gazeta Wyborcza". L. Kalkowski (*Cracow Real Estate Market*, in: "Świat Nieruchomości", 1992/93 no. 2, p. 30) notes on the basis of the above analysis that in 1992 the readiness to swap houses greatly decreased. He perceives the reason for this phenomenon in the high fees that the swapping parties have to bear and in lack of sufficient economic stimuli.

⁹ "Small Statistical Yearbook, 1992 Edition", GUS, Warsaw 1992, table 5(90), *Housing Stock Occupied in 1991*, p. 116 (as of December 31, 1991): number of persons per one room = 0.98; p. 118, data from 1988: in cities 5.2 per cent of people own less than 7 square metres of living area for each person in the family, while 23.1 per cent own over 20 square metres of living area for each person.

¹⁰ This concerns primarily expropriating for the district (or State Treasury) in connection with the accomplishment of specified public purposes (e.g. the organized multifamily building or road building). Expropriating is car-

ried out in accordance with article 46 of the Land Economy and Expropriation of Real Estate Act and is compensated by so-called equitable damages, in keeping with the real estate market price (article 55).

¹¹ In Cracow on October 10, 1992, only 4.4 per cent (14.4 km²) of city sites area (with an area of 326 km²) was communal property on the strength of the voivode's decision, while 1/3 of the city area belonging to State Treasury was communalized. In terms of districts, the situation was the following: Śródmieście – 1.5 km², Krowodrza – 4.5 km², and Nowa Huta – 4.0 km². The analysis of forms of ownership depending on how the communal property sites (with an area of 14.4 mln m²) are used, shows that the greatest share, of 71 per cent of the area, is owned by the district in sites not built on (which constitute 21.7 per cent of the whole district property), 69 per cent and 53

per cent of the share in agricultural and forest grounds, respectively (which constitute 10.8 per cent and 9.2 per cent of the whole district area respectively), and only 16 per cent in built-on sites (which constitute 33.5 per cent of district property). From the breakdown into districts, it follows that in Śródmieście and Krowodrza there is still a great potential to use the sites for development; the greatest portion of green areas is owned by the Krowodrza district: as much as 53.6 per cent of communal property area is forests, agricultural and green areas.

¹² Cf. B. J. Stevens, *Delivering Municipal Services Efficiently: A Comparison of Municipal and Private Service Delivery*, Office of Policy Development and Research, Washington D.C., June 1984, pp. 312–369.

¹³ Cf. W. Brzeski, *Economic Bases of Real Estate Market*, in: "Świat Nieruchomości", 1992/93 no. 2, pp. 17–20.

[trans. Jerzy Pilawski]

PIOTR KRAKOWSKI

COLOURISTS AFTER THE WAR
*(With Special Emphasis on Cracow Circles) **

...the first years after the war were a period of visible intensification, and activation, or even hegemony of inter-war currents. Foremost among them was Post-Impressionist colourism which was practised by both the former formists and numerous exponents of the middle generation, with "kapists" [one of the groups of Polish colourists] leading the way. Their radically subjectivist art, based on purely sensual attitude to the external world and disregarding everything that did not provide "reason for painters" to develop sophisticated colour harmony, became for some time an almost official art.¹

(Mieczysław Porębski, 1950)

The condition of Polish art immediately following World War II was a continuation of the artistic situation of the 1930s. It is small wonder, then, that the impact and influence of kapists, or, speaking more broadly, colourists became writ large, as it was the assumption that is usually attendant to this kind of activity that the painting, the work of a painter, "should be determined pictorially", and, as Tytus Czyżewski postulated, that "the use in the painterly art of other elements than colour means introducing falseness into art".²

Artistic life began a revival period in 1944 in Lublin. The resident artists, including Aleksander Rafałowski, Stanisław Teisseyre, Wanda and Aleksander Winnicki, Hanna Żuławska, Ignacy Witz, Jerzy Wolff, Jacek Żuławski, Henryk Tomaszewski, Kajetan Sosnowski, Jerzy Mierzejewski, Jerzy Zaruba, Zbigniew Lengren, Helena and Juliusz Krajewski, set up, within PKWN (Polish Committee of National Liberation), the Department of Fine Arts, headed by minister Rafałowski. October 1944 witnessed the first exhibition of painting, graphic art and drawing. In early August, a regional ZPAP (Polish Artists' Association) was formed in Lublin, and in November a decision was made to create a temporary Central Board for the association. The Central Board set to work in December under the presidency of Teisseyre. Several working teams were put together to activate intellectual circles in the liberated areas: Żuławska, Rafałowski and Krajewski were sent to Warsaw, Teisseyre and Wolff to Cracow, Sosnowski and Tomaszewski to Łódź, Geppert and Strzelecki to Gdańsk and Wrocław, and Taranczewski to Poznań.

The chief centre of Polish art was still Cracow. It became "the most vital artistic circle, as far as painters are concerned", wrote Helena Blumówna³ at that time.

* Part of a greater whole being prepared for print

Of similar opinion was Tadeusz Dobrowolski, who on the occasion of the Warsaw Spring Salon in 1946 would write, "It is beyond any doubt that Cracow is the most vital centre of painting today and sets the tone of our painting on a Polish scale. Even the most eminent painters, that are residing elsewhere at the moment, moulded their art in Cracow and refined it in Parisian studios. Jan Cybis, Szczepański and Wodyński were all students of Cracow Academy of Fine Arts. Impact of the Cracow centre has been observed to influence other centres, and this leads to the formation of a kind of school".⁴ Blumówna, in keeping with other contemporary critics, attempted to appraise the state of Polish art. On the occasion of the Young Artists' Exhibition, she wrote, "In the postwar Polish circumstances, the state of art may be characterized in brief as follows: Previous generation, with Boznańska and Pankiewicz leading the way, went largely to their graves. Representatives of prewar Cracow Academy are, for today's development, a dead letter. Losses in Polish art during the war were severe. Artists that would be today's forefront, were killed or died: Tytus Czyżewski, Waław Wąsowicz, Zygmunt Waliszewski who died before the war, and Henryk Wiciński and Osostowicz. We also lack Leon Chwistek, always alive in his development of thought. Polish art is represented today by kapists: Zbigniew Pronaszko, Eugeniusz Eibisch, Kowarski, Rzepiński, Fedkowicz. These names betoken colouristic painting, and impressionistic for the kapists. We have to come to terms with the fact that for a long time to come, these trends will be representative of the relations in our art. This is determined, for the most part, by the standard and gravity of these artists' efforts".⁵

Colourists' art came to light right after the war as the most clearly outlined trend. Kapists and related painters were all given functions in higher schools. The Cracow Academy of Fine Arts started up at the end of February, 1945, with Eibisch becoming its first rector. After his departure to Warsaw in 1949, the post was handed over to Zbigniew Pronaszko. Initially, colourists attempted to specify the programme of studies at the colleges they took over. Jan Cybis characterized his idea of how to educate painters at the Academy of Fine Arts.⁶ On being asked "What should the Academy teach?", he replied, "Métier, craft! We don't need down-and-outs! We need people who know their métier, who can face up to what life brings, who are adapted to the needs of life." He emphasized that art should result from "unselfish passion", and that neither excessive stress put on applied art, nor "hermetic seclusion of the Academy only in the problems of pure art to cut the students any access to applied art" should take place. Opponents of colourists, however, in their positions of rule at academies saw a danger in domination by Post-Impressionist art, which is typically "experienced", and postulated changes in artistic outlook; this would clearly involve a change in patronage, which up until that time was a typically bourgeois one, concerning Post-Impressionist art.

There was no doubt at that time, however, that the artistic standard of colourists' work was very high, even for their opponents. Juliusz Przyboś wrote: "In Poland, the painting of Eibisch, Cybis and the like, and of colourists educated on French Impressionism, comes out of blossom and bears beautiful fruits. The standard of this painting is, after French, second best in Europe".⁷ The first all-Polish, Cracow, Warsaw and Poznań salons confirmed this view. Critics were also in agreement. Helena Blumówna, Tadeusz Dobrowolski, Helena Wielowieyska, and Stanisław Ciechomski stressed "le retour aux apparences", or return, as French critics put it, to factual form, to a new artistic vision, to a colourful factual view of reality rendered through colour.⁸

Primarily the paintings of Cybis, Eibisch, Zbigniew Pronaszko, Radnicki, Hryńkowski, Marczyński, Rudzka-Cybisowa, Pochwalski, Łakomski, Taranczewski, Studnicki and Wolff were discussed and analysed. Cracow painters were predominant among those who exhibited their works. Works of the leading colourists could, stressed the critics, "easily make up a representative collection of Polish painting".⁹ Among the

most distinguished were Pronaszko, Cybis and Eibisch. Pronaszko proved to the critics that he was an outstanding colourist who could, however, submit his colouristic passion to the discipline of form. This formal discipline, tendency towards synthesis – which was manifested in the way he dealt with colour, in a disciplined facture treatment, in the way he put the paint and in his brushstrokes – precision and balance in combining separate elements of the form, were stressed by his critics. Among colourists, Pronaszko was deemed to have moved farthest away from the tradition of Impressionism. His painting was always characterized by "synthetic colour that was independent of any effects of lighting or vibration", colour that "becomes a component of the painting's construction. The impact of colour in Pronaszko's paintings has absolute qualities, because it has its own autonomy, although it is connected with the objectivity of motif. Its significance as a formal quality is decisive of its presence in a painting... . Synthetic...sets of colours are components of the painting's construction".¹⁰ Even advocates of avant-garde art and abstractionism, including Przyboś and Porębski, had a positive attitude towards Pronaszko's work. According to Przyboś, he ranked among those few colourists who still "create inventive works",¹¹ thanks to the school of innovatory art they had gone through. In Porębski's opinion, Pronaszko's work showed "formal stabilization" which was "expressed in his determination towards monumentality". Porębski also held that "his portrait compositions are full of dignity and moderation. Clear colour disposition brings local vibrations of colour together into the simple forms of synthesized appearance. A laconic characteristic of the depicted figures gives them a specific hieratic stigma".¹²

A slightly different treatment of colour was given by Jan Cybis who represented the most "kapist" assumptions; he was infallible in his colour solutions, but colour was not an "independent existence" for him. Of course, Cybis "utilizes some achievements of colourists to shape his own vision of reality", for which not indifferent are motives taken from nature, and motives that always constitute a "material foundation" for the vision; they are an important outlet and support in the moulding of a specific, colouristic view of the world, and of space impregnated with colour.¹³ According to Porębski, "the essence of artistic effect [of Cybis] lies in a disquietingly discerning individualization of the depicted aspect. The artist achieves this through colour that is almost brutal in its chromatic and factual coarseness, in colour dosed in tone, weight, value and intensity with some unerring self-restraint". In this way he works through "an overwhelming coarse lyricism of ordinariness extracted from the comprehensively harmonized means of painterly realization".¹⁴

While compositions of Pronaszko and Cybis were harmonious and internally co-ordinated, the paintings of Eugeniusz Eibisch expressed a very "vehement painterly temperament". His paintings were emotional and oversensitive in relation to the surrounding world, and defied any intellectual rigour and selection; they were more submissive to the "impetus of technical virtuosity and to small attractions of the painterly matter being developed".¹⁵ Eibisch exhibited a special colouristic sensitivity, and became completely dazzled in conforming to the colour vision. During his Paris period he remained under the strong influence of French painting, relied on impressionistic tradition and leaned mostly towards Renoir and Bonnard. He was also interested in Matisse and in the dynamic and expressive work of Soutine. After the war, the palette of Eibisch was fully developed, flexible in resisting to direct influences, and testified to his ability of assimilating the achievements of modern currents. According to Przyboś, "the excellent paintings by Eibisch, whose art reached the height of mastery, deserve great esteem and admiration".¹⁶

When discussing kapists, the role of Bonnard is especially emphasized. The influence of this great French painter becomes especially visible in the work of Hanna Rudzka-Cybisowa. Her paintings display musicalness, painterly culture and moderation,

"great sonority of scale and great colouristic tension".¹⁷ They are perhaps more objective than those of other colourists; although the artist moves away from local colours and chiaroscuro contrasts in favour of pure painterly values, she does not abandon real truth and observation of reality.

Zygmunt Radnicki descended from the painting of Cezanne, and his manner of painting deviated decidedly from the pointillist technique. He employed arrangements of large, smoothly painted surfaces, of primarily cold, dry and consciously sparing colours that were subordinate to the form they additionally defined. "Radnicki paints his canvases with great lucidity and strives to define each form clearly. Object in a painting retains its weight and loses nothing of its concrete nature. Radnicki's painting means... genuine search for form and a turn towards the object".¹⁸

Jerzy Fedkowicz employed a richer spectrum of colours. His compositions were characterized by a specific centrality and were built on "contradicting planes, with an unfailing effect where the whole is concentrated around subtle central parts. The concentric structure of field is supported by a system of delicate directional accents marked with a black stroke that contrasts with a sophisticated radiance of colour spots", Porębski said.¹⁹

The paintings of Waław Taranczewski depicted some monumentality and decorativeness – in easel painting, the latter is, of course, more prominent. He strived for the rhythmization of colour spots and their sophisticated harmonization on the canvas, and wanted to create complicated wholes that were clearly ornamental in value.

The work of Adam Marczyński in that time was also placed among colourists, but in the 1930s, Marczyński became connected with the Cracow Group and thus approached modern art. After World War II, he was said to have learned the lesson of cubism. He fulfilled his own programme, based on the experience and achievements of modern art. His pronounced painterly awareness was accomplished by the "reconstruction of mass through colour vision to enclose it within some formal canons". He avoided the amorphism of colourists: his arrangements of colour spots served to elicit and emphasize spatial shapes, to construct coherent compositional patterns and painterly constructions, despite connections with reality that have autonomous values. According to Blumówna, Marczyński "went through cubism and thus constructs the decidedly massive form, with the aid of regular colour spots that are arranged on the painting's surface".²⁰

Colourists were at the core of official Polish painting during the years immediately following the war, but they were not its only representatives. Tadeusz Dobrowolski singled out four currents in Polish painting at that time: a) followers of academic painting who were artistically related to that at the close of the 19th century; b) Post-Impressionists who referred to Bonnard or Cezanne; c) post-Cubists (among whom he included abstractionists, surrealists, constructivists and generally modernists); and d) neorealists.²¹ It must be remembered, however, that Dobrowolski, at least in his theoretical declarations of the time, was opposed to colourism and its domination of Polish painting. He would say that "the young, tired of excessive shapeless colourism, incline themselves (a paradox of a confused epoch) to cubism; others discern in it a source of new realism".²² Pointing to the deadlock in Polish art, he postulated realism as the way out.

Dobrowolski set great store by so-called thematic art: the issue of theme in painting that is closely connected with reality was very important to him. Artists themselves were interested in this issue and expressed their views about it. Being aware of the social role of the artist and his responsibility for work in the new postwar reality, Teisseyre wrote about it as early as 1945. He was of the opinion that the artist must "overcome his or her resistance brought about by the dozens of years of isolation, leave

it and come back into the rhythm of life. This isolation", he maintained, "could not be a positive phenomenon...and most often led to aesthetization that consisted in solving purely formal problems which, from the nature of things, could not find great response in society". According to Teisseyre, "the so-called literary theme in fine arts is only dangerous for bad artists or for those who cannot express it through an artistic vision, or attempt to render it through anecdotal means, as had been done by the majority of our painters. A visually and emotionally experienced theme may become a revelation to an artist that will allow him to acquire new formal achievements, inaccessible when sought through a sphere of still lifes". Everyone, however, must be "forewarned against easy answers which say that 'theme is enough and will defend against any shortcomings, even a complete lack of artistic value'... . We have to defy any attempts to lower artistic standards in favour of flattering an expert consumer of arts, or in favour of the so-called theme".²³

The issues of thematic, current and programmatic art were also raised by other artists: Czesław Rzepiński in "Przegląd Artystyczny" (1946) expressed, with Jerzy Broszkiewicz, his views about the social role and social status of the artist, or, in other words, about the relationship between society and artist – with which the question of theme is also linked.²⁴ The same issue of "Przegląd Tygodniowy" presented Zbigniew Radnicki's declaration that "art reflects aspects of community life, and is the manifestation and affirmation of this life". Many circumstances influenced the "face of art itself", but they were never based on a preconceived plan or programme; "programme is also something artificial and haphazard...it is a means that, in a doubtful way, could positively enhance [art's] evolution". Of course, "painting is...constantly evolving, and if any problem of thematicity preys on society's minds, if actualization in this sense is really an expression of the present, then it will find, sooner or later, reflection in art; and if it really is to become art, it has to build on previous experience, it cannot arise from a vacuum and has to undergo longer or shorter evolution...organize itself and develop making capital of previous achievements, on the basis of the law of continuity. Only then will it be modern art by the standards and growth of fine painting".²⁵

The above quotations were characteristic of painters labelled as colourists who sprang from the Post-Impressionist current.

Talking about the role of colourists in Cracow's artistic community immediately following the war, we should mention their adversaries as well. I mean primarily a group of young painters who surrounded Tadeusz Kantor and were adamant in their opposition to colourists and all painters associated with the Post-Impressionist tradition. "Colour for them is just one of many (not the most important) means of expression, and maintaining the surface of the painting seems to be of minor importance to them. They are interested in the interplay of mass with surface. They neglect colour and stifle it at the cost of other, architectural and graphic values. This rather unjust practice is meant to elicit concreteness of the object and its reality". Young painters considered kapists and colourists as academic. They were so called by Porębski who belonged to Kantor's group, although he used to evaluate some colourists favourably. The young Cracow critic attempted to define academic painting; to his mind, it was not as black as it might have been expected. First of all, it laid stress on two points: stabilization and perfection. "Stabilization", he wrote, "would mean conscious acceptance of specific rules and explicit limitations beyond which one does not want to and attempt to go. Perfection would mean achieving full control over the means and effects imposed by those rules and restrictions. Academic painting means nothing else but realizing faith in discipline and norm. As such it negates beforehand any unforeseen and unpredictable creative experiment, and keeps to the tried and tested track. With all that, it must not necessarily be a factor of backwardness and inertia".²⁶ This definition could be, hand on heart, sub-

scribed to by any dependable author and many artists we would be willing to associate with avant-garde, the more so because in that time the work of artists around the so-called great (or first) avant-garde became clearly more academic. "Academicism" of colourists, according to Porębski, has special character. In principle, their paintings retain the natural view of the world, but, after a fashion, they are dominated by a sublime colouristic speculation that ruled out faithful reflection of the visual picture of reality. On the other hand, colour was not treated in an abstract way and was based, at least to some extent, on physiology of colour perception. Paintings by colourists did not have purely sensual character and were duly rationalized in their appearance and chromatic action according to consciously assumed rules. The picture of reality was thus properly ordered to achieve consciously intended emotional effects and formal coherence. And the main factor that organized the painting and ordered its compositional arrangement was colour. In this way, the painting, although autonomic in a sense, is not abstract; it retains full "aspectual probability" and submits to the "natural rigours of perception". Finally, Porębski stated that "this art is determined, in its academic stabilization and academic perfection, by specific rationalism of form and colour, and the rigorous respecting of aspectual probability. Giving it no mean quality, they also set impassable limits to it".²⁷

In 1948 in Cracow, on the occasion of a regional exhibition in the Arts Palace, a discussion was held in the building of the Writers' Association. In his opening address, M. Porębski made a renewed attack on colourists as representatives of "postwar academic painting" and termed their work "a state of inertia, limitation to the alchemy of colour and to the monotony of formulas that are less and less convincing with passage of time".²⁸ He accused them of artistic ennui, dryness and lack of any fresh and original outlook; he ascertained premature senility of the older artists and regression of the younger.

The years 1948 and 1949 witnessed clear aggravation and a struggle conducted by the regime for the new, socialist art: the postulates of socialist realism were made more and more clearly. Increasingly common were voices criticizing the situation in the fine arts, their formalistic degeneration that turned, according to Marxist critics and theorists, into "the extreme abstractionist form through attempts at reviving 'aimless' functionalism that are inapt and totally anachronistic on the Polish ground (the "mystical" theories of Strzemiński, the work of the Łódź Group, and exhibition of 'modern' artists in 1948 in Cracow)".²⁹

On the other hand, colourists increasingly came under attacks from two sides: "modern" artists from Kantor's circle (as we have learned) and advocates of socialism. The latter reproached the Post-Impressionist advocates of painterly matter with "hopelessness, dullness, boredom, increasing sterility and lack of inventiveness".³⁰ Both these "degenerate" currents – abstractionism and colourism, were to lead art towards utter inertia and creative languor; towards loss of the national individual character; and were to prevent Polish art from the realization of proper creative and educational tasks.

Unquestionably important for the future fortunes of art was a conference held in Nieborów in February 1949 and prepared by the Ministry of Culture and the Fine Arts. Its main objective was to attack colourists; their work seemed, to the advocates of socialist transformations in art, too narrow and too one-sided, while the achievements in bringing up new generations of painters were doubtful. This opinion was generally shared by critics (Bogucki, Starzyński). In individual declarations and in discussion, the merits of this group of painters were in question, but at the same time there was opposition to their artistic stance as too narrow and one-sided. The possibility of their being able to educate "the coming generation of painters" was also questioned. It was thought that even an easel painting, "if it is to feature full realistic vision,... has to go beyond

categories of pure colourism". The cases of monumental and mural painting were viewed as especially useless forms of colourism. "Even high culture", wrote Bogucki, "cannot fully prepare a young artist to undertake the many extensive tasks that come ahead, especially works based on monumental assumptions and related to architecture".³¹

In the discussion, "modern" artists were given more chances. Attention was focused on their activity, as far as theoretic programmatic formulations were concerned, on the convergence of their ideology with social progress. It was hoped that their experiments might give life to a new, great art that would be in keeping with contemporary needs. These hopes were cherished, however, not just in relation to modern art.

At first, the critics tried to reconcile arguments expressed by the advocates of new realistic art that was later dubbed socialist realism, with the existing achievements of Polish art in general, including the work of colourists. In accordance with the saying "safety lies in the middle course", a view was voiced that it was proper to "humanize" contemporary fine arts, and that those who demanded this humanization were right, but "they err in that one cannot achieve this through rejecting the output of 'formalistic' avant-garde and the return to the old traditions of this or that realism".³² There were attempts to defend the lasting artistic output contributed by experimental art. It was stressed that this art was "revolutionary and innovatory, and impregnates today's great social realism, while the typical formalisms withered without progeny". This art had no traits of decadence. Its achievements, bearing the marks of an authentic painting revolution, "constitute a breakthrough creative value of our culture: first as an expression of the generation's revolt against the decadent forms of the finishing epoch; secondly, as a foundation of artistic devices for the building of style of the next epoch".³³ Defending the achievements of Polish colourists, Bogucki wrote that the supremacy of kapist tradition in our painting "should not make the state patronage disapprove of the undeniable values of this movement. The leading works of kapists and of their followers should find in galleries extensive room, adequate to their leading position in the history of Polish painting".³⁴

The Nieborów meeting did not leave the participants speechless. Authorities and their adherents were still handling matters with kid gloves. The majority of artists opposed to socialist realism left Nieborów full of illusions and fond hopes. "Even Kantor", J. Nowosielski recalls, "on coming back from Nieborów said 'we settled the matters...,' even Eibisch I later talked to thought we achieved success, held some matters back and fixed something, anyway". One might get the impression that Fedkowicz, Jaremińska and Kantor were happy with the conference outcome, and "argued Sokorski down".³⁵ They tried to defy attempts to restrict creative freedom, authoritative assumptions, vulgarly imposed propaganda, unified art and monolithic culture. Such threads could be traced not only in the declarations of Kantor, Jaremińska, Dłubak or Nowosielski, but also in the older generation artists, including Eibisch and Dunikowski, who was attributed with the comment that "activity directed towards the past and retrospective, is cemetery work among skeletons".³⁶ Multidirectionality of artistic phenomena and coexistence of various, also contradicting, creative concepts was hailed as necessary. So the die was not yet cast, and the final verdict on Strzebiński, Jaremińska, Kantor, and kapists was not yet issued. Some critics, including Bogucki, left Nieborów in good spirits, "with great confidence that is achieved by meetings of people of goodwill who are able to combine strong faith in the sense of their work with understanding the common aim of progress".³⁷

Reality proved to be a different matter. This was demonstrated by the June congress of Artists' Association held in Katowice which was more emphatic in presenting the programme of socialist realism. In the wake of the postulate of new, realistic art, an urgent need appeared before the party and government "reformers" of the fine arts to

reorganize the artistic educational system so that it might educate proper artists in the spirit of realism.

This new necessity postulated by the party and authorities went hand in hand with another major event in culture and the fine arts: the all-Polish congress of students of artistic schools in Poznań. It was held between October 23 and 27, 1949, under the name of School Performances of State Higher Schools of Art. Janusz Bogucki, who kept track of the germs of formalism in various artistic disciplines, even in the lettering craft, called the exhibition organized as part of Poznań congress "the greatest and most comprehensive survey of directions and possibilities in the development of modern Polish art".³⁸ He studied the development of realistic attitude and tried to evaluate the professional education of young adepts of art on the basis of works from different artistic schools. He strived to keep track of relations between realism/formalism that were naturally different in graphic art and in art that moulds reality. He wanted to point out mistakes and inconsistencies, of course from the socialist realism stance: sometimes observed experiments that were narrow and limited in outlook and formalistic speculations created by unsound artistic ambitions, professional ossification, lack of understanding for "the fundamental role of a comprehensive, realistic study of nature as a basis for all subsequent actions of the artist involving both depiction and visual formation", and lack of close links between architecture and town-planning, which was to result from narrow objectives and the cutting off from social desiderata raised towards contemporary art.³⁹ Criticizing the system of studies in higher schools of fine arts – that is domination of Post-Impressionist colourism, mean and scant achievements in realistic art, specific dilettantism, or lack of skills that could be used to benefit for particular needs of recipients – he also approved of (and probably was unique in doing so) paintings of the so-called neo-barbarians. Who was thus labelled and should they at all be given attention? Their activity was an insignificant and marginal episode in the history of Polish painting after the last war, but they included two painters that were later to play an important role, notably Andrzej Wróblewski and Andrzej Strumiłło. Both belonged to the so-called Self-Educational Group founded in 1948 at the Cracow Academy of Fine Arts by students from ZAMP (Association of Polish Academic Students). It would be interesting for us to define the role this Group played in the formation of socialist realism. Tongues wagged that this was a handful of youths purposefully agitated before the Poznań exhibition to quickly introduce schematic socialist realism into artistic schools right from the bottom level. It is hard today to say what the truth was. When characterizing the role of the Group, we must base our information primarily on the articles written by Andrzej Wróblewski, its unofficial ideologist, and two other members, Andrzej Wajda and Konrad Nałęcki. They strived to formulate the programme and goals of the Group and to show the reasons why it had been founded.

Who belonged to the Self-Educational Group? In 1948, it was comprised of Andrzej Wróblewski, Andrzej Wajda, Konrad Strumiłło, Ali Bunsch, Przemysław Brykalski, Barbara Gąsiorowska, Józef Klimek and Witold Damasiewicz. Jan Tarasin, Antoni Haska, Walerian Borowczyk, Gabriela Obremba and Roman Artymowski sympathized and cooperated with the Group. The fact that the Group was originally formed at ZAMP would prove rather clearly the social and political engagement of its members and that it was constituted from ideological motives. These characteristics were denied after many years by some members of the Group, especially Wajda and Nałęcki. Wajda, at the Rogalin conference devoted to Wróblewski, stressed an exclusively social character of the Group and brushed aside its whole ideological aspect that he attributed solely to Wróblewski.⁴⁰ Before the Poznań exhibition – when the showing of the Self-Educational Group paintings caused a major scandal and was approved of neither by the critics nor by official authorities, nor by educators whose students were "neo-barbarians" – the ac-

tivity of the Group primarily consisted of criticizing the programme of the Academy. Konrad Nałęcki and Andrzej Wajda published articles condemning the system of studies and the social and political inertia of the Cracow Academy. They proclaimed the need to teach art that would live up to social expectations resulting from ongoing radical changes. At the same time, however, they realized the merits and the role colourists had played in the progress of Polish painting, in transplanting to Poland the experiences of Impressionist and Post-Impressionist art. They realized the high standard and working skill in easel painting that studies at the Academy under the outstanding Polish colourists had ensured, and that only they were predestined for professor positions. In their opinion, however, the work of the colourists lost its validity in the presence of new objectives set for art, namely to educate in art a new consumer who was to be a mass consumer. More sharp and uncompromising were views expressed by Andrzej Wróblewski, who accused professors at the Academy of copying, formalism, and aestheticism that consisted of a total lack of response to their art in society. In his mind, the work of colourists had to raise the "objection of asociality", their artistic "doctrine is pure formalism", which inevitably threatened with "inability to live up to specific social orders".⁴¹ The artistic, and somewhat ideological programme of the Group was the following: they meant realistic form with no deformations and transformations that would appeal to masses; paintings were to contain a suitable theme and subject that could be called "socialist", and individualism should be sought to be eliminated through the use of group methods of work.

The individual exhibition of the Self-Educational Group was not approved of by the critics, who appraised it from the socialist realism point of view. Young painters from Cracow were accused of inadequate studio efficiency, both in drawing and in composition, cosmopolitanism, too great of an influence by French painting, and especially narrow subjects (young artists restricted themselves to one type of composition). The responsibility for such adverse results was put in the hands of the academy teaching staff. But the truth was otherwise: this helplessness resulted primarily from inadequate painterly skills. Strumiłło wrote many years later that when they tried to create new realism, "the most zealous of us [Wróblewski was meant here] knew the least, and his studio was unskilled", and tried to "create realism with great effort". Strumiłło acknowledged loyally that it was "much worse to be a good craftsman and have little to say. I was more proficient in craftsmanship than he was, but when I began to create realistic compositions, they turned out sweeter, less savage, less real, and they lacked something".⁴²

In summing up the role and work of the Cracow Self-Educational Group, it is fitting to say that it constitutes a considerably significant contribution to the history of Polish socialist realism. It was one attempt to propose, as a departure point, a strengthened realism, which had already been known from the earlier declarations on that, for example by Kantor.

Kapists and colourists that appeared to socialist realism critics as exponents of bourgeois aestheticism, represented principally by Cracow environment, acceded to the new socialist art by participating in the First All-Polish Exhibition of the Fine Arts (OWP). "From among the artists educated on Post-Impressionist traditions, the task of coming closer to realism both through extension of the so-far subjects, and the effort to specify was assumed by Zygmunt Radnicki and Eugeniusz Eibisch", we read in the March/April issue of "Przegląd Artystyczny" from 1950. Zbigniew Pronaszko and Czesław Rzepiński, who in their recent work had achieved keen realistic observation, showed at the exhibition clear retraction to formalistic positions. The paper by Jan Cybis, *Works Committee*,⁴³ showed the complete uselessness of Post-Impressionist technique, its destitution and inefficiency in the presence of complicated issues of realism. The paint-

ings that were presented at subsequent exhibitions had different appraisals. For example, the painting *Co-op Workers Visiting Lenin*, showed at the Third OWP, met with harsh criticism and aroused lively discussion. I will only quote Porebski's view on that subject: "When *Co-op Workers Visiting Lenin* is painted – wrote this well-known art historian and critic – when any painting is painted in our epoch and for our epoch, the beginning must be different. The problem is not that Lenin's person is in the background of the room. If between the observer and the face of the Revolution's leader was just a table, an inkstand, sheets of paper, brochures, the hierarchy would be retained. But because the artist shows not so much the objects but their colour, emotion is laid out evenly on everything, colour of objects rivals with colour of face and hands, and colour values become more important than the depicted event".⁴⁴ Porebski reproached Eibisch for his failure to coordinate the used media, from which, in their categories, the artist extracted everything possible, with the intended message. "In front of *Co-op Workers*", says Porebski, "no-one would say: 'it is a failure, but it wouldn't have been if something or other'. Here it is clearly visible that it had to be a failure. That is probably why the painting had a special position at the exhibition, and hence it played great role in the exhibition discussions. With the completeness of form, one could discuss the failure of form to come up to substance".⁴⁵

Apart from the negative and clearly critical views, however, colourists also gained positive opinions which suggested "that painterly experience of colourism may constitute a starting-point for realistic quests and achievements".⁴⁶ The same Porebski, so critical of Eibisch, discerned positive signs in the *Portrait of Xawery Dunikowski*, by Hanna Rudzka-Cybisowa. In his opinion, the painting talked about "the path of artistic thinking that, by breaking the colouristic dogma of homogeneity and balance of the whole painting surface, can, in a masterly manner, carry out a compositional and painterly hierchization of canvas in accordance with substance attitude of the painting that is attacking the object".⁴⁷ Kapists, although opposed in some periods in official circles, retained a strong artistic position long after the war. Their success was evidenced, for example, by the fact that Bolesław Bierut bought some works of Cybis and Pronaszko in 1946.

The fine arts awards from among Cracow circle painters were given to Eibisch, Pronaszko, Taranczewski and Fedkowicz, in 1946; Rudzka-Cybisowa, Radnicki and Marczyński in 1947; and Rzepiński in 1948. In 1949, on the occasion of the July Manifesto, Bierut gave orders of the Banner of Labour to Cybis, Pronaszko, Nacht-Samborski and Wnuk.

Also during socialist realism, the work of Polish colourists found approval in principle. The subsequent All-Polish Exhibitions of the Fine Arts gave award to the paintings by Eibisch, Teisseyre, Pronaszko, and Rudzka-Cybisowa. One may thus echo Krystyna Czerni who said that colourists "undertook an almost massive effort at their version of socialist realism. It quickly turned out, however, that this effort could not be happily finished without concessions to their own artistic assumptions".⁴⁸ This servile Stalinist-period episode in the work of colourists was soon history. Artists returned to their unquestioned painterly values. What is more, the works of some of them, including Jan Cybis, foreshadowed art informel. "I mean – wrote Porebski in connection with a Cybis exhibition in Sao Paulo in 1959 – this kind of 'informel' painting where the nostalgia of our civilization was expressed for a far-away, impalpable and 'unfigured' nature, for its touch, light and colour that more and more often become a myth and thing of the past".⁴⁹

Formalism of kapists found explanation through the warm painting of matter; at least in part it bore new fruits in the work of young Polish tachists.

Endnotes:

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- ² *Artists on Themselves: Tylus Czyżewski*, in: "Głos Plastyków", 1933, pp. 9–13.
- ³ Blumówna, H., *Spring Salon in Warsaw*, in: "Twórczość", July/August 1946, R. II, z. 7–8, p. 257.
- ⁴ Dobrowolski, T., *Spring Salon in Warsaw*, in: "Odrodzenie", Cracow, 23 June 1946, No. 25, p. 9.
- ⁵ Blumówna, H., *Exhibition of Young Artists*, in: "Twórczość", December 1946, R. II, Z. 12, p. 153.
- ⁶ Cybis, J., *Study of Painting at the Academy of Fine Arts*, in: "Odrodzenie", Cracow, 3 June 1945, No. 27, p. 2.
- ⁷ Przyboś, J., *For Creative Ideas in Fine Arts*, in: "Odrodzenie", Cracow, 22–29 December 1946, No. 40, p. 7.
- ⁸ Blumówna, H., *On the Painting of Eugeniusz Eibisch*, "Odrodzenie", Cracow, 2 September 1945, No. 40, p. 7.
- ⁹ Ciechowski, S., *Third All-Polish Salon of Fine Arts*, in: "Odrodzenie", Warsaw, 3 August 1947, No. 81, p. 5.
- ¹⁰ *Issues and Concerns* (reviews from the All-Polish Winter Salon in Cracow, by Blumówna, Dobrowolski, Porębski and Puget), in: "Twórczość", January/February 1947, R. III, z. 4, p. 96.
- ¹¹ Przyboś, J., *For Creative Ideas...*, op. cit., p. 16.
- ¹² Porębski, M., *Winter Salon* (article in "Twórczość"), in: *Art of Our Time...*, op. cit., p. 28.
- ¹³ Blumówna, H., in: *Issues and Concerns...*, op. cit., p. 98.
- ¹⁴ Porębski, M. *Winter Salon...*, op. cit., p. 28.
- ¹⁵ Ibid., p. 28.
- ¹⁶ Przyboś, J. *Eye Test*, in: "Odrodzenie", Cracow, 7 July 1946, No. 27, p. 3.
- ¹⁷ Malina, J., *Spring Salon*, in: "Przegląd Artystyczny", June 1946, R. I, No. 6, p. 3.
- ¹⁸ Ibid., p. 3.
- ¹⁹ Porębski, M. *Winter Salon...*, op. cit., p. 29.
- ²⁰ Blumówna, M., in: *Issues and Concerns...*, op. cit., p. 97.
- ²¹ Dobrowolski, T., in: *Issues and Concerns...*, op. cit., pp. 102–103.
- ²² Dobrowolski, T., *On Hermeticism and Social Isolation of Today's Painting*, in: "Odrodzenie", Cracow, 9 June 1946, No. 23, p. 3.
- ²³ Teisseyre, S., *Role and Objectives of the Fine Arts*, in: "Odrodzenie", Cracow, 29 April 1945, No. 22, p. 9.
- ²⁴ Broszkiewicz, J., C. Rzepiński, *Role of Artist and Beauty in a Social Revolution*, in: "Przegląd Artystyczny", January 1946, R. I, No. 1, pp. 2–4.
- ²⁵ Interview with Zygmunt Radnicki, in: "Przegląd Artystyczny", January 1946, R. I, No. 1, pp. 4–5.
- ²⁶ Porębski, M., *Winter Salon...*, op. cit., p. 27.
- ²⁷ Ibid., p. 28.
- ²⁸ M. S., *A Very Young Discussion*, in: "Przegląd Artystyczny", April/May 1948, R. III, No. 4–5, p. 12.
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- ³¹ Bogucki, J., *Nieborów Dispute*, in: "Odrodzenie", Warsaw, 6 March 1949, No. 10, p. 1.
- ³² Bogucki, J., *Picasso, Highlanders and Cultural Policy (I)*, in: "Odrodzenie", Warsaw, 2 January 1949, No. 1, p. 3.
- ³³ Ibid., p. 3.
- ³⁴ Ibid., p. 3.
- ³⁵ *Art is Not Afraid of Propaganda*, a conversation with Jerzy Nowosielski, in: "Respublica", 1988, No. 9.
- ³⁶ Quoted after: K. Czerni, *Blind Alley of Formalism*, in: "Arka", 1989, No. 27, p. 76.
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- ³⁸ Bogucki, J., *Introduction to Poznań Revue of Sins and Virtues of Artistic Education*, in: "Odrodzenie", Warsaw, 27 November 1949, No. 48, p. 7.
- ³⁹ Ibid., p. 7.
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- ⁴¹ Wróblewski, A., *More on Artistic Schools*, in: "Wiesć", 1948, No. 47.
- ⁴² Dzikowska, E., *To Be Silent, Not To Shout* (an interview with A. Strumillo), in: "Radar", 27 February 1986, No. 9, pp. 10–11.
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- ⁴⁴ Porębski, M., *Thoughts on the Third Exhibition* (January–February 1953), in: *Art of Our Time...*, p. 127.
- ⁴⁵ Ibid., p. 127.
- ⁴⁶ Porębski, M., *Rising Horizons* (June – September 1954), in: *Art of Our Time...*, op. cit., p. 168.
- ⁴⁷ Ibid., p. 169.
- ⁴⁸ Czerni, K., *Blind Alley...*, op. cit., p. 79.
- ⁴⁹ Porębski, M., *Farewell to the Critics*, Cracow 1966, p. 139.

[trans. Jerzy Pilawski]

POLISH-GERMAN CULTURAL RELATIONS IN A EUROPEAN CONTEXT *

It is certainly a truism to say that the development of Polish-German cultural relations is, at this point in history, an exciting venture. The national identity of Poland, restored to its full, is, for many political, cultural, and even economic reasons going through a period of searching for its specific role within an even more dominating European framework. Germany, restored to a degree of national unity unimaginable even five years ago, is in turn struggling to find an adequate place in the centre of Europe and to repeat the success of post-war West Germany, coming to terms of good neighbourliness with its Western neighbours, in trying to achieve the same with its neighbours on its Eastern borders.

It so happens that Germany is Poland's predominant western neighbour. Germany is geographically and economically Poland's gateway to Western Europe, and historically a neighbour with extremely complex connotations.

Poles and Germans have gone through many centuries of history together, and borderlines between them have changed more often than has the awareness of their importance. Over 750 years ago, they fought together as Europeans, when the Mongols attempted to overrun the whole of Europe. Near Liegnitz in Silesia, then part of the Polish if somewhat autonomous Piast dukedom, knights from all over Europe together lost the battle against the invaders from the East. Fortunately, the Mongols turned back for other reasons.

Two and a half centuries later, the marriage between a Polish princess and the son of a Duke of Bavaria presented the occasion for one of the great exhibitions of late mediaeval pageantry in the presence of the Holy Roman Emperor. The wedding ceremonies are re-enacted today, every four years, in Landshut, with great concern for exact historical detail, and it is interesting to note the effort undertaken by the 15th century Bavarian hosts to impress their sophisticated Polish guests.

Incidentally, at that time, the Holy Roman Empire depended heavily on the import of wheat from Poland to feed the population. But political conditions were changing. The symbiosis of German and Polish influence, the open borders and continual migration, one of the characteristics of the whole region, befitted the political situation of the Middle Ages, but no longer the idea of sovereign nations was emerging in France,

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England, and Spain. Although ideas and arts still moved freely all over Europe, it became apparent that competition and strife between the various realms would determine Europe's political life for centuries to come and up to the point of exhaustion.

Still, marriage between members of the ruling families continued to be political instruments, and as the foreign brides were usually followed by artists from their native country, the cultural influence of these political matches was in some cases quite considerable. But the concept of the national state, as it was developed between the 15th and the 18th century was in no way suited to the multinational and quite often multicultural coexistence that was so much a characteristic of life in the Eastern regions of Europe.

The people of Silesia, Poles and Germans, for instance, had largely become subjects of the King of Bohemia and thus part of the Holy Roman Empire in 1377, and came to be part of the Hapsburg domains with Bohemia in 1526. But the last Piast Duke of Liegnitz only died in 1675, and the Bishop of Breslau reported to the Archbishop of Gnesen until the latter part of the 18th century. German and Polish was spoken, and people, goods, books, and art travelled hither and thither freely. Relations between Poland and the German states were strengthened, when a Prince-Elector of Saxony became King of Poland, as were relations with France, when the Dauphin married the daughter of a (Polish) King of Poland.

Germany was a comparative late-comer in adopting the concept of a national state, and Poland, to its detriment, did not wish to adhere to the idea of a strong national government, both elements being essential to the exertion of power in the competitive situation of the time. So, to the disadvantage of both, but of Poland in particular, Europe for a time was shaped at their expense.

I am not attempting in any way to lay out the history of the relations between Poland and Germany. If I was, it would be unforgivable to leave out the periods of suffering and bitterness, of hatred and warfare, especially during the 19th and 20th century. The points I am trying to make are that the experience of the last two centuries is not the only experience the two nations have lived through together in history, and that it is the different concept of European politics as developed since World War II that will enable us to establish a different relationship between Poles and Germans. The power play between Europeans has ended, or anyway, it has become a subtle and manageable undertone within the framework of predominant common interests.

It has been said that the events of 1989 marked a very rapid transition into a new age of history. This, of course, applies to Germany with the two German states unifying in 1990, to a number of countries in Central and Eastern Europe still difficult to specify, and to Poland. Among all these, Poland is no doubt one of the major political players, due to the size of its population, and so perhaps for this reason alone, it would seem well worth while for Germany politically to be in very close touch with this particular neighbour. Poland is Germany's predominant Eastern neighbour, and its gateway to Central and Eastern Europe.

We know, of course, that this is by no means the only reason. The suffering and bitterness of the past puts us under a moral obligation to be very much aware of all aspects of our common history, but also to remember our close cultural togetherness, to overcome the emotions of the last age and to work consistently and patiently towards a new age of an emotional relationship that matches the necessary political one. In order to do so, it serves us well to look at our common history in its entirety, and this is why I have mentioned just a very few instances at random that might illustrate what kind of a relationship Poles and Germans had before the age of bitterness began.

It might be argued that a new age can live without historical reminiscences altogether and that we should start afresh in building a European identity. Recent years

have shown dramatically that this cannot work. Traditions of centuries ago have been used as cornerstones of newly emerging political structures, and especially so in Eastern Europe.

If this is true, and I firmly believe it is, there arises the necessity to re-evaluate our historical perception of periods past. We shall have to take in all the historical experience of neighbourhood, of war and peace, of changing alliances and ideas, of common ground and distinct historical conditions, in order to be able to match the past and the future. This is indeed a cultural task of extreme importance.

It might seem to be a task of extreme difficulty and sensitiveness, too. But the experience I share with many others who have embarked on this cultural challenge is that it is not as hard as might have been expected, in fact, in some cases one gets the feeling it is easy. This feeling must not mislead us. There are great problems to be solved. But there is a definite, and very rewarding sensation of success. The readiness of intellectual and cultural Poland to enter into an open and friendly dialogue with Germans has changed attitudes in a surprisingly short time. We should, as Germans, take note of this with gratitude.

As it so often happens, cultural affairs – in the narrower sense of the word – are taking the lead. The arts in particular, have always found it difficult or even impossible, to limit themselves to political boundaries and to abide by the books of rules laid down by politicians. Artists and their works have always travelled and mingled all over Europe and beyond and left a mark determined exclusively by quality. Veit Stoss is of Nuremberg, perhaps, but above all a protagonist of European Renaissance art. Today, more than in centuries past, the arts have a double role to fulfil. They exemplify the traditions inherent in our intellect and emotions, and teach us to understand where we come from. They enable us to see, for example, how cities like Cracow, Breslau, Goerlitz, Magdeburg follow a common Central European pattern of urban development and lead us on into asking why this may be so.

On the other hand, the arts, very outspokenly since the early 19th century, but in many respects always, have assumed a position of early warning systems for society at large. If we look at early 20th century paintings for instance, we can still feel today how desperately artists were trying to convey the notion of a fundamental crisis of values and structures, indeed of anything that had been believed to be a pillar of conservative society.

It is hard to say whether the arts today are living up to the latter obligation. Is there a message of positive evolution or of criticism of the old that we should listen to? I would hold there is. But it is perhaps not conclusive enough. In Germany, some cultural protagonists are in many respects failing to assume leadership. They are too entangled in the old ways, they enjoy the comforts of the status quo too much to be interested in change. Cultural tasks are thus falling to people not necessarily involved in the arts. This too is, perhaps, a symptom of a changing society.

In Central and Eastern European countries in general, and in Poland in particular there is, in my view, a particular awareness towards the interdependence between culture and society. The harshness of the old regime, and the resulting sensation of freedom may serve as one explanation, but it must be remembered that part of Germany shares this experience. The harsh economic necessities may serve as another, but again, Germany lately, and other countries, like the United Kingdom, for a long time, have seen economic restraints as inherent obstacles to cultural projects.

In a market economy, any project, no matter which area of society it stems from, has an inherent economic and financial dimension. Moreover, ideally, it is the ingenuity of any project manager, be he businessman, engineer, hospital chief, civil servant, or theatre director, to make a project feasible by combining the resources he can

muster – ideas, people, and funding among other things. None of these elements are his without fighting, none will fall from heaven, none, most importantly, are for somebody else, let alone for society at large to provide as such. We know from experience that more often than not it is not the unlimited availability of resources but its scarceness that will lead to the best results. And we are beginning to learn anew that in the arts, as in other fields, it is individual initiative and not organisational hierarchy that produces the most important results.

So one might expect to see a pan-European cultural development in the sense that the world of culture should address the problems of society and lead on the discussion, in particular by making use of the advantages and the impact of non-verbal instruments like music, dramatic expression, fine arts etc.

History teaches us that this happens best in a context of particular pressure and necessity. Is this one of the reasons why Polish and German intellectuals and artists meet, talk, study, and work together? As a German – and especially as one of Silesian origin – I feel thankful to a growing number of Polish friends for their readiness to enter into this intensive dialogue. While we have perhaps contributed a certain amount of personal experience with life in a society of the western European type and can perhaps warn against the pitfalls it presents, Polish experience might teach us a lot about the depth of culture and open our eyes towards aberrations of our own system that we are too close to see.

We are all aware that in order to progress towards a European society worth living in, we must draw on every possible resource. The dialogue between Poles and Germans and the results in understanding and friendship it may produce is one of these resources, for Europe will only work if these two nations achieve a friendly and equal neighbourliness; the awareness of the breadth and depth of European culture is another, for Europe must not become a melting pot of cultural traditions but rather live up to its wonderful variety. Nor must it be shaped on a Western European model alone, but rather embrace all Europeans.

In this context, the International Cultural Centre based in Cracow has an important task to fulfil. Situated at an important cross-roads between West, Central, and Eastern Europe, and of course Northern and Southern Europe, too, cultural initiative from Cracow should penetrate regions on all sides. The proud history and specific historic situation of the city will now allow close contacts with Vienna, with Lvov, with Berlin, and with Prague. Contacts with Brussels and Amsterdam (to name just a few) exist on a different level, and all these will serve to introduce a distinct viewpoint into the cultural dimension of the European unification process. People from all walks of life, but especially intellectuals, cultural managers, artists, and others with a genuine interest in a cultural evolution may gather there.

When the Berlin wall collapsed in November 1989, practically everyone in the West Germany was utterly unprepared for this momentous event and its consequences. Advice given carefully by friends in Poland and Hungary had hardly been listened to. So the process of unification took place as a political and administrative programme weighed down by a number of very short-sighted considerations. European unification must not be left to politicians and administrators alone. It is up to us all to prepare the ground; it is for us to dig up long lost roots of European unity and to add new and well devised ideas that will make Europe a necessary cultural event. I feel the two neighbours in the centre should make a special effort to this end.

IS GREATER EUROPE POSSIBLE? *

"Is greater Europe possible?" – Frankly speaking, I don't know, but the question is worth closer scrutiny to gain better insight into our own views. As for myself I have grave doubts, but great hopes, also; on the one hand, a greater Europe looks hardly attainable, on the other, it looks inevitable. Why? Simply because the European continent, divided into separate worlds which one could only view above the walls or through gaps in them, would not only be a disaster, but an absurdity as well.

Considering our common traditions, the state of the world today, and, above all, the rapid means of transport and communication, the existence of two or three different civilizations on a small European continent would result in the dangerous instability that plagued Europe when it was divided into two blocs. The political and economic harm resulting from that period which we are now trying to heal was caused, in large part, by the above-mentioned bipartition.

Only under certain conditions could our continent grow into one, but they may just be pie in the sky, considering how far we are from satisfying them. Even so, we must not lose sight of them if we wish to move in the right direction. Common values that we all must share to create a greater Europe of flexible unity and permeable borders, may help us to supplement one another. Where some become shaky, others should replace them.

The first prerequisite for such community and such supplementation to be effective is to realize that it is not enough to be only European to be truly European. A fulcrum for the lever of community is needed, an Archimedean point of support above and beyond Europe. What would this fulcrum consist of? It would consist primarily of a specific outlook on life, a specific way of perceiving the world, other people, and the complex network of values. The most fundamental values are rooted in the Judaeo-Christian tradition. We should not overlook, however, other influences, including the Islamic tradition that gave root to chivalrous ethics, or tribal culture values that descended from the migration of nations. This and many other influences have made the continent's formation arduous, as is customary with diversity, but they also carried precious metal that fused in the Graeco-Latin melting pot. These sources gave rise to the vortex of European life and later flowed over into other continents, with an ultimately positive effect, according to Jacques Ellul, despite all the tragedies that Europe brought on itself and on others.

* English version of a lecture entitled *Ist ein grösseres Europa möglich?*, published in the book *Reflexionen über Europa*, Verlag "Aktuell", Munich 1993, and revised by the author

The second prerequisite for our common unity is the balance between regional cultures and the concern not to become tangled into regionalisms and mired in provincialisms. This is not easy. National tradition does not mean nationalism, any more than regionalism means provincialism. A man of strong and upright character, even if somehow bluff and blunt, will always be a more reliable partner than a smooth individual with no personality. By the same token, a society conscious of its national or ethnic identity, but open to others, is more creative than a community that would best like to get rid of its distinct character to "follow the crowd". In other words borders should become more permeable, while the identity of peoples, nations, cultures and regions should be more clear-cut. This difficult and important course of action would require enduring educational work.

The third prerequisite is to enhance culture's status. In Prague, I took part in the Mitterand-Havel meeting which discussed the future unity of Europe. What struck me then was the marginal role cultural issues play in such meetings. There is much talk about politics and economy, and then politicians and economists grant to what they define as culture a mere one or two per cent of their budget expenses in the belief that they are bestowing a great gift on culture. Suppose that a forecast of economic crisis comes up, and the greatest cuts are immediately made to culture, especially in education, as if second-rate issues were concerned. Everyone knows how important economy is, but to treat culture as a poor relation of economy and politics, is a grave mistake, a reversal of perspective.

Politics and economic growth should serve man, but man develops his personality only through culture. All other spheres of human activity should therefore serve the progress of culture in the broadest sense. Anthropologically speaking, culture means the whole of relationships between people, and all material and immaterial products of these relations. In this perspective it is easier to perceive the meaning of culture in a narrower, let us say philosophical, literary and artistic, sense: culture, so comprehended, is that sphere in which we find fullest expression, and the area where we meet and communicate most effectively. It is above all by such spiritual encounters that the future of Europe is determined. Is it not ridiculous, then, to assign a pitiful per cent of the budget for culture, especially where education is concerned?

Education merits in this context a twofold attention: because of the school system reforms every country requires, but also on account of a genuine European education. Europe needs a major and common educational programme to teach not only how to become European, but also how to refine the awareness of regional identities, that goes hand in hand with belonging to the European and world family. Too little is done in this sphere. It is astounding to note that the media and schools alike make no particular efforts to this end. We know each other too little, whereas this acquaintance is absolutely essential. This educational reform is even more difficult because our epoch seems rather predominated by the cult of mathematics, physics and natural sciences (Although social and human sciences follow today a path much more promising than in the heyday of Positivism). Opinion is still widespread that in the age of technotronics, humanities can be discarded, while great scientists have since long known how foolish this view was. Some people seem to imagine that in humanities one can afford a slight discontinuity, to begin all over again after a few generations. Of course, they are wrong. There can be no Europe without the Europeans' mutual recognition, and this knowledge must be humanistic in its essence.

I have enumerated several conditions which, in my opinion, cannot be brushed aside if we wish to live in one, common Europe. They all testify to the fact that we all have a merely nodding acquaintance with one another. To change this, not just personal contacts that are obviously most important are needed, but also exchange-

promoting institutions, such as the Goethe-Institut. We may only hope that the network of such institutions will grow and develop. A serious danger looming ahead is their overgrown bureaucracy. When we look at the gigantic machinery of an organization like UNESCO, which allots a major part of its budget to keep its own bureaucracy going, we have to ask ourselves what this is all coming to. Could it be that we are again confusing means and ends?

In this way, I have come to the difficulties, fears and doubts that inevitably pop up when we look at Europe. Above all, the attraction of Europe is utterly different for the East and the West. The East, striving to return to Europe, would like to take economic advantage of it: to have money, be able to travel, and refill the barns; also libraries, but barns first. This is the worst version of the East's attitude: to await material help that should come from the West. At best, a pinch of idealistic fancy is added that Europe is something accomplished, and one only has to join it to make full use of what it has achieved, including spiritual values. This is only a step towards the conviction that Europe could provide patent solutions for our problems, that there are ready-made formulas that can be transferred mechanically from one Europe onto another. In fact one should merely look for analogies, which means that the premises for specific solutions in one part of Europe may, after they have been put to test, become premises for new solutions in another part of Europe. If one wants to keep one's own personality or national identity, one has to know how to transpose without blindly following in the footsteps of others. Naturally, this requires a significant effort, and for this we at times lack energy.

The worst scenario on the part of the West would be to turn its back on Eastern Europe and say that it has itself flourished for fifty years without this part of Europe anyway. "Now that we have peace, they also should leave us in peace with their problems, their Balkanization." At the other extreme, there is an inclination to idealize the East. Peoples of the East are sometimes regarded as ascetic, deeply religious heroes. This idealization makes me terribly uneasy when I come to think about the state in which we discover or rediscover our own society. It turns out that even the die-hard fighters against communism became somehow contaminated with certain attitudes and psychosociological ailments: a widespread lack of self-initiative and an inclination to rely on the State. This State could be hated, but it influenced so many spheres of life that we have by and large lost our sense of personal responsibility.

East Germany brings dramatic proof of this: a specific blessing in disguise! East Germany is in fact a kind of laboratory. It turns out that society may undergo deformation to the extent that it is hardly able to return to normal life. If communism had stopped at the German border, it would surely be maintained that these wretched nations of the East suffered under the yoke of communism, because they simply were unable to transform it the way the West would surely have done. Germany is glaring proof to the contrary.

We have come to live in post-KZ and post-Gulag times. The twentieth century witnessed concentration camps plumb in the middle of Europe, in one of the most civilized societies of the world, Germany, and on the opposite side of the Polish border, in Soviet Russia, although for a long time many seemed to doubt their existence. Whole libraries of books have been written trying to explain this phenomenon, but mere explanation is not enough to ward off all dangers and to neutralize their consequences. Let us recall Thomas Mann's explanation in *Doktor Faustus*. A writer able to think and argue in an extraordinarily logical way, could only come up with a mystical interpretation of the Nazi times: Satan was involved. Germany took on itself the guilt of all humanity, and, so to say, atoned for them, bringing the totalitarian sin to the extreme

of absurdity and vice. We are dealing here with a kind of a perverted, black Messianism. It is a fascinating vision, but such mystical explanations do not lead to any solution.

What we have experienced is so incomprehensible and breath-taking that rational analysis seems almost out of reach. We can just stammer again and again the question of whether Europe may again fall prey to such horrible "surprises". Have all those tragic experiences not contributed to some kind of moral progress? These young people, dressed in neo-Nazi uniforms, who attack *gastarbeiter*, have they so completely failed to learn the lesson of twentieth century history? They swing along in these repulsive uniforms, they set up organizations and greet each other with Nazi gestures. Unbelievable! Perhaps we are witnessing a complete ignorance of history? A lack of understanding of the history of Europe could pose a great threat to its future. Or perhaps indeed Satanic malice lurks behind? Personally I would like to believe that, after all, some moral progress must be acknowledged. One cannot, at least formally, torment and kill because of "the prince's will" any more. Today I know of no social group in Europe which may venture to say: "The governments should have the right to set their opponents in concentration camps." The sense of personal dignity, the right to self-fulfilment is theoretically acknowledged, and specified by legislation, by the idea of human rights (and duties!). The growth of such awareness must be supported, if a future Europe is to be based on common values. There are many positive phenomena besides: youth travels, exchanges between universities and cities, between scholars, professional groups, denominational or political communities. It is fascinating to observe how the network of meetings is quick to develop in the whole of Europe. To find similar phenomena, we have to delve back far into the past, into the great patterns of European culture.

The history of our continent has witnessed many tragic problems, fully alive today in such countries as Ireland and Yugoslavia. Notwithstanding historical explanations, it must be said in all earnestness that the rest of Europe is dreadfully hypocritical in its attitude to these events indeed. In Yugoslavia, people are slaughtering each other, and Europe says: "Stop that, or else we will impose economic sanctions in two weeks!" Shouldn't this have been done much earlier? Why were these nations forced to coexist at all costs, when they were against it? There is no way to force communities to live together after the actual split has occurred. Any division is certain to involve risk, but while there's choice, a separation in peace should be supported, rather than spurious unity at all costs: and certainly not at the cost of war. Violence must become highly unrewarding.

Let us come back to positive incentives towards unity. The next factor is the natural environment. It is a pity that some political parties claim an exclusive right to deal with environmental protection, since issues are involved here concerning every party and all people of goodwill. The future of our world hinges on finding solutions to these problems, anyway. Clouds know no boundaries: when they carry all sorts of poisons, they will, sooner or later, drip them down with the rain if we do not join forces in fighting this kind of threat, so sinister in Eastern Europe. If threats make people prone to joint action, the need to protect the environment should point the way.

With all that in mind, we should have "the courage of imperfection" and not think that for all challenges there are equally good answers. It is common knowledge that man is imperfect, his culture always imperfect and doomed to decline and fall. Great cultures followed one another; some left nearly no visible trace, others bestowed upon humanity a magnificent heritage, but they themselves disappeared from the face of the earth. Who can predict how long our culture will exist? Irrespective of this, our objective is, with the courage of imperfection, calmly and steadily, to stay on the once taken course: to bring together communities and nations, and to get to know one another better. It seems to me that this is the only realistic way to ensure Europe a future upon which, in spite of everything, all of us pin our hopes.

[trans. Jerzy Pilawski]

DIARY

DIARY
June 1992 – May 1993

June _____

1 June

Opening day of a retrospective of Tadeusz Brzozowski work in the Bureau of Art Exhibitions, 3 a Szczepański Square (as part of European Cultural Month)

2 June

Visit of Andrzej Dudziński in connection with his individual exhibition at the ICC Gallery (2–20 June, as part of European Cultural Month)



27. Opening day of an exhibition of Andrzej Dudziński
In-Between: the American Years;
from left: Director Jacek Purchla,
President of Cracow Krzysztof Bachmiński,
Andrzej Dudziński, commissioner Bogna Dziechciaruk

6 June

Visit of HE Alexander Dijkmeester, ambassador of the European Communities to Warsaw, and HE Bruce Millan, commissioner of the European Communities, in connection

with the opening of a photographic exhibition, *Squares of Europe*, prepared by the Communities as part of European Cultural Month

7 June

Presentation of the annual T. Kantor prize, founded by the International Cultural Centre and awarded for the first time, to Peter Brook

8–9 June

First constitutive meeting of the Programme Council of the ICC Foundation. Vice-Chancellor of Austria Dr Erhard Busek is elected Chairman of the Council



28. Professor Jacek Woźniakowski,
Chairman of the Founders' Board of the ICC Foundation,
at the meeting of the Foundation Advisory Board



29. Dr Erhard Busek, the newly-appointed Chairman
of the ICC Foundation Advisory Board

8-10 June

Visit of the delegates from the municipality of Graz, host of European Cultural Month 1993, headed by Helmut Strobel

9 June - 12 July

Exhibition of Gustav Klimt in the Arts Palace, 4 Szczepański Square (as part of European Cultural Month)

15 June

Visit of members of the Organizing Committee of the year-long festival in a series of "The Cultural Capital of Europe", Antwerp '93, including Mr Johan van Heddegem



30. Press conference with the participation of Johan van Heddegem and Director Jacek Purchla; in the background: Franciszek Palowski (ICC Press Office)

16 June

Visit of Mr Neil Wallace from Glasgow '91 Festival of the Cultural Capital of Europe Organizing Committee

19 June

Visit of Mr Gavin Henderson, Artistic Director of the Brighton Festival

22 June - 11 July

Course on *Integrated Urban and Landscape Preservation and Restoration* (College for New Europe)

22-23 June

International conference on the *Quincentenary of Nicolaus Copernicus' Studies in Cracow* (The Research Institute of European Cultures)

23 June

Visit of Serge Sabarsky in connection with an exhibition of the graphic art of Georg Grosz at the ICC Gallery (as part of European Cultural Month)

23 June - 10 July

Exhibition of Alfons Mucha posters from the Lvov Collection in the Building of Medical Society, 4 Radziwiłłowska Street

24-26 June

Director Jacek Purchla takes part in the 13th International Conference in Venice organized by the American "Making Cities Livable" centre, which studies problems of preserving the quality of life in cities. Director Purchla's address was devoted to the social and urban aspects of preserving the "vitality" of Cracow

25 June

Opening day of an exhibition of graphic works by Georg Grosz at the ICC Gallery (as part of European Cultural Month)

27 June - 1 July

International Conference on *Managing Tourism in Historic City. The Case of Kraków* (The Research Institute for Urban, Architecture and Monument Restoration Studies)



31. Conference Managing Tourism in Historic Cities

July

1-22 July

Course on *Basic Political, Economic and Cultural Problems of New Europe* (College for New Europe)

2 July

Director Jacek Purchla meets Professor Zofia Sokolewicz to discuss the possibility of cooperation between the ICC and the European Centre of Warsaw University

2-4 July

International conference on *Central Europe: Regions, Regionalisms, Regional Identity* (ICC's Research Institute of European Cultures)

10 and 24 July

Visits of Voivode Wojciech Czech; talks concerning the cooperation between the International Cultural Centre and the Voivodeship Bureau of Katowice

15-20 July

Director Jacek Purchla takes part in the 28th International Congress of Art Historians in Berlin

15 July – 5 August

Course on *Democracy and Diversity* (College for New Europe)

21 July

Meeting of journalists and booksellers connected with the promotion of *Cracow*, a guide by Jan K. Ostrowski, published by the ICC for European Cultural Month

28 July

Visit of Ms. Krystyna Gromek, Deputy Director of the Voivodeship Cultural Centre in Gdańsk; talks on the ICC's organizational help to the newly opened Baltic Cultural Centre in Gdańsk

31 July

Preliminary talks with Alain Coblence, creator of the Prague Mozart Foundation, on the possibilities of organizing an Academy of Music in Cracow, Prague and Budapest. The idea of the Academy is for the musicians the world over to develop their skills, and to build up their knowledge, especially in history and philosophy. On their part, the Academy participants would prepare music festivals every year

31 July

Director Jacek Purchla meets representatives of the Pro Helvetia Foundation: Mr Oliver

Freeman, acting manager of the Foundation in Cracow, and Ms. Anne-Chantal Petter, in charge of East-West relations; the meeting concerns the signing of a detailed agreement on cooperation

August

15 August – 5 September

A photography exhibition of Dennis Chamberlin, *Between You, Poles*, prepared in the ICC Gallery by "Znak" publishers to promote an album containing the artist's works

September

As part of the ICC's contacts with the University of Nijmegen (the Netherlands), Dr Zbigniew Zuziak (ICC's Institute for Urban Studies) begins scholarly supervision over the four-month diploma practice programme of Mr Arian van de Laan, student of the university, on tourism development in Cracow's historic city centre

10 September

Director Jacek Purchla's address on *Wirtschaft – Bürger – Staat* (presenting the International Cultural Centre and the Cracow experiences of 1990-1992) delivered at a seminar on *Kultur und Marktwirtschaft – Partner oder Gegner?*, organized in Potsdam by the Maecenata Foundation

14-18 September

Dr Krzysztof Broński (ICC's Institute for Urban Studies) takes part in an international conference on *Galicia and Its Legacy*, organized by the Higher School of Pedagogy in Rzeszów. Dr Broński's paper was entitled *The Military Function of Galician Towns as a Factor of Growth and Stagnation*

15 September

A business meeting of the ICC management with Mr Stefan Busz, new representative of the Pro Helvetia Foundation in Cracow

16 September

Meeting of Director Anna Gawron with Dr Julien Biere, representative of AV-Gruppe of Munich, concerning cooperation in the realization of the *City Show* project

27 September

Repeat concert of the Johann Strauss Orchestra of Vienna (this time under Franz Bauer-Theussl), organized by the ICC on the Cracow public demand



32. An Encore Concert, the final note of European Cultural Month

27–29 September

Polish-German seminar on *Cultural Policies*, organized in collaboration with the Goethe-Institut of Cracow (ICC's Research Institute of European Cultures)



33. Hermann Hildebrandt of the City of Berlin Senate, Peter C. Seel, Director of the Goethe-Institut in Cracow, and the Deputy Minister of Culture and the Fine Arts of the Republic of Poland, Piotr Łukasiewicz, at the seminar *Cultural Policies*

October

1 October

Meeting with the representatives of cultural establishments from Silesia and secondary school students in the building of the Silesian

Sejm [local legislative body], accompanied by the lecture of Director Jacek Purchla on the activity of the ICC

6 October

Meeting of the ICC Programme Council chaired by Prof. Andrzej Rottermund

6 October

Voivode Wojciech Czech and Director Jacek Purchla sign an agreement on cooperation between the International Cultural Centre in Cracow and the Voivodeship Bureau of Katowice

7–10 October

Director Jacek Purchla attends a seminar on *Bürgertum in der Habsburgermonarchie*, organized by the Institute of History, Salzburg University; his paper was entitled *Das kleinbürgerliche Haus in Krakau im 19. Jahrhundert: Raum, Stil und Architektur*

14 October

Working call by a group of Austrian artists from Linz, led by Herbert Loidl, in preparation for an exhibition to be held in January 1993, of Adalbert Stifter (1805–1868), maker of Biedermeier landscapes, well-known novelist and short-story writer

16–18 October

Director Jacek Purchla attends the inauguration ceremonies of the Prague Mozart Foundation Academy at Esterhaza and in Prague

20–22 October

Mrs Katarzyna Brykowicz (ICC's Research Institute of European Cultures) takes part in a conference on *Ethnic and Religious Minorities in Post-Communist Central and Eastern Europe*, organized by the Institute of Central and Eastern Europe in Lublin

26–27 October

Meeting of the Steering Committee of the *City Marketing and Planning* project in connection with a 12–13 November seminar that closed the first stage of the project (ICC's Institute for Urban Studies)

27 October

Brussels: Director Jacek Purchla submits a preliminary report on the European Cultural Month to Director Enrica Varese of the

European Communities (with participation by Jan Truszczyński, Minister Plenipotentiary of the Republic of Poland)

29 October

Director Jacek Purchla attends a conference on *Conserving Europe's Cultural and Architectural Heritage* in Edinburgh, organized by the National Trust for Scotland. His paper presents the problems of preserving the historic city complexes of Cracow in a paper illustrated with slides.

November

5-6 November

Dr Krzysztof Broński's (ICC's Institute for Urban Studies) paper on *The Market Square and Other Squares of Stanisławów in the 19th and 20th Centuries* at a public meeting of the Committee of Urban History of the Polish Academy of Sciences in Warsaw

6 November

First all-Polish meeting of representatives of scholarly institutions, foundations, and, above all, regional centres from Cracow, Gdańsk, Katowice, Lublin, Poznań, Przemyśl, Toruń, and Warsaw, active in the protection of cultural environment; the meeting was organized by the ICC Research Institute of European Cultures with a view to sharing information about the work of these institutions and to initiating possible cooperation

12-13 November

Seminar on *City Marketing and Planning* (ICC's Institute for Urban Studies)



13 November

Presentation of the possibilities offered by Multimedia Installations in city marketing – a demonstration and talk by Dr Julien Biere

14 November

Second meeting of the Steering Committee of the *City Marketing and Planning* project, to discuss the congress on *Urban Marketing and Planning* planned for spring 1994 (ICC's Institute for Urban Studies)

15-17 November

Working call by Ms. Sue Mayo and Ms. Melissa Adams of the National Trust of England, an organization involved in the protection of cultural heritage, to discuss the presentation in Cracow of an "educational theatre" for children (teaching history through theatrical performances on historic sites)

16 November

Mr Andrzej Wajda, member of the ICC's Programme Council, is elected chairman of the Cultural Council of the President of the Republic of Poland; the new body also includes some other members of the ICC's Programme Council: I. Cywińska, K. Penderecki, A. Rottermund, M. Rostworowski, A. Siciński, and J. Błński (Foundation's Advisory Board)

23 – 30 November

A photography exhibition *A Past to Be Saved from Oblivion*, organized in the ICC Gallery by the Society of Friends of Cracow's History and Monuments

26-27 November

Director Jacek Purchla and Mrs Maria Bogdani-Czepita (ICC's Institute for Urban Studies) attend a conference in Strasbourg on the *European Heritage Days* project; seventeen European countries have joined the project so far; there are plans to organize *Heritage Days* in Poland within the next few years

27 November

Meeting of Director Jacek Purchla with the Polish ambassador to Strasbourg, Prof. Jerzy Regulski, concerning the ICC's current cooperation with the Council of Europe

34. At the intermission of the conference
City Marketing and Planning;
from left: William Valletta, Maria Bogdani-Czepita,
Zbigniew Zuziak, Stanisław Juchnowicz

December _____

7-10 December

Director Anna Gawron (on behalf of the ICC and the Ministry of Culture and the Fine Arts) attends a seminar on *Managing Public Art Policies Through the Private Sector*, organized in Budapest by the Council of Europe's Cultural Policies Division

9 December – 8 January

Exhibition of Natalia Lach-Lachowicz in the ICC Gallery



35. Natalia Lach-Lachowicz
at the opening day of her exhibition

10-13 December

Director Jacek Purchla and Professor Jerzy Wyrozumski attend a congress on *The Rights of Minorities and Nations in Athens*, organized under the patronage of Madam C. Lalumière, Secretary General of the Council of Europe

10-13 December

Mrs Iwona Guzik attends a founding conference of the European Network of Cultural Administration Training Centres, organized in Warsaw under the aegis of the Council of Europe

20-21 December

Director Jacek Purchla attends a session of the German National Committee of the European Cultural Foundation in Berlin

January _____

8 January

Visit of Mr John Chmurovic, representative of the American Peace Corps

12 January

Working call by Mr Krzysztof Zanussi in connection with a conference on *Stereotypes and Nations*, prepared for June 1993

14 January

Manfred Lachs dies, an outstanding expert in the international law, a judge at the International Court of Justice at The Hague, member of the Scientific Council of the College for New Europe

22 January – 22 February

Exhibition *Adalbert Stifter – A Frightfully Beautiful World*, prepared in the ICC Gallery by the Consulate General of Austria



36. Consul General of the Republic of Austria, Dr Emil Brix,
at the opening day
of an exhibition of Adalbert Stifter

27 January

Meeting with Byelorussian journalists concerning the International Cultural Centre's work

29 January – 1 February

Visit of Ms. Monika Janowska (ICC's Centre for the Promotion of the Arts and Sciences) in Athens with an eye to promoting the International Cultural Centre

February

10 February

Meeting with Prof. Hellmut Wollmann from the Institute of Urban Studies and Structural Policies of Berlin University (Freie Universität Berlin)

13–14 February

Mrs Katarzyna Brykowicz (ICC's Research Institute of European Cultures) takes part in a conference entitled *Is Small Beautiful? (The Future of Regions in Poland)*, organized in Wrocław by the "Krzyżowa" Foundation for European Understanding and by Wrocław University

18–19 February

Meeting of the members of the Scientific Council of the College for New Europe, headed by Prof. Władysław Stróżewski, and concerning the programme of this year's course on *Basic Political, Economic and Cultural Problems of New Europe* and the concept of the College's development

24–27 February

Working call by the representatives of the Open Society Fund-Lithuania from Vilnius

25–26 February

Dr Krzysztof Broński and Dr Zbigniew Zuziak (ICC's Institute for Urban Studies) attend a meeting of the Steering Committee of the *City Marketing and Planning* project in the Institute of Urban Planning of Vienna Technical University (Institut für Städtebau, Raumplanung und Raumordnung, Technische Universität Wien)

March

15–30 March

A photography exhibition *Portrait of the City – Cracow '92*, organized in the ICC Gallery by the City of Cracow Foundation for the Promotion of Culture in collaboration with *Gazeta Wyborcza* daily

18 March

Working call by Mr Arkady Cherepansky, Director of the Department of Foreign

Cooperation at the Ministry of Culture of the Republic of Byelorussia

19 March

Courtesy visit by Mr Terry de Valera and representatives of the Irish Embassy

22 March – 30 April

Seminar for the managers of culture organized by the International Cultural Centre and the Maecenata Foundation. Lectures were delivered by G. Baumeister, B. B. Black, R. Fisher, M. Al Ghussain, T. Harris, M. Kuhrt, F. Lock, A. Sommer and P. Weber



37. Participants and lecturers in a seminar of culture managers during a break in classes

27 March

Mrs Katarzyna Brykowicz (ICC's Research Institute of European Cultures) attends a regional conference on *Cultural Heritage and the Problems of the Administrative and Territorial Division of the Country Through the Example of Eastern Pomerania*; it was held as part of a series *What Traditions – What Values*, organized by the Regional Centre for the Study and Protection of Cultural Environment in Toruń, the Committee for the Interprovince Cooperation of Eastern Pomerania in Toruń, and the Regional Council for the Protection of Cultural Environment of Eastern Pomerania with headquarters in Toruń

April _____

5-25 April

A photography exhibition of Ingrid von Kruse
Europa beim Wort genommen (Europe Taken in Literally)



38. At the opening day of an exhibition:
Ingrid von Kruse with Wisława Szymborska,
one from among the group of Europeans portrayed by the artist

16 April

Working call by Dr Paul Franken, member of the Advisory Board of the ICC Foundation, concerning the conference *Stereotypes and Nations*

17 April

Business meeting of Director Jacek Purchla with Dr Emil Brix, Consul General of the Republic of Austria in Cracow

21 April

Business meeting with Mr Akos Engelmayer, ambassador of Hungary, and Mr Istvan Kovacs, counsellor (Warsaw)

22 April

Working call by Prof. Andrzej Rottermund, chairman of the ICC Programme Council

23 April

Business meeting of the Polish-German team concerning the creation of the Cracow European Academy with headquarters in the Decjus Villa, attended by Zbigniew

Beiersdord, Maria Bogdani-Czepita, Albrecht Lempp, Jacek Purchla and Teresa Walas

23 April

Visit of Mr David Guillet, Director of the French Ministry of Culture and the Fine Arts Department of Foreign Cooperation and a group of French conservators of historic buildings

23 April

Meeting of Director Jacek Purchla with Prof. Demetrius Iatridis from Boston College as part of preparations to the conference *Privatization and Socioeconomic Policy in Central and Eastern Europe*

23-26 April

Visit of Mr Hans Kessler, representative of Studienstiftung des Deutschen Volkes, concerning the cooperation with the International Cultural Centre and the organizational side of the joint Polish-German course within the College for New Europe, planned for 1994

26 April

Meeting of the Chapter of Tadeusz Kantor Award

29 April

Consultative visit of Prof. Stephen Dunnett (Buffalo University), member of the College for New Europe Scientific Council

29 April

Working call by Prof. Andrzej Siciński, member of the ICC Programme Council

29-30 April

Representatives of the ICC Research Institute for Urban, Architecture and Monument Restoration Studies attend an international seminar on *Revitalization of Cracow Kazimierz District*, organized in the City Office of Cracow as part of the ECOS project

30 April

The close of the seminar for cultural managers combined with a discussion on cultural policies, with participation by Rupert Graf Strachwitz, chairman of the Maecenata Foundation (Germany), and Piotr Łukasiewicz, the Deputy Minister of Culture and the Fine Arts of the Republic of Poland

30 April

Business meeting with representatives of the City of Cracow District: Stanisław Sroka, Wacław Jankowski and Danuta Glondys, concerning the rules of cooperation and joint cultural enterprises

30 April – 10 June

Exhibition of drawings, watercolours and graphic works of Otto Dix, entitled *The Early Years* in the ICC Gallery



39. At the opening day of an exhibition of Otto Dix: Director Anna Gawron, Monika Janowska (The ICC Centre for the Promotion of the Arts and Sciences) and Professor Piotr Krakowski, Supervisor of the Centre

May

3–5 May

Visit in Graz of Director Jacek Purchla, invited by the city's municipality for the inauguration of European Cultural Month '93. Presentation of a film on European Cultural Month in Cracow in June 1992; participation in a meeting of the representatives of The European Cultural Capitals and Cultural Months network

6 May

Director Anna Gawron takes part in a meeting in Strasbourg of experts of the Council of Europe, entitled *Culture and Tourism*

7–9 May

Director Jacek Purchla takes part in the Europa Nostra congress in Budapest

10 May

Meeting of the team of the ICC Research Institute for Urban, Architecture and Monument Restoration Studies and the Research Institute of European Cultures with Mr Frank S. Johnson Jr., secretary of The Fund for Arts

and Culture in Central and Eastern Europe, concerning the start of cooperation

14 May

Lecture by Lester Borley, Secretary General of Europa Nostra, entitled *The Origins and Development of the National Trust for Scotland*

18 May

Lecture by Serge Sabarsky, art collector of German Expressionism, co-author of several exhibitions housed in the ICC Gallery



40. Serge Sabarsky at the lecture held in the International Cultural Centre

18 May

Visit of Ms. Kirsten Worm from the Danish Ministry of the Environment to give information on the project development of the urban environment revitalization of the Prądnik Czerwony housing estate

21–22 May

Visit in Cracow of the wives of ambassadors and senior officers of the European Communities, guests of the International Cultural Centre, as part of the *Renaissance Poland* study trip

41. Our guests sightseeing Cracow



21-23 May

Ms. Katarzyna Brykowicz (ICC's Institute for Urban Studies) takes part in the conference entitled *How Far Does the Apple Fall From the Tree? (Generations Facing the Breakdown of the Tradition)*, organized by the "Krzyżowa" Foundation for European Understanding

26-29 May

Dr Zbigniew Zuziak (ICC's Institute for Urban Studies) participates in a working semi-

nar in Edinburgh devoted to the plans to revitalize Cracow's Kazimierz district. The topic is conducted by Cracow, Edinburgh and Berlin as part of an international project sponsored by ECOS.

29 May

Courtesy visit of Mr Gaetano Adinolfi, Deputy Secretary General of the Council of Europe and President of Eurimages

[trans. Jerzy Pilawski]

APPENDIX

*STATUTES
of the International Cultural Centre*

*Chapter I
GENERAL RESOLUTIONS*

§ 1

The International Cultural Centre, referred to as "the Centre" is a national cultural institution and functions in compliance with the 25 of October, 1991 Act on organizing and implementing cultural activities, Instruction No. 11 of the Minister of Culture and the Fine Arts of 10 May, 1991 concerning the foundation of the International Cultural Centre in Cracow [changed by Instruction No. 18 of the Minister of Culture and the Fine Arts of 6 July, 1991] and the above mentioned statutes.

§ 2

1. The Centre's main base shall be in the city of Cracow.
2. The Centre shall act on the territory of the Republic of Poland and abroad.

§ 3

The Centre is subordinated to the Minister of Culture and the Fine Arts.

*Chapter II
GOALS AND TASKS*

§ 4

The aim of the Centre's activity is to support European cooperation and cultural integration, and to preserve its cultural heritage through:

- 1) conducting research and studies on European culture with special emphasis on:
 - a) the culture of ethnic minorities,
 - b) the development of historic urban complexes in Central and Eastern Europe,
- 2) performing educational activities;
- 3) promotional and informational activities in all areas of European culture.

§ 5

The Centre's principal tasks include:

- 1) encouraging cooperation amongst cultural institutions involved in the preservation of Europe's cultural heritage;
- 2) organizing academic research on specific problems of culture as well as promoting the results of such research;
- 3) organizing international cultural festivals;
- 4) organizing and carrying out various forms of educational activities addressed principally to the youth;
- 5) publishing activity and the operation of a library dealing with international cultural exchange;
- 6) accumulating and disseminating information concerning the cultural life in Poland and Europe.

Chapter III
ADMINISTRATION AND ORGANIZATION

§ 6

- 1) The Centre's activities shall be supervised by a Director appointed and recalled by the Minister of Culture and the Fine Arts.
- 2) The Deputy Directors and the Chief Accountant shall be appointed and recalled by the Director.

§ 7

The specific duties of the Centre's Director are:

- 1) to direct the activities of the Centre and to supervise the funds to be administered by the Centre;
- 2) to determine the appropriateness of expenses and administrative expenditures within the guidelines of the approved budget;
- 3) to determine whether the bequests and donations should be accepted, and to decide about acceptance and transfer of deposits;
- 4) to conclude agreements regarding employment, work orders and contracts, and to manage personnel-related matters;
- 5) to represent the Centre.

§ 8

- 1) The following are the Centre's most important organizational units:
 - a) The Organizational Bureau;
 - b) The Research Institute of European Cultures;
 - c) The Research Institute for Urban, Architecture, and Monument Restoration Studies;
 - d) The Centre for the Promotion of the Arts and Sciences;
 - e) The College for New Europe;
 - f) The Film and Theatre Centre;
 - g) The Information Centre.
- 2) The Centre's Director is empowered to create, combine, divide, and dissolve the Centre's above groups.
- 3) The detailed scope of activity of the above groups will be determined by the Centre's Director in a set of organizational rules.
- 4) As regards par. 2 and 3, art. 13 par. 3 of the Act shall be applied accordingly.

Chapter IV
THE PROGRAMME COUNCIL

§ 9

- 1) The Programme Council referred to as "the Council" shall function at the Centre as an advisory and opinion-forming body to the Centre's Director.
- 2) The Council shall be composed of between 10 and 15 members appointed and dismissed by the Centre's Director from among:
 - a) representatives of the Minister of Culture and the Fine Arts,
 - b) representatives of the artistic and intellectual communities,
 - c) art critics, art historians, and patrons of the culture.

§ 10

- 1) One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.
- 2) The Council's activities shall be directed by a Chairman appointed by the Council members.
- 3) The Chairman shall convene a session of the Council at least once a year.
- 4) The Council shall act on the basis of regulations resolved by itself.

Chapter V
ASSETS AND FINANCES

§ 11

- 1) The Centre's activity is based on the funds provided by the Minister of Culture and the Fine Arts; from the Centre's own means; voluntary contributions, and bequests from individuals and institutions; and from other sources.
- 2) The basis of the Centre's financial activity is an annual financial plan drawn up by the Director.

Chapter VI
FINAL RESOLUTIONS

§ 12

- 1) The Centre shall be subject to entry in the register managed by the Minister of Culture and the Fine Arts.
- 2) The Centre shall begin its activity and acquire the status of legal entity immediately upon its registration.

PROGRAMME COUNCIL
of the International Cultural Centre

ANDRZEJ ROTTERMUND – *President*
WOJCIECH CZECH
LECH KALINOWSKI
PIOTR KRAKOWSKI
JERZY Z. ŁOZIŃSKI
JAN M. MAŁECKI
AGNIESZKA MORAWIŃSKA
KRZYSZTOF PENDERECKI
MAREK ROSTWOROWSKI
ANDRZEJ SICIŃSKI
WŁADYSŁAW STRÓŻEWSKI
ANDRZEJ TOMASZEWSKI
ANDRZEJ WAJDA
JACEK WOŹNIAKOWSKI
JERZY WYROZUMSKI

ADVISORY BOARD
of the International Cultural Centre Foundation

ERHARD BUSEK (Austria) – President

The Board of Founders:

JACEK WOŹNIAKOWSKI – President

IZABELLA CYWIŃSKA

ANDRZEJ PELCZAR

JACEK PURCHLA

KRZYSZTOF SKUBISZEWSKI

Programme Council of the ICC:

ANDRZEJ ROTTERMUND – President

WOJCIECH CZECH

LECH KALINOWSKI

PIOTR KRAKOWSKI

JERZY Z. ŁOZIŃSKI

JAN M. MAŁECKI

AGNIESZKA MORAWIŃSKA

KRZYSZTOF PENDERECKI

MAREK ROSTWOROWSKI

ANDRZEJ SICIŃSKI

WŁADYSŁAW STRÓŻEWSKI

ANDRZEJ TOMASZEWSKI

ANDRZEJ WAJDA

JACEK WOŹNIAKOWSKI

JERZY WYROZUMSKI

and:

JAN BŁOŃSKI

ALEKSANDER GIEYSZTOR

TADEUSZ PIEKARZ

BARBARA SKARGA

JERZY TUROWICZ

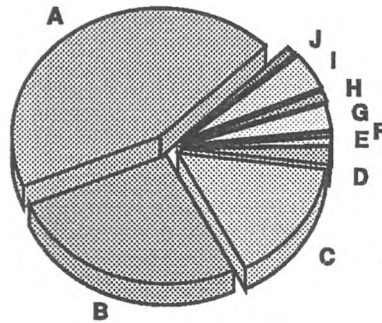
URS ALTERMATT (Switzerland)

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*SCIENTIFIC COUNCIL
of the College for New Europe*

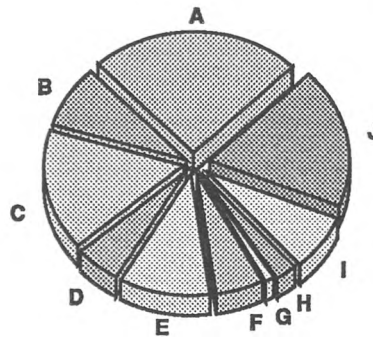
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JACEK PURCHLA (International Cultural Centre, Cracow)
JACEK WOŹNIAKOWSKI (International Cultural Centre Foundation, Cracow)

TABLE 1
MAJOR SOURCES OF DIRECT FINANCING
FOR THE EUROPEAN CULTURAL MONTH BUDGET



A. Italian Government	8,300 mln zł (43.6%)
B. Ministry of Culture and the Fine Arts	5,000 mln zł (26.3%)
C. European Communities	2,941 mln zł (15.5%)
D. State Authority for Sports and Tourism	426 mln zł (2.1%)
E. European Cultural Foundation	218 mln zł (1.1%)
F. Philip Morris	135 mln zł (0.7%)
G. Office of the City of Cracow	600 mln zł (3.2%)
H. Cracow Television	278 mln zł (1.5%)
I. Self-generated income (tickets, publications)	892 mln zł (4.7%)
J. Other sources	233 mln zł (1.2%)
Total	19,024 mln zł

TABLE 2
FINAL BUDGET
OF EUROPEAN CULTURAL MONTH



A. Music	4,606 mln zł (24.2%)
B. Theatre	1,634 mln zł (8.5%)
C. Exhibitions	3,060 mln zł (16.1%)
D. Jewish Culture Festival	965 mln zł (5.1%)
E. Witkacy Week	2,036 mln zł (10.7%)
F. Outdoor Events	1,035 mln zł (5.5%)
G. Films	229 mln zł (1.2%)
H. Conferences and Symposia	482 mln zł (2.5%)
I. Publications	1,390 mln zł (7.3%)
J. Organizational costs	3,587 mln zł (18.8%)
Total	19,024 mln zł

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