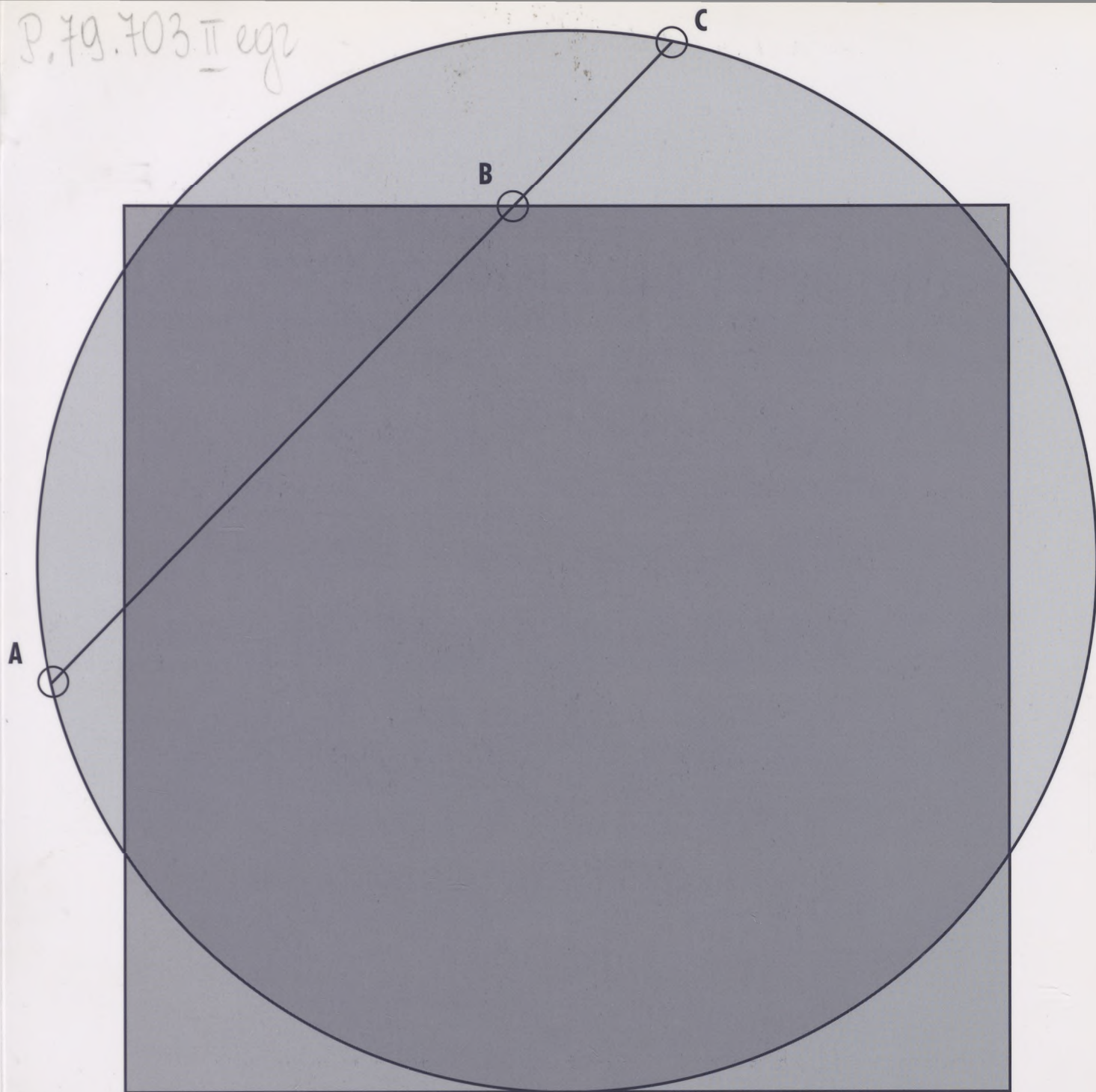


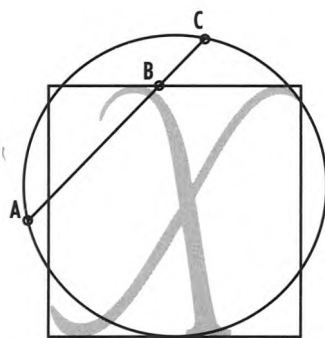
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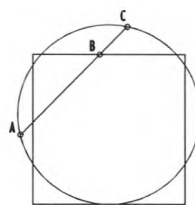
International Cultural Centre Cracow

January – December 2000

Yearly No. 9



1991 - 2001



International
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The International Cultural Centre on the Threshold of the New Millennium

The Centre's fundamental mission is to develop and promote a new attitude to our mutual European heritage: an attitude not encumbered by the disease of nationalism on the one hand, and on the other strongly accentuating questions of the identity, individual tradition and indigenusness of the various cultures. The openness and comprehensiveness of the approach in our work to the issues of cultural heritage is associated with the need for a constant re-identification of new problems through a continual international dialogue. It is part of our philosophy to anticipate problems which are about to arise – that is to perform the difficult and often unappreciated role of pioneers and inspirers of the new awareness. Our mission results from the challenge posed by the continuous and now extremely dynamic relationship between the civilisation of the late 20th century in its widest sense and the heritage of the past. This gives rise to a specific situation of feedback: contemporary civilisation is continually changing our attitude to our heritage, while our heritage presents a lasting mechanism for the verification of our attitude to civilisation.

For the Centre the close of the 20th century and the turn of the millennia means not just the continuation, but also a substantial extension of its mission. This has been made possible thanks to both the development of our programmes, as well as to the implementation of a very considerable investment scheme, the aim of which is the full conversion of the house at Number Twenty-Five in Cracow's Market Square to meet the Centre's needs. Our excellent localisation in the City centre was coming to be more and more of an open paradox, giving the lie to the low standard offered by the building itself, insufficient with respect to the objectives and character of our Centre's work. The first effect of the investment project we have planned for four years is the modern conference hall which we opened in December 1999 – our Centre's bequest to the City of Cracow to mark its year as one of the European Cultural Cities of 2000.

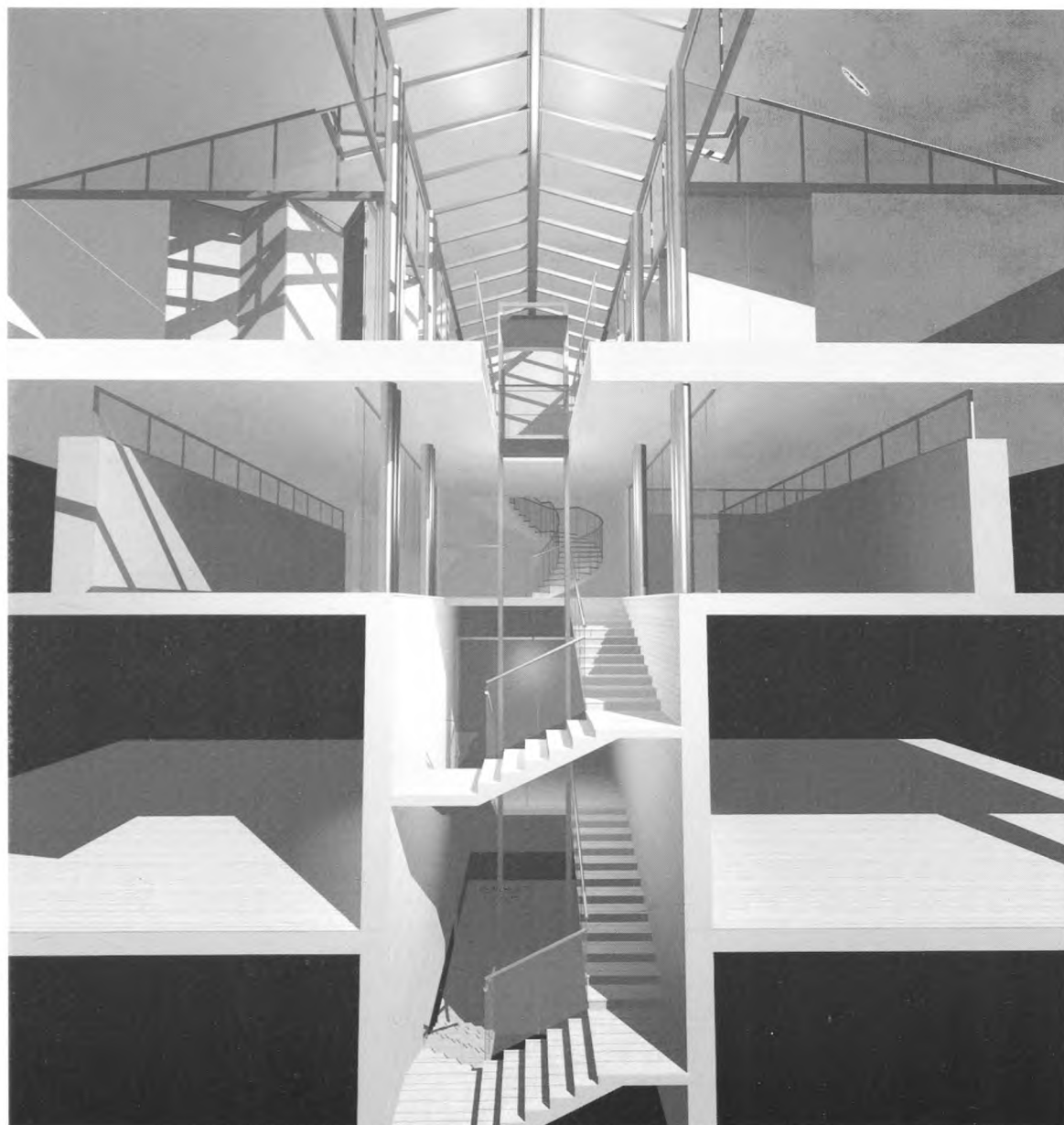
The year 2000 brought the continuation of our investment programme. Alongside the Centre's modernisation and a significant extension of the exhibition space in our gallery, we are undertaking the construction of a heritage library and documentation centre along with a reading room, and we are adapting the floor space available in our loft storey for the needs of the Heritage Academy, an annual education programme conducted at our Centre. The building will be fully equipped with facilities for disabled users.

I would like to stress that such a broad investment scheme would be impossible without a complex financing system which combines funding from the national budget of the Polish State and from the local authority with the Centre's own financial resources, donations, and grants from budget-associated and non-budget sources. We are planning to spend a sum of around 10M PLN in 1998–2001 on the comprehensive adaptation of the Pod Kruki building for the needs of our operations. This sum is significantly in excess of the original value of the property when we first took over it. We see our patrons' and partners' generosity not only as a form of acknowledgement for what our Centre has accomplished hitherto, but also as encouragement and support for our future undertakings. Paradoxically, it was not until our Centre had been pursuing an intensive programme of operations for a whole decade that the right conditions emerged for us to undertake a project to set up the appropriate working facilities in our headquarters. In contrast to so many other institutions, we started by embarking on a variety of programmes. Today they are the Centre's strength.

Work on the construction is proceeding according to the design by Romuald Loegler, now one of the most distinguished Polish architects, which won the 1999 competition for the commission. The adaptation scheme has to provide solutions to a series of complex problems concerning not just the functional and construction aspects of the task, but also to the doctrinal dilemmas which come from the diversity of attitudes today to the question of heritage. In this sense the conversion scheme which is now being carried out is an additional test and challenge for the Centre. Without interfering with the overall shape of our building at Number Twenty-Five, and endeavouring to meticulously conserve all the architectural layers which have accrued since the Middle Ages to the 20th century, we are also boldly bringing in state-of-the-art modernity – wherever there is a justified need for it. The doubts being voiced on the subject show that the awareness of a large part of the community of Polish conservation officers has stopped at the reconstructivist stage. Locating the Heritage Academy on the top floor and under a glass roof, in a modern spatial arrangement affording a spectacular vista onto St. Mary's and Wawel Hill, is another symbol of our approach to the past and the issues of heritage protection, which the Centre has been promoting ever since its foundation. We are convinced there is no contradiction between an attitude of reverence for our heritage and its values, and openness to the future. This is the slogan and guiding principle of our mission.

The establishment of a modern Centre lodged in a historic house in the heart of Cracow should therefore bring to completion the process to stabilise an institution which is conducting academic research, educational and information programmes, a robust programme of exhibitions, publishing and promotion projects, and which is engaged in the dialogue on a variety of aspects of cultural heritage. From its very outset, the Centre's aim in pursuing this dialogue has been not only to give people of different nations, languages, and religions a better opportunity to understand and communicate with each other and to search for a more effective philosophy for the protection of heritage, but also to achieve better conditions for Cracow and Poland to join in and contribute to international cultural co-operation.

[translated by Teresa Bałuk-Ulewiczowa]



A conception of the reconstruction and adaptation of the venue of the International Cultural Centre (cross-section); designed by Atelier Loegler & Partnerzy Sp. z o.o.

- Reflections
- Impressions
- Opinions

From the World of Borders
to the World of Horizons

I believe we say farewell to the 20th century without much regret. It was one of the most difficult centuries in human experience. It started like a tragedy for you, for us. There were two world wars. In the first 10 million young people lost their lives, many others lost their legs, their eyes, their ears, their future, their families... You entered another war in 1920 with Russia and then there was the third for you, the third world war, where again 50 million young people lost their lives, their future, their health. And there was the Holocaust where 6 million Jewish people, among them 2 million children, were assassinated by the Nazis.

When I thought about this period of time, I thought it would give birth to great teachers, to great philosophers, to great prophets. I am not sure that it has happened. What has happened toward the end of the 20th century, is not that philosophers changed their philosophy, but scientists changed our philosophy. It was an intervention of science and technology, which all of a sudden made a new wind blowing in the midst of our life. The poet Wisława Szymborska whom I admire very much, wrote once, what is the difference between a pier and a bridge. She says a pier is a frustrated bridge, because it has just one end. A bridge has two ends, it begins at one point, it winds up at another point. And the 20th century, in my judgment, is really not a pier but a bridge. It started as a tragic pier, it wound up as a new bridge to new century. I do believe that from the end of the 20th century and clearly in the 21st century we shall forget more and more our past, and we shall be engaged more and more in an entirely new future.

The World of the New Era

I said this building belonged to the Nazis. The Nazis were defeated by armies. But it was the center of communism. Communism was not defeated by armies, it was defeated by a new age. It is very hard to understand what made the mighty empire of the Soviet Union collapse in one day. Without a real explanation, without a military international intervention, without a revolution. And the answer is, in my judgment, that not an army, not a war, but an age arrived quietly in Moscow and brought an end to this mighty empire. If I can say something nice about Gorbachev, I would say that contrary to all his predecessors, he didn't accuse his predecessors with the failures of the Soviet Union. He said the system was wrong, not the fathers were wrong; we have to change the system.

Shimon Peres – Israeli politician, former Foreign Minister and Prime Minister of Israel, awarded the Nobel Peace Prize in 1994 (with Ichhak Rabin and Yassir Arafat).

The lecture was presented within the series *Diagnosis et the End of the Century* (International Cultural Centre, January 20, 2000). The text was first published in the *Tygodnik Powszechny* weekly, no. 7/2000 (section headings by *Tygodnik Powszechny*).

And then young people in Moscow and in St. Petersburg or Leningrad started to watch television and they discovered that their own government was trying to blind them. And the silver curtain of television overpowered the iron curtain of communism. And the minute the dictators could not blind any more their people, the change arrived, and the competition with the United States and democracy was lost.

I'm asking myself: what is this change? What really happened and what's going to happen in the future? I don't think that we can find the answer in the known ideologies. I am myself a social-democrat and I told my friends in the socialist parties that we have a problem: socialism was born in a very sad age, in the age of want, of discrimination, of protest, of dissatisfaction, of exploiting people – one by another. And it was really an attempt to overcome the protest and sadness. Now, all of a sudden, an age has arrived that is not characterised by want but it is really by potentials, by prospects. And we do not know how to handle the newly arrived prospects, the newly arrived potentials.

And let me say what, in my judgment, this potential is, what, in my judgment, this change is. The last 8000 years were basically the years of agriculture. The fortunes, the prosperity, or the suffering, the strength of nations came out of the land, of the earth. And for that reason it was a period of wars because you had to defend your land or to extend your land. You had to reach raw materials or to force other people to sell them to you. You were dependent upon numbers and markets. And the whole history of our past is written in red ink. A history of armies, of borders, of wars, of confrontations. Then, all of a sudden, or gradually at least, we discovered there is something richer than land, something more important, something more promising. And this is not land but the human being, the mind. Today we are becoming rich out of intellectual capacities, out of our merits as human beings, out of our growing understanding of the secrets of nature, knowing that they are endless. Flaubert once said that there is a division between the Lord in heaven and us on earth. He says He in heaven is responsible for the beginning and for the end, we are responsible for the in-between. And we discovered that the in-between is endless, as it doesn't have a beginning and it doesn't have an end.

As an Israeli I compare myself to other countries. When I compare Israel to Japan, we are not too badly off. Japan is fifteen times the size of Israel. Like Israel they don't have oil, they don't have gold, they don't have silver... The only thing the Japanese really have are the Japanese. Now look what they can do with the Japanese! Japan became the second largest economic force in the second part of the 20th century, without land, without raw materials, without oil. Really out of technology and science. When I compare Israel to the Soviet Union, we are in a terrible shape. The Soviet Union is thousand times the size of Israel. We are 24 thousand square kilometres, Poland is fifteen times larger than us, like Japan, and the Soviet Union is 24 million square kilometres. Not only do they have a vast land, they also have plenty of water. They have three million lakes. In Israel we have two lakes, one dead. They have a hundred thousand rivers, twelve among them the largest in the world (the Don, the Dnepr, the Volga). We have a single river, the Jordan river, which is richer in history than in water. It is a river for public relations not for agriculture. And the Soviet Union had everything: zinc, and gold, and silver, and pearls, whatever you want. And also intelligent people. The great story of the Soviet Union is the unbelievable contradiction between the intelligence of the people and the lack of intelligence of the system. Never did such an unintelligent system produce such intelligent people. And yet, Israel is exporting food and Russia is short of food. When we have renewed our relations with Russia, the first thing they brought from Israel, you wouldn't believe it, were cows. Why cows? Because it came out that an Israeli cow produces three times as much milk than a communist cow. The same cow with the same horns. The difference is not in the animal, the difference is in the system. And the moral of the story is that you can have more milk from the system than you can have from the cow.

The World Without Uniform

Wherever you go, America has increased her productivity ten times over last ten years. America didn't grow ten times in territory, America didn't increase her people ten times. The Internet and the computers have really made America so rich and so wealthy. And now the United States is very economically-minded. They don't sell what they have saved or accumulated in the past; what they sell is the potential of their companies.

We have now the new merger between the America On-Line and the Warner Brothers, the merger that is worth 350 billion dollars. They don't have 350 billion dollars in the bank, they've 350 billion dollars in the imagination of the people who buy their shares. When you buy a company, you don't pay for buildings, you don't pay for machines, you don't pay for workers, you pay for potentials, for ideas, for discoveries. And for that reason, may I say, that while I cannot promise there won't be any wars in the future, I can say there is no need for any war. Because the minute you go over from economy of the land to the economy of the brains. I shall quote Szymborska, who said: we live in a world without a uniform. Science doesn't wear a military uniform, technology is not organized in armies, the brain is not impressed by borders or frontiers or distances – not in the least. The brain is without borders, it doesn't recognize borders.

The World Without Limits

And to call it the global village, it's not true. If you have a computer and Internet in your room, your room is the globe. It's not being stopped by the walls, not by the borders, not by the distances – you are part of the world, the world is part of you. And for that reason we see not only the globalization of the economy. I don't think that globalization is an ideology. I think it is a result of the change from land to science. And privatization is neither an ideology, it is again a result of this change because the economy was globalized and governments remained national. And governments have a problem, because what is privatization? Everything that makes money goes to private hands, and everything that costs money remains in the hands of governments. And the governments are in deficit, they cannot pay for education, they cannot pay for health, they cannot pay for social welfare, it's a real deficit. And we see these changes affecting the new generation.

I think young women and young men in our time are not as national as our generations used to be. They are much more global-minded. You can see it in the way they dress – a dress is a declaration: a T-shirt and a pair of jeans is an attempt to bring an end to the difference between the rich and the poor, blacks and whites, men and women. You see the way they eat: the "junk-food", as they call it, so they don't need expensive restaurants. You see them dancing and singing in the streets and in the squares, so they don't have to buy expensive tickets. And they have computers and they have the Internet, and they don't understand why they should be stopped at the border, why they should kill, why they should be killed, why it is necessary. Because their mind is not nationalistic.

And may I just introduce another remark, which in my view is very important. You cannot separate science from values. I don't believe that science is neutral, because you cannot combine science and lies. There is no scientific lie. There is no way to lie scientifically. Science is the search of truth. And then again, you cannot have scientific research and investigation in a country or society that has no freedom. You have to provide freedom in order to have science. You cannot have a controlled science in a free world, just as you cannot have a free science in a controlled society. Impossible. And then I say, you cannot have science without scientists, and scientists would not live in a country, which is corrupt financially, which is polluted ecologically, which is wrong morally, which doesn't have a soul, and a heart, and a temperament for humankind. They will go to other places. I believe that we are moving over from a world of borders to a world of horizons. Borders are limiting, and they can be reached and maybe they should be defended. Horizons, whenever you come nearby, you discover there is another horizon, and another horizon, higher, more promising, more demanding, endless.

And for that reason, I believe that our children will not adopt the mistaken history of us and our parents. We are very far from being perfect, very far. And I think in the future the identity cards of nations will not be territorial, or physical, or material. I think the identity cards will be basically culture and education.

The World of Human Imagination

I see three economies operating in our time. The global economy which is open to all, detached from geography, a function of your scientific and technological level. Wandering around, competing all over the place without any mercy and without any forgiveness. If you are late, if you are ignorant, nobody will subsidize

you. And then you have the regional economy, which is basically the economy of your infrastructure: the roads, the bridges, the ecology. You cannot stop pollution at the border, you cannot use your water, or your air, or your transportation in accordance with your national memories. You must be free, and mobile, and agile, and efficient, and move from place to place because you compete with other regions as well. And we have the third economy, which is maybe the most important: that is the national economy, the economy of education and culture.

And then we know also that in the schools, primary and secondary, we teach our children things which are not necessary. We force them to remember marginal and mistaken events, for example: how many people did Julius Cesar kill – what is the importance of it? And dates. What was the nose of Cleopatra, and what were the victories of Napoleon – what for? Instead of developing their memories, in my judgment, we have to develop their imagination. What will happen is by far more important than what happened. And instead of making them experts on the past, we have to make them experts on the future. We have to make students into teachers, so that they will learn not only what to know, but they will know how to learn for the rest of their life. Because even when they finish a university, it is not the end, it cannot be the end of their education. Even if they have a vocation, if they become an engineer or a doctor, every seven years there is a new science in medicine, there is a new science in engineering – wherever you move around.

And culture will really be the identity card of a nation. If we want to remember all the blood we have shed, we would like to remember our culture, our language, our values. We would like to live in a world with differences, with nuances, with variations. We want everybody to be able to think, but we don't want everybody to think the same way or speak the same way. And it is more difficult to defend the culture than to defend the land. To defend the land we have a border, an army, a strategy. Culture is open-ended. A poor American movie from Hollywood can enter the room of your children without knocking on the door, without asking for any permission, and introduce winds that may question your own traditions, your own historical spiritual story, which we should cherish very much.

The World Without Enemies

I look at Poland, and Poland is new. I look at Israel, and Israel is new. Not because Poland has changed and not because Israel has changed, but because your country and our country are entering a different age: an age of different coalitions, an age of different strategies, an age of different priorities. Poland doesn't want to remain an agricultural country, and rightly so, because agriculture is only 2% of modern economy. You want to modernize your economy, you want to democratize your institutions, because you were forced on many occasions to live under non-democratic institutions. You want to Europeanize your relations, to be part of Europe, because Europe is moving forward and you want your young people to compete with other young people in Europe. And you want to build your own culture and your own future.

The same goes for Israel. We cannot live in a vicinity of enemies, because we are going over from the world of enemies to the world of dangers. Enemies are national, dangers are regional or global. Drugs, and missiles, and non-commercial arms, they float in the air. They don't ask permission to arrive in the most unexpected places and threaten the tranquil life of other people. And what is dangerous for us, is dangerous for the Arabs, too. We have to build a state that cannot be an island of prosperity in a sea of poverty. An island of cleanness in an environment of pollution. An island of health in a surrounding of maladies. A place of security in a space of violence. For many years my job was to get good guns for Israel. Now I understand that good neighbours are more important than good guns. Guns don't fire by themselves – people make them fire. So instead of silencing the guns we have to create motivation so that people will not fire them.

It's a new world and we have to permit the young generations to write their history. We cannot burden them with all our mistakes and errors, and bloodshed, and aggressiveness. They are entitled to and capable of opening a new chapter. When I saw all these fireworks on the first days of the year 2000, I felt, all of a sudden, that there is light in our time too, and light can be global, and light can call for the young generation.

Night Has Passed, Morning Has Arrived

I would like to conclude my remarks with a story I have heard from a most unexpected source. I participated in a panel of educators, and one of them was a gentleman, a black person who came from South Africa. And untypically for a South African he was a Muslim. And untypically for a Muslim he told me a Jewish story that I had never heard before. And the story went on like that. He said a rabbi and his students were deliberating the very important question: when is the night over, when does the day begin? So, one of the students said: well, when you can distinguish between a lamb and a goat from afar, the night is over, the day arrived. And another student says: well, when you can distinguish between an olive tree and a fig tree, that's the end of darkness, and the beginning of light. The rabbi kept silent, and then they turned to him and said: Rabbi, what would be your definition? He thought for a while and then he said: well, if you see a woman, whether black or white, and you say "You are my sister", when you see a man, whether rich or poor, and you say "You are my brother", the night is over – the morning arrived.

Australia in a World Transformed

I should say at the outset that, unlike some of your speakers at this series of lectures, I am no politician. I have never stood for or held elective office but am a lawyer being a judge in Australia, then de-facto head of state of Australia as its governor-general for seven years and subsequently a judge of the United Nations international criminal tribunal for former Yugoslavia. I have also been involved in a number of missions on behalf of the Commonwealth of Nations, the present name of the former British Commonwealth, and of the United Nations but certainly do not speak on behalf of Australia or indeed of anyone but myself.

As a visitor from far away coming to your beautiful and historic city and invited to speak this evening I thought that I might begin by saying something about the very different country from which I come, Australia.

Australia is a strange land; strange because it is one and the same time immensely old and very young: old in geological years and in its indigenous population, young in the great mass of its population, none of whom have lived here for more than seven or eight generations, many of whom have come to settle in quite recent years. I think especially of our large Asian population, nearly all of whom arrived for the first time on Australia's shores in the last fifty years.

Australia possesses one extraordinary geographic advantage over many other countries in the world, an advantage which will be immediately appreciated by Poles who throughout history have suffered aggressive neighbours. Australia has no immediate neighbours, no landfrontiers. Instead, it is the only nation which has an entire continent to itself. Its nearest neighbours are Papua-New Guinea and Indonesia to the north, New Zealand far off to the south east and to the east tiny Melanesian and Polynesian island states scattered across the Pacific Ocean.

Written records of Australian history date back only some 230 years, back to the landing of the first white men in 1788. But its oral history, the legends of Australia's aboriginal peoples go back to very distant times. Their beliefs, their languages and their customs reach back perhaps sixty, certainly fifty thousand years.

While Poland has known invasion and settlement from earliest times, its population either repelling or absorbing invaders time and again, the Australian Aborigines for very many thousands of years knew

Sir Ninian Stephen – the Governor General of Australia (1982–1989), earlier, a judge of the High Court of Australia (1972–1982), chairman of numerous government and non-government Australian organizations, judge of the International Tribunal for former Yugoslavia.

The text of the lecture delivered as part of series *Diagnosis at the End of the Century*, International Cultural Centre, 7 June, 2000.

only themselves as the earth's sole inhabitants. Until the white man came at the end of the 18th century, they lived the simplest of hunter-gather lives, changing their way of life very little over the millennia. A small population of perhaps never more than 500,000, spread thinly over a vast continent, they spoke literally hundreds of different languages. They hunted for their meat, caught fish in cleverly constructed fish traps, gathered their herbs, grasses and berries and cooked and ate their meals in the open. Their tools and knives were of wood and stone, their clothes were minimal and made from skins. They knew of fire but not of the growing of crops, the domestication of animals or the building of houses. One might say that they needed none of these, their hunter-gather skills providing them, wandering in small groups within the boundaries of their tribes' territory, with adequate food and shelter for their daily needs. They were, in effect, a relatively leisured and well-nourished people adequately provided for, except in occasional times of drought; their simple life-style adequately met their basic needs.

With the coming of the white man everything changed for them. They were defenceless against what were quite mild common illnesses prevalent among the settlers and they died from those diseases in great numbers. Then too there was killing by the white settlers, killings which the British government forbade but which nevertheless occurred. The tragic result was that, for years after the arrival of the white settlers, Aboriginal numbers greatly declined. Indeed it was commonly thought that with time they would disappear altogether, would somehow be absorbed into the white community. In fact, in recent years, with increasing recognition of Aboriginal land rights and greater concern for Aboriginal art and culture, Aboriginal numbers have risen dramatically. Today some 300,000, almost 1.5% of the total population, now claim some Aboriginal blood and identify themselves as Aboriginal, ranging from light skinned city dwellers to dark tribes-people living many hundreds of kilometers from the nearest city.

The first white newcomers to the continent in 1788 were convicts from Britain shipped out to Australia to solve Britain's overcrowding. Then followed as migrants a stream of farmers and sheep and cattle-men and in the 1850's a great rush of gold seekers from all over Europe, North America and China, once Australia proved to be rich in gold. Among them were a number of members of the Polish legion of 1848-49, who after fighting for their native land against Russia and Austria, came in search of gold, many of them settling permanently in Australia. Some 10 years later a group of Poles from west Poznań settled in south Australia and created a township of their own, still known as Polish hill. In the past century and a half they have wholly lost their language and are now simply Australians but some still with Polish surnames.

I suppose that Australia's most notable Pole was the early Polish visitor to this continent, Paul Strzelecki, explorer and geologist and notable in Australia's history because in 1840 he led an expedition, which discovered our highest mountain peak which he named in honor of the Polish patriot, Tadeusz Kosciuszko, it still bears his name, in the last year or two converted to its proper Polish spelling after having endured for almost 160 years the omission of the letter 'z', too difficult for Australian tongues to pronounce. Nowadays Mt. Kosciuszko is a Mecca for Australian skiers and certainly Australia's best known mountain, known universally as kossie, an instance of Australian's love of abbreviations. In 1935 Poland arranged for soil from the mountain to be flown home to be scattered on Pilsudski's grave but sadly it never made it, the plane crashed en route back to Poland.

By the 1850's Australia's white population numbered almost a million, almost exclusively from Britain and Ireland. For the next 100 years the white population continued to grow reaching some 7 million in 1945 just after the end of World War II. Since then it has grown more rapidly and now numbers almost 19 million. Not only has it grown, it has changed its ethnic character very remarkably so that it is now a truly multi-cultural nation. It is said that almost one hundred different languages are spoken in Australian homes, although English is the universal language of communication in the community.

This post-war growth was due initially to policy of government in taking in great numbers of people displaced by the war, refugees from war-torn Europe, including, of course, Poles. There followed large numbers of migrants from southern Europe in search of a new life in a new country.

To give you an instance of the multi-culturalism that has resulted, Melbourne, the city I come from, with a population of about 3 1/2 million, is said to be the third largest Greek speaking city in the world, yet Melbourne's Italian population, of Italian origin and speaking Italian or whose parents speak Italian is a good

deal larger than its Greek population. In recent years there has also been a great influx of Asian migrants, from Vietnam, Thailand, Cambodia, China, Hong Kong and Indonesia and smaller numbers of migrants from Africa and North and South America. Despite this, we are fortunate in suffering no great ethnic problems, due in part to government's policy of even-handed treatment of all races. Even at times of internal violence in their countries of origin, as with the case of former Yugoslavia, they continue to mix peacefully together, so that for instance Serbs, Croats and Albanians, Australian citizens now, lived at peace with one another, even when, a few years ago, civil war raged in their old homelands.

Australia's population of almost 19,000,000, is good deal less than half that of Poland, whereas its land area is almost 24 times the size of your country, some 7 1/2 million square kilometers compared with Poland's 312,000 square kilometers. But most of inland Australia is arid, though often beautiful, incapable of supporting much in the way of population. If you fly into Australia from Europe, heading east for the cities on the east coast, you may take over three hours flying over desert-like land before you reach settled farm land and the friendly sight of towns and villages. The journey by train from the east to western Australia passes through the aptly-named Nullarbor Desert where the world's longest stretch of straight railway line runs seemingly endlessly across desert lands that indeed are null arbor, have no trees.

Australia first took its place in the world as a British settlement and by the late 1850's six British colonies had sprung up around the east and south coasts each enjoying self-government as part of the British empire with democratically elected bi-cameral governments on the Westminster model. Then in 1901 Australia as a whole became a federation of six states, with a federal government of limited powers and the six states possessing the residue of legislative powers. For the past half century or more Australia has been a wholly independent nation, a constitutional monarchy, sharing the British monarch as the queen of Australia, as do Canada and New Zealand and like them, a member of the Commonwealth but otherwise with nothing more than strong cultural and sentimental ties with Britain.

There have in recent years been moves towards a republican federal constitution for Australia but a referendum held last year which posed the question of abolition of the monarchy and conversion to a republic failed to pass. However, many Australians believe that in time Australia will become a republic rather than remain a monarchy with a distant monarch.

English is the universal language, spoken with an Australian accent which is no more marked, however, than are some of the accents of the north of England or of Scotland. Australia is the world's largest exporter of coal and a major exporter of wool, cereals, gold, iron ore and other metals. It is a predominantly Christian country, rather more Protestant than Catholic, and its people are extraordinarily enthused about sport, all the way from Australia's own form of football called Australian rules, rugby and cricket to surfing, tennis and skiing. New arrivals from Europe have also brought with them their enthusiasm for soccer. The standard of living is high, Australia ranks somewhere between seventh and fifteenth among the developed nations in living standards depending upon whether or not life expectancy, currently in the high 70's, and education are taken into account. This, then, is the land I come from although not born there but arriving from Europe as a 16 year old in 1940. Our location in the world, down to the south of Asia, means that we have intimate concerns with the populous nations of Asia, although our historical associations are all European and North American. If one judges by the news in our newspapers and radio and television, we are perhaps still more interested in events in Europe than those closer to home in Asia. Our links with Poland stem largely from World War II. Polish ex-servicemen who fought in that war march proudly in our annual Remembrance Day processions and there are Polish ex-servicemen's clubs in our main cities. My wife's brother flew with Polish airmen in World War II and memories such as these live on.

We experience a tension between our history, our cultural and ethnic heritage of Europe and our geographic proximity to the Asia-Pacific region. Since the 1950's this has heightened. Britain's membership of the European Union and its withdrawal, from east of Suez, the withdrawal of the other European colonial powers from Asia: the Dutch from Indonesia and the French from Indo-China, coupled with Britain's disappearance from the Indian sub-continent and the Pacific, have increased it. Then, too the rise of Japan as a great industrial power and the new significance of China tends to heighten that tension and the need for its resolution.

What then does the 21st century hold for Australia and the world? Isaiah Berlin has described the 20th century as the most terrible century in western history but at least it is ending favorably for all those who believe in democracy as a system of governance that best answers the needs of mankind in the modern world. Fascism and communism have both been tried and found wanting and with few exceptions the nations of the world either practice democracy, with an elected legislature and government, a secret ballot and the rule of law administered by independent courts, or else, at worst, they purport to do so.

However, what history teaches is that its future course is unpredictable. Who would for a moment have predicted at the beginning of this now dying century the shape of the world today, with its great European empires gone and almost 100 new nations taking their places as of right at the United Nations; with the dominant heavy industry economies of 19th and 20th century Europe giving way to computer-promoted globalisation; with terrorism, sometimes state sponsored and in support of a variety of causes, making the anarchists of a century ago seem peace-loving idealists. One can perhaps at least predict that in the short term the United States will remain the world's economic and military superpower. Also that it and the nations of the European Union, intent itself on expansion, will surely for sometime into the future ensure that democracy as they understand it, persists as the reigning ideology.

However, there are those who doubt the effectiveness of great military power to deal with subtle and deadly terrorists attacks by small determined groups and it would be a bold prophet who would claim that the world had, after centuries of seeking, at last found in representative democracy the ultimate solution to the question of how best in their own interest the people of a nation might be governed. All else apart, there are many models of democracy and if with it we necessarily associate capitalism as its economic arm we immediately invite strident disclaimers and the claims of rival economic models.

The unequal distribution of wealth, both within nation states and between first and third world countries is a potent threat to stability of governments, both internally and internationally, and as yet democracy has failed to find and implement any very effective remedy.

For Australia, lying far to the south between Indian and Pacific Oceans, China, India, Indonesia and Japan are no doubt the powers that pose the most critical questions. The United States, however, we necessarily see as most important of all and this not only because it is the single superpower but because every since World War II it has been a major Pacific power and a much valued ally of Australia.

It was World War II that for us began the transformation of the world and the distribution of power centres within it from its familiar 19th and first half of 20th century from to that of the present day. After Japan's attack on Pearl Harbour in December 1941 we looked to the United States for support and found it there. Britain, hard pressed to defend itself at home and in the Mediterranean, could do little for us and it was our troops and ships and those of America, which fought and successfully repelled the Japanese attack after it had reached very close to Australia's shores. Ever since we have continued strong defense links with the United States.

In our area of the world I suppose that the mystery is China. There are those who describe it as a seriously overrated economic power; as a market it amounts for less than 5% of Australia's exports and absorbs relatively little of our foreign investment. US commentators have compared its potential as a market to now greater than Brazil. Its huge population and recent economic progress nevertheless attracts others who see it as a future economic giant. Some respected commentators predict that early in the coming century its economy will grow to be larger than that of the US. Militarily China is clearly already significant to its near neighbours but is scarcely a world power. Its attitude towards human rights causes concern and only with the passing of the next decade may there be disclosed its true potential in our area of the world, a potential for good or for evil.

India's population is predicted to exceed that of China in the century that is dawning and it is gradually revitalizing its economy. Indonesia made extraordinary advances economically in president Soeharto's time until the last few years of economic devastation in east Asia and for Australia no Asian country is more important, if only because of its population size and its proximity. Japan is of course a close partner of Australia in trade terms, taking a substantial share of our coal exports and with it we have cordial relations and a great flood of Japanese tourists.

So Australia must watch and wait, knowing that its future is closely tied to that of its populous neighbours to the north. But our cultural ties remain those of Europe and for us the encouragement of democracy and all it means in terms of respect for human rights and for the rule of law is supreme.

In these respects we are the heirs of Europe, as we are in our religion and culture. Which is why it is such an inspiring experience for my wife and me to be here in this very ancient centre of European culture and learning.

Kazimierz Dolny: Provincial Centre of the High Culture

1.

Two centuries have passed since an image of Kazimierz Dolny first started to emerge in the awareness of the enlightened men and women of Poland, not only as a centre for the wheat trade, which was then on the wane, but also as a town well-known for its urban arrangement in neat rows of houses, and orderly municipal courtyards. Distinguished by the legend associating it with its royal namesake Casimir the Great (in fact an anomalous derivation of its origins), ever since those days Kazimierz has always evoked lofty emotions with its picturesque landscapes and architecture, its expressively structured parapets, gabled roofs, and exuberant decoration. An image has been attributed to this town as an alleged mark of the reign of this last monarch of the Piastian dynasty (1333–1370), and typical of the Polish brand of Gothic. The watercolours by Zygmunt Vogel perpetuated more than just the contemporary appearance of this small town, thereby endowing it with a fixed place in the Polish art scene; they also helped to create a permanent, ideal picture of Kazimierz, which the 20th-century conservation specialists would strive to attain to and materialise in their reconstruction projects.

After the ultimate fall and dismemberment of the old Kingdom of Poland (1795), the fascination for this country town and the medieval monarch with whom it was erroneously connected passed to the patronage of the Czartoryski family in its nearby aristocratic residence at Puławy. From there the Romantic imagination favoured by Princess Izabela Czartoryska inspired a train of personalities in her intellectual milieu – poets, historians, artists, campaigners for the restoration of Poland's independence – to set out on special expeditions to Kazimierz where, on the stones of the castle tower, they would record their signatures for posterity. The late 18th-century myth of the town's supposed royal connection had been undermined already by the mid-19th century, but persisted well into the 1930's and may still be encountered vestigially even today in the lower cultural echelons (as evidenced by the figure of the medieval king which Adam Kilian has set up in the market place during the local folk festivals).

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Gradually, in the course of the generations following the Partitions of Poland and in accordance with changing attitudes, systems of values and perceptions, the various images of Kazimierz started to diffuse into public awareness. The primary image, which had been intensifying throughout the 19th century, was the general interest in the town's history, natural and man-made monuments, exemplified through the works of art and, from around 1875 onwards, in the photography as well, ultimately at the turn of the 20th century coalescing into a uniform "country-lover's" view of Kazimierz. This vision of the town was disseminated by the post-Positivist intelligentsia of Warsaw, particularly by a ramblers' association known as Polskie Towarzystwo Krajoznawcze, for whom the town was a favourite destination for the expeditions first organised by Aleksander Janowski, pioneer of the Polish country-lovers' movement. An additional factor making Kazimierz all the more attractive was the proximity of the spa at Nałęczów, which from 1875 onwards became more and more popular with eminent Varsovian intellectuals as a health and recreation resort.

Over the past century this "pre-tourist" image of Kazimierz has continuously been moving down to lower and lower rungs of the social and cultural ladder and gradually crumbling away, at times overshadowed by the more topical views of a place which has proved to be so extraordinary for Poland. One of the derivatives which grew out of the "country-lovers' picture" of Kazimierz was the notion that this little town was a model of what was characteristically and indigenously Polish. In the period between the World Wars its numerous natural and historic monuments were eventually endowed with a semiotic quality, standing for all that carried the "Polish identity." Even today, in continuation of this idea which the delightful local landscapes have only helped to amplify, Kazimierz is still considered a traditional showcase of all that is Polish, and thanks to its easy accessibility from the capital is a favourite sightseeing destination shown to official visitors from abroad, especially those representing culture and the arts.

2.

In the early 20th century the country-lovers' vogue for Kazimierz went hand in hand with the first systematic endeavours to examine its monuments. They were undertaken by Józef Czekierski, who thereby lent support to the myth of the town's typically Polish material structures – a powerful factor influencing new developments in Polish architecture in the first half of the century. Albeit individuals like Wacław Husarski and Władysław Tatarkiewicz attenuated the impact this myth exerted in the inter-war period, it has survived to the present times, though what we now perceive as typically Polish about the architecture of Kazimierz (if we perceive such notions at all) is quite different to what that first generation saw as "Polish." The national vista of this architecture has been significantly effaced by the post-war controversies over stylistic diagnoses, by commentators like Jan Białostocki, Ksawery Piwocki, and Adam Miłobędzki, which have relativised both the "Renaissance" attributes in the parish church and the Przybyło houses, as well as the folkloric nature of the vernacular wooden structures.

The uniqueness of many of the historic buildings in Kazimierz would provide the inspiration for the work of Towarzystwo Opieki nad Zabytkami Przeszłości, a society for the protection of monuments which started its work in this town even before the First World War, virtually predicting its imminent assumption of the role of a training-ground for developments in conservation – a role it has preserved to this day in Poland. In compliance with the Early Modernist ideas on urban planning, Kazimierz was endowed with the synthetic image of a small Polish town, in which the "high style" of the respective monuments would be associated with the particular, ahistoric "local character" of its vernacular structures. This was the image which warranted the integral and holistic treatment of the entire architectural fabric. It would be the obligatory matrix for the restoration projects undertaken after the destruction of both World Wars under the guidance of architects belonging to the 1880's generation, for whom the conservation of historic monuments was a marginal aspect of their work in a generally Historicising trend. The aim of their endeavours to reconstruct or supplement the edifices of Kazimierz was to highlight its natively Polish character in the spirit of a specific Expressionism – the pioneer was Jan Koszczyc-Witkiewicz, the town's first semi-official conservation officer – but for the most part this would be done on the basis of elegant stereotypes of the "national form," which would later be experiencing an Indian

summer thanks to its alliance with Socialist Realism (as practised by Karol Siciński). The extent to which this dogmatic idealisation of the town's national and Modernist look was pushed may be gauged by the administrative injunction put after the First World War on all restoration whatsoever unless the approval of the official architect had been obtained.

In the interwar period and immediately after the Second World War the Casimirian architecture was studied and, as far as the exiguous economic conditions permitted, restored, and reproduced in drawings. From henceforth it became the standard subject of "hard" super-realistic sketching of the type Zygmunt Kamiński would make his students at Warsaw's Faculty of Architecture practise. Rendering the poetry in the local countryside and the settlement it encloses was a task basically entrusted to the painters, who at the turn of the centuries effectively re-discovered this little town on the Vistula, turning it into a centre for *en plein-air* painting, which from 1923 onwards was visited mostly by staff and students of the Warsaw Academy of the Fine Arts. In the milieu of Tadeusz Pruszkowski's students the romantic charm of the local landscapes acquired a well-nigh magical quality, as, for instance, in the cosmic scenarios of the narratives painted by Antoni Michalak, or in Władysław Skoczylas' and Teresa Roszkowska's architectural preparations, in which the objects would seem to have been picked out of their natural surroundings and rearranged in a fantastic manner.

These and other images of Kazimierz in painting, the fame of which was spread abroad by the 1933 exhibition in the Warsaw Instytut Propagandy Sztuki, continued to exert an extremely suggestive impact on Polish culture – unlike the literary images of Kazimierz, whether in prose (by Maria Kuncewiczowa) or poetry (by Józef Czechowicz), which were much feebler. Nevertheless the town itself and the values it was identified with gradually made more and more frequent appearances in the work of writers and literary critics, especially those from the capital. A momentous testimonial of this fact was recorded in a special Kazimierz issue of the literary magazine *Wiadomości Literackie* (1939), with contributions on the town penned by writers Tadeusz Breza, Maria Kuncewiczowa, Adolf Rudnicki, Anatol Stern, Tymon Terlecki, and Adam Ważyk, and literary and art critics like Józef Dutkiewicz, Waclaw Husarski, and Alfred Lauterbach, not to mention Tadeusz Pruszkowski.

Pruszkowski was a great promoter of Kazimierz in the arts milieu, and also the *spiritus movens* of the cultural work done in the town itself. Here Lech Niemojewski erected a residence-cum-studio for Pruszkowski, which pretended to be an "anti-castle," where a group of the principal artists created a series of huge historic canvases designated for the 1939 World Exhibition in New York. Just before the outbreak of the War he was the initiator of a proposal to establish a permanent colony of artists and writers at Kazimierz. Not until three decades later would the idea be returned to, but in a maimed, idyllic version, at the village of Męcierz on the outskirts of the town.

Essentially up to 1939 none of these visions, ideas, or concepts of Kazimierz were born and bred locally; all of them were imported by sophisticated holidaymakers and artists, researchers, or the cultivated proprietors of the few villa residences in the peripheral parts of town. Before that time if the place was cherished by any of the genuinely local inhabitants at all, it was by the town's Jewish community, which by the mid-19th century, in outcome of a process lasting two centuries, had settled densely in the historic town centre, and owned virtually all of the properties situated around the market-place. The Jewish Town in Kazimierz, an island-universe of the Yiddish culture described so suggestively at the turn of the centuries by Szalom Asz (Shalom Ash) commanded a special place in Polish culture as well. Evidence of this was provided in the image of Kazimierz created by writers, artists, and film-makers of Jewish origin, which turned out to be fuller than its counterpart as recorded in the work of their non-Jewish colleagues of the inter-war period. The local Jews traced back the patriotic tradition which they had materialised and generously manifested in their contribution to the Polish January Uprising of 1863 against the Russians, to the popular myth of King Casimir and Esterka, his Jewish mistress, a local beauty. Invigorated by the Romantic writers, this legend received a prolonged existence through its Jewish version, embodied still today in the customary visits to Kazimierz by groups of young tourists from Israel.

The other part of the indigenous population of Kazimierz, the Poles, who were gradually being driven out of the town centre, lived a life on the fringe of rustication; they were poorly educated and culturally passive. Like the not very numerous local petty bourgeoisie, they proved incapable of staking out a place of their own here or marking their non-material presence, let alone of assimilating any kind of image coming in from the outside.

Each of these tableaux of Kazimierz contributed a component to the general, synthetic counterfeit of its historical, cultural and artistic traditions – a counterfeit that was on the whole true-to-life, albeit delineated chiefly by the pre-war Varsovian generation. After 1945, partly in connection with the post-war disintegration of this milieu and its "high culture," this general image of Kazimierz lost some of its idealistic dimensions and coherence. Certain aspects of the overall image were now reduced to stereotypes. Even the more and more noticeable nearness of the city of Lublin and its relatively small cultural potential owing to a residually provincial status could not counteract this effect. No doubt these stereotypes, too, rather than their pre-war antecedents, lay at the basis of the vogue for long sojourns in Kazimierz, which in the 1960's became popular with journalists, writers, and artists from the capital. To a certain extent it was also the traditional attractiveness of Kazimierz, continuing since the 19th century, for the Polish intelligentsia, that now triggered the establishment of the hotels catering for particular professions known as "houses of creative work." The first of them was Dom Architekta (the Architects' House, K. Siciński, 1954–55), an outstanding specimen of Polish Socialist Realist building, unfortunately of no effect in terms of urban development in view of the de-urbanisation of the market-place. However, it has to be admitted that some of the "houses of creative work," which offered quality hotel services, raised the general standard in Kazimierz thanks to the diverse conferences, congresses, symposia etc. they hosted, both on the national and international scale. Most probably the school and factory excursions to Kazimierz, one of the conventional destinations for such events throughout the entire duration of the People's Republic, also contributed to a growth of interest, albeit erratically and on a random basis, in the local history and historic monuments.

However, none of this filtered through to the local inhabitants, who at the end of the War found themselves at the bottom of the social and cultural pile. A sense of belonging to the local community, which once had been shared by the Jewish population of Kazimierz, turned out to be out of the question for the primitive suburban (literally sub-urban) dwellers who, when the War was over, made their way into the town centre in place of the local Jews who had been killed by the Nazis. These new people arranged their lives according to the ubiquitous recipe for a provincial society under the People's Republic – alcohol-ridden and open to petty corruption. Following the obliteration of the old pre-war class divisions, even today these people still comprise a single "lower middle" social group, regardless of material status or level of education, with an overly populist profile culturally. This kind of human environment made Kazimierz stagnate in the dingy spell after 1960, once the initial post-war rebuilding spree had finished, and when the historic edifices were beginning to deteriorate, while a modernistic form of post-Socialist Realism was making considerable inroads here and its attendant technocrats were casting greedy glances at the landscape.

It must have been in the 1960's, it seems, that the levelling down of the town's social structure well-nigh to a single monoculture stratum was the final act closing the long process of Kazimierz's degradation, which had started in 1866–69 with the repeal of its status and rights as a municipal borough and administrative centre of the local *powiat* district. One of the outcomes of this fall in status had been a mass exodus of its educated inhabitants, most of them of petty gentry origin and previously employed in a number of municipal and local government offices – some perhaps might initially have come from families involved in the wheat trade carried on by the owners of the great estates. Those of this group who stayed on after this time would either undergo varying degrees of loss of social status over the next generations, or alternatively would rise in the world by moving elsewhere, returning to Kazimierz only sporadically as individuals socially isolated off from the rest of the town's inhabitants. Most probably the degree of pauperisation suffered in the 19th century by the old families of townfolk, who were displaced from the town houses by the Jewish population and who moved out into the agrarian and market gardening areas around the borough's peripheries, was even more acute. Symptomatically, many of the town's present-day inhabitants who have completed a university or secondary education and who are making a more and more decided contribution to the social and cultural affairs of Kazimierz today, are descendants of those members of the erstwhile impoverished petty gentry or townfolk.

The early 1970's heralded a change in the post-war history of Kazimierz, in outcome of which a new series of its images emerged. Above all a local administrative unit was set up especially to cater for the protection of this area of historic settlement. It operated from 1973 to 1997, and was responsible also for the entire spatial organisation and character of the town's new constructions, in a rather enigmatic application of the term "historic." Jerzy Żurawski, the municipal conservation officer, an expert on museums educated at the Catholic University of Lublin, imposed a comprehensive vision of Kazimierz as a compact museum city, thereby abandoning the traditional position on Kazimierz established by the architects of Warsaw. The latter group had envisaged the Casimirian monuments as the fundamental but by no means sole attribute making up this "picturesque Polish town," which it was their aim to invigorate comprehensively and integrally through their activities in the arts. Paradoxically, what they had once built up is only now beginning to assume a genuinely "historic" quality, turning into a dual monument, first of the national variety of Polish Historicism, and secondly of Polish conservation work – albeit none of this is reaching the culturally "shallow" awareness of the local people.

Undoubtedly the newly appointed conservation officer scored a number of successes in landscape protection, which also covered the Kazimierz Natural Landscape Park, as well as in the restoration of selected historic objects. However, the turning of Kazimierz into a museum city and, concomitantly, into a doctrinaire conservation creation, raises a series of misgivings as regards philosophy and principles, as well as range, methods, and style applied for their implementation. In any event the length of time over which there have been incessant attempts to model the historic nature of the buildings of Kazimierz, thereby tampering with its unique landscape qualities, may be gauged if we compare the photograph taken by Józef Brandt in 1975 with the town's present-day panorama.

The 1970's also reinforced Kazimierz's image as a centre for the arts. This happened partly thanks to the reform of the local museum, which was given the character of a history and arts museum. More importantly, the artists, who now came chiefly from the Lublin area, assumed a more integral role in the life of the town. Ever since pre-war times there had been sporadic instances of artists settling in Kazimierz; now they would come in large numbers for fairly long spells, and initially they used the market-place as their "open-air gallery." Hence the proliferation of two related images of Kazimierz – as the Mecca of Polish painters, and as a focal point for the fine arts. This latter attribute in particular has been encouraging weekend visitors to purchase a diversity of art souvenirs, usually of a fairly dubious standard of quality, available in the market-place and street stalls just off it. Better-quality artefacts, intended for a more refined class of buyers, may be obtained in the galleries. The oldest, the Doraczyński Gallery, was established in 1981, and today there are around a score of them, which is still a small number when compared with the escalation of bars, restaurants and eating-places, situated in virtually all of the houses of the town centre.

Above all, however, the past three decades in Kazimierz have been a phase of unprecedented growth and democratisation of its tourist and leisure functions. In this period the pre-war fascination for Kazimierz supported by the educated classes' cult of the national tradition, their awareness of this place's uniqueness, and the sublimated sensitivity of their art reception, ultimately turned out to be socially unassimilable. All the more so, as in today's obliviousness to history, the old "high cultural" image of this town has already become concealed behind the mantle of the modern, compressed and malleable formula of "heritage." This was the framework into which the conversion of Kazimierz into a museum was moulded, and through which all the undertakings in protection of monuments were pre-selected and monitored, and projects in cultural tourism invigorated, until in the last decade they were finally marginalised by the tidal wave of a massive influx of "outsiders" coming in as holidaymakers.

Today a populist, or vulgar, as we might call it, brand of tourism has literally swamped all aspects of local life. In season gigantic swarms of tourists descend from thousands of parked vehicles, taking snaps of each other and thoughtlessly seeping through the town's more and more pseudo-historic landscape. Here and there the urban architecture is being fashioned into an idiosyncratic, folkloric Disneyland, serving not

only as a backdrop for the various regionalistic festivals or as a designer's packaging for the street trade, but recently also permeating out beyond the town centre into the private buildings. What is even more shocking is the construction of fake historic monuments – "Renaissance" houses – proof of the feebleness and incompetence of today's conservation authorities.

At the same time the streets beyond the market-place are being bloated by car parks, which are encroaching even on the private allotments and eating up the green areas. And this is not even to mention the colossal sprawl of the huge municipal car parks for hundreds of vehicles, which are disrupting the harmony of the Gdańskie Przedmieście area. The type of motorist impinging in bigger and bigger swarms on Kazimierz – the *nouveaux riches* of the rural areas and country towns of the Kielce and Lublin regions – represents a group which would never have ventured into tourism were it not for the recent political and economic upheaval. Their drive to live it up here may perhaps be anomalous from the sociological point of view, but it is a demonstration of their social ladder-climbing, of their desire to join in the presumed trendy lifestyle of the stars who visit Kazimierz, as the glossy magazines inform them.

5.

The pathologically swollen expanse of this popular brand of tourism may well be bringing in a profit for the town, raising its standard of living, and recently has even been indirectly affecting the barely nascent cultural aspirations of the local inhabitants. But at the same time it is disturbing the town's delicate ecological balance, effecting a change-around in its infrastructure, and undermining the former pattern of employment and social breakdown of its population, now directly and indirectly relying largely on tourists for its income. This means that the traditional crafts and small industries, such as basket-weaving and market gardening, are experiencing a slump. The autumn breeze no longer carries the fragrance of prunes drying in garden kilns.

The markets held on Tuesdays and Fridays are still held in the market-place, endowing it with colour, but no longer are they drawing in the locals from in and just outside town. Instead the purchasers who are coming in tend to be motorists from beyond the area, turning the event into yet another link in the supra-regional network of retailing typical of post-Communist Poland. The other traditional functions of the market-place, distorted already at the time when the Dom Architekta Building was raised, are being overshadowed and ousted from their places. For most of the time it is busy and teeming with life, but the rate at which that life is led is regulated not by the locals, but by the tourists and weekend visitors, whose activities are overwhelming what is still left of the admirers of the "real" old Kazimierz and their pursuits. The overall outcome is the disruption of the old economic and functional equilibrium in the market-place through a profusion of bars and cafés, galleries, souvenir shops etc., and a cluttering up of this now pedestrians-only precinct with a riot of historically nonsensical walls, fences, tables, portable serving-counters, and coloured awnings.

In its present embodiment of a tourist's paradise Kazimierz now has the appearance of a town that has been historically, spatially, and functionally deformed by a tidal wave of tourism. A prospective curb on the mass form of tourism and a return to the cultural type, which now would have to adapt to the required global standards, does not seem very realistic at the moment given current Polish realities as regards cultural, political, and legal conditions. Nonetheless, the current situation by no means precludes a certain degree of cultural reinvigoration. Events such as the marvellous concerts given in the parish church and the regular festivals (such as the summer film festival) favour such a development, in spite of the fact that the organisers and customers of these events still tend to come from outside the local community. A recent move which has prompted a good deal of hope has been the series of art and literary events organised on a wide scale transcending the bounds of the town, by the gallery in the Dom Michalaków. So what will be the next image of Kazimierz?

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[translated by Teresa Bałuk-Ulewiczowa]

Towards a Pluralistic Philosophy of Conservation in the Twenty-First Century

The magic date 2000 which not only closes the old and opens the new centuries but also the millennia, requires us – as conservators – to consider the position we have reached in our discipline, and with what baggage of mistakes and what assets of experience we enter the twenty-first century. This question must be – and is – asked above all by the international community of conservators. This is witnessed by increasing discussion in recent years both at a regional and international level on the theoretical basis of conservation. Let the thoughts presented below serve as a step in this direction.

In earlier millennia and centuries, from barely perceptible – and undocumented – beginnings, the populations of individual and separate cultural milieux looked after their heritage for ideological, religious, or pragmatic reasons, creating in the process their own traditions and experience. These were passed down from generation to generation, though not as codified rules. Due to this type of conservation (though not yet known by this name), the treasures of many cultures have survived to our times. We may see this as a period of an "initial pluralist approach" to the conservation of the cultural heritage.

Philosophical approaches to the conservation of the cultural heritage were first codified in Europe. Already early in the nineteenth century the first conservation doctrine was beginning to take shape, that of purism – romantic in its philosophical conception – and quickly came to dominate in the whole of western Europe. This process was influenced by the publications and personal contacts of those involved in the restoration of monuments, but also the creation of national conservation services based on similar premises. This was the first important stage of international co-operation in conservation, the exchange of information and the consequent unification of concepts, though restricted within the bounds of one continent.

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The English, French, and Spanish versions of this text appeared as a separate publication issued by the institution Ośrodek Ochrony Zabytkowego Krajobrazu, which was distributed to delegates meeting at the 21st General Assembly of ICOMOS (Mexico, 17th–23rd October 1999) and at the 23rd Session of the UNESCO World Heritage Committee (Marrakesh, 26th November – 4th December 1999). Its main theses were presented at both of these international conventions. The Polish version was published in *Ochrona Zabytków*, No. 1, 2000, p. 1–4.

When at the turn of the century a new concept arose in central Europe, that placing emphasis on the conservation and not the restoration of monuments, the ground was prepared for its European reception. Its rapid and general acceptance by European conservators resulted from the fact that its Austrian and Prussian protagonists formulated their writings around ideas which were maturing in the whole area north of the Alps. The damage which was being done to the European cultural heritage by the purist doctrine was becoming increasingly recognised. The development of the historical sciences at this period demonstrated the need to examine the written and material (architectural and archaeological) sources together, and the authenticity of these sources was the *conditio sine qua non* of the investigative results. At the same time there was also a reassessment of concepts in the historiography of art, which included the aesthetic acceptance of not only architecture and art of the Middle Ages but also that of later periods, up to neoclassicism. As a consequence, all of the chronological layers of monuments had to be taken into account by conservators. Against the background of such views, European exchange of views on conservation led to the formation of a philosophy of conservation, the leading concept of which could be summarised by the famous words of the German conservator Georg Dehio: "konservieren nicht restaurieren."

The destruction of monuments caused by the First World War created a fresh test for the new philosophy, though not to the degree that is often thought. The main canon, to pay equal attention to the conservation of the different developmental periods of the monument, was maintained, the main casualty was a rigorous attitude against the reconstruction of destroyed monuments.

The years after the First World War saw the rise of the first international organisations: the League of Nations, alongside which functioned the International Commission of Intellectual Co-operation, and in the field of cultural property, the International Office of Museums. It was this which organised in Athens in October 1931 a conference devoted to conservation. The final document of this conference, undeservedly seldom recalled today, is expertly-written and is one of the best of its type, after all these years retaining its actuality. It covers an impressive wide field of conservation, from architectural, urbanistic and landscape (referring to the need to preserve green spaces). It postulates the necessity for interdisciplinary investigations and work, and approaches the economic, educational and social issues (such as equal values in a multicultural heritage) and appeals for international co-operation in the field of conservation. The document is primarily addressed however not to conservators, but to the League of Nations. After gaining positive opinions from the International Commission of Intellectual Co-operation, in 1932 it was approved by the assembly of the League of Nations as a recommendation to the governments of member nations. Although there were not many years of peace left for the application of the recommendations of the Athens document, it played an important part in the creation of the awareness of conservators.

The post-War stage of the development of international intellectual co-operation in conservation – lasting until today – is also connected with international organisations. The League of Nations has been replaced by the United Nations, and the development of the Commission on Intellectual Co-operation gave rise to UNESCO, and the International Office of Museums changed into ICOM. The use by UNESCO of a representation of the facade of the Parthenon as its logo had an ideological significance, it showed the classical ideal of beauty from which western civilisation developed as an universal value. Just as before the War, in the early post-War years there was in these international organisations a decided domination of western culture, and in this eurocentrism. It was only with the passing of time and the passing of colonialism and the creation of the new developing countries that they gained a majority, and together with this a decisive influence on the choice of leaders and their policies.

When UNESCO decided to intensify its activities in the field of the protection of the heritage, it led to the creation of ICCROM, a specialised international centre in Rome. The formation of this first international conservation organisation, the members of which are states, had considerable significance for future developments. ICCROM became a scientific and didactic institution containing one hundred states scattered on all continents. At the beginning however, with a limited number of members (mainly European), it did not have the capacity for wider influence on the philosophy of conservation. The rise and animation of this organisation were in the hands of Italian conservators, who regarded its location in Rome as an opportunity to raise the international prestige of Italian conservation. It was from the Italian milieu that the idea arose of holding the "Second

International Conference of Architects and Conservation Technicians" in Venice in May 1964. This meeting ended with the issuing of 13 final documents, which have mostly been forgotten – with one exception, later called the "Venice Charter."

Many legends and false conceptions have arisen about this document; a number of opinions current about its contents do not find support in the actual text. Although it is thought to have been written as a reaction against the mass rebuilding of monuments after the Second World War, the Charter itself does not however mention the word "rebuilding", an argumentum ex silentio implying that the rebuilding of a destroyed monument does not constitute "conservation." It is thought that the Charter established the meaning of the term "authenticity" to refer only to the material substance of a monument, while the document in fact refers only to the need to conserve a monument in the "full richness of its authenticity," leaving open the question of the definition of that concept, and even suggesting that there may be several components of that authenticity. It is difficult to compare the Venice Charter with the Athens Declaration. The latter was a wide-ranging programmatic document addressed both to conservators as well as to political leaders. The Venice document was a theoretical document addressed to a narrower audience, to conservators. It also addressed a narrower field, being restricted to individual monuments and archaeological ruins, which even at that time – in a period of revalorisation of historic complexes and towns – was already an archaic approach. Why then has the Charter had such a deep influence? It would seem that the secret of the Venice Charter lies in the way it has been written. The restraint of the authors, who were mostly Europeans, allowed the creation of an 'open' document, with universal characteristics. It rapidly came to lead a life of its own in the hands of its European adherents.

At the congress in Venice it was decided that there was a need for the creation of an international (and – in contrast to ICCROM – non-governmental) conservation organisation. This proposal was realised with the creation of ICOMOS in Cracow in Poland in May 1965. Its inception was European, and only with time did states from other cultural regions join. At the beginning they were submissive disciples of their senior western colleagues, a dozen or so years were necessary for them to find their own identity in the field of the protection of the cultural heritage.

The first years of ICOMOS were therefore Eurocentric in aspect, the main problems discussed were those of the old continent. Although it was difficult to understand from the perspective of non-Europeans, the problem of the rebuilding of monuments destroyed by the War returned again and again like a boomerang. The standard of ICOMOS became the Venice Charter, which it was attempted to adapt to European needs, to fit it to the philosophy of theoreticians of the turn of the nineteenth and twentieth centuries such as Riegl and Dvořák. It was onto such a philosophical ground that representatives of non-European regions stepped when they entered ICOMOS, or came as scholars to international conservation courses of ICCROM. In this manner some thirty years ago began the export to overseas regions of European conservation philosophy from the beginning of our century, in which the Venice Charter was unwittingly involved.

The UNESCO World Heritage Convention of 1972 required a standardised regulation of the requirements for inclusion on the List which was applicable in cultural regions all over the world. Although multiculturalism had been included among the basic criteria for inclusion, the main problem lay in another criterion, that of authenticity formulated in its European understanding. In this manner, monuments or their complexes which had been partially reconstructed were 'punished' by being deemed by the international document deemed ineligible for inclusion on the World Heritage List. This state of affairs was tolerated in the first period of creation of this List as long as the majority of the objects included on it were from Europe (mostly its western regions). The first conflicts arose in the 1980s together with the entry of increasing numbers of countries from the Far East into the Convention which began offering monuments on their territories for inclusion on the List. As a result, a deep divide became visible between two philosophical-methodological approaches:

- the European conception of authenticity of the monument, seen entirely in terms of authenticity of substance and derived directly from the Roman-Christian cult of Holy Relics, and
- the Far Eastern conception seen in terms of authenticity of form, function and tradition, derived from a belief in reincarnation.

The first concept was reflected in the work of western conservation theorists, the second reflected local building traditions sometimes even codified in modern building laws.

This controversy, having a concrete practical source in the creation of the World Heritage List, caused – after decades of sterility of conservation theorising – a great and lively intellectual discussion, for the first time of truly intercontinental dimensions. Gaining in power and significance in international organisations, non-European countries increasingly stressed their points of view, which stood in opposition to the European dictates and rejecting the exportation by the Europeans of their own philosophies, claiming them as universal. A key moment was the general assembly of ICOMOS in Colombo in 1993 where in the final document (for which all the European delegates meekly voted, so as not to be accused of racism), we read “the western philosophy does not have an universal value”. The same document calls for the creation of regional charters of monuments protection. This haughty challenge came at a time when an international discussion on the concept of “authenticity” was in progress, culminating in the Nara Conference held in Japan in November 1994. The final document of that meeting, divergent however from the actual progress of the discussions, does not satisfy, while representing a step forward. Attempts are still being made by UNESCO to define the criteria of authenticity, and even the suggestion of replacing it by the somewhat uncommunicative concept of “integrity.”

The ongoing discussions, though containing much formalism and exhibiting bureaucratic tendencies have great intellectual significance. They stimulate the thinking of a wide range of people involved in monument conservation in different cultural regions. One can only hope that from this melting-pot will emerge a new (this time really universal) philosophy of conservation, with which we will enter the twenty-first century. From which values contributed by individual cultural regions will it be formed? What contribution will be made by Old Europe? The key problem still remains the concept of “authenticity” in the understanding of “originalness.” The word “authenticity” does not exist in the vocabularies of the languages of the Far East, nor indeed in Arabic, thus over half of the world’s population does not understand the concept. It will be difficult to unite the two apparently contradictory conceptions: Western and Far Eastern, is it possible at all while retaining mutual respect for the achievements of both of these great cultural regions and without a struggle and attempts to prove the superiority of one philosophy over another?

Let us admit that each of these “opposing” philosophies have universal elements and have contributed to the conservation of monuments, both have arisen not only on the basis of religious and cultural conditions but also in specific physical conditions.

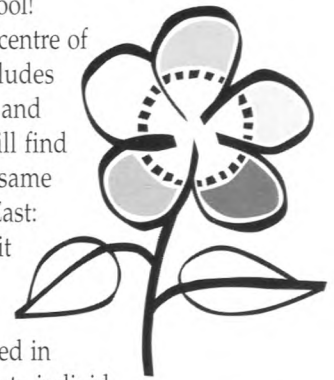
- the Western tradition is related to the use of permanent building materials and a temperate climate. Only in such conditions can buildings survive (as long as properly cared-for) for several centuries and millennia in unchanged material and structural form,

- the Far Eastern concept is determined by the non-permanent building-materials used in the area (rammed earth, wood, wickerwork, bark) and a very aggressive climate. The survival of structures is only possible due to the systematic replacement of perished elements or entire parts of buildings. Only due to such techniques have the buildings of the Far East, sometimes over a thousand years old, have survived to our times in their original form. If these buildings had been subjected to the western approach of monument conservation, not a trace of them would remain today.

The western concept is fundamentalist in spirit (as opposed to the eastern one which is characterised by wise realism), it is in effect impossible to fully and consistently apply. Its application requires continuous compromise, hypocrisy if not schizophrenia. It has however an absolute value from the point of view of modern science: only a monument preserved in its original material substance may constitute a reliable historic source (document of history) for the investigator of the history of architecture and art, above all for the heuristics of those disciplines which are based on architectonic and archaeological investigations. At the same time, a rebuilt monument (however faithfully this has been done) remains only an iconographic source for the investigator! This scientific value of the Western philosophy, despite all the difficulties and even impossibilities of its practical application, has been increasingly discerned by Far Eastern conservators. They also draw attention to the fact that while in the past, the replacement of material elements was the only means of assuring the survival of the monuments, the availability of new materials and technologies has meant that to a greater degree it is possible to conserve the original material substance, and the development of investigative methods of the history of architecture and art create a powerful argument for this.

If in the discussion between East and West we stand in a position of mutual respect for each other's philosophy, acknowledging their great, though differing, contribution to the preservation of cultural property, and if we demonstrate that the development of science and technology allows and encourages the preservation of the original substance of a monument wherever this is at all possible, we will have taken an important step towards an universal conception. Such a conception will have a pluralistic character. Local experience and approaches to conservation – resulting both from the cultural and natural conditions of particular cultural regions – should be respected and encouraged. Some of those experiences and approaches will be found to be common to all regions, and it is precisely these which will have a fully universal value. A future global conservation philosophy may be represented in the form of a flower, the petals of which will be the regional philosophies and approaches, while those aspects which they have in common will be represented by the shared centre. Common rules will be elastic, the permanent flow of information (the import-export of conservation experience) will not only be assured, but will also be improved by increasingly more efficient systems of intellectual communication. Already today the Internet is becoming an indispensable tool!

If we re-examine the Venice charter, one may see that it fits in the centre of the flower, with its reference to "the full richness of authenticity," and "full" includes all its components: material, form, function, tradition, mutually complementary and sometimes even – if need be – interchangeable. In the centre of our flower we will find not a little of the thoughts and experiences of the "Western philosophy." At the same time in the European petal, we will find a similar degree of imports from the Far East: an equal respect for all the components of the concept of "authenticity" (and thus it follows a reasonable attitude towards monuments reconstructed after a cataclysm), and the wisdom of the East, discouraging extremes of thought, and encouraging the seeking of compromise and realistic resolution of problems, individually-applied in every particular case, and applied to all scales of activity, from the cultural landscape to individual monuments. In a word – less dogmatism, more understanding and application of intelligence. This will make our discipline healthier, more honest and more humanistic.



The pluralism of methodological approaches must be the basic principle of our activities, based on understanding and not dogmatism. This concerns all aspects of the work of the conservator. This will allow the better definition of where the real division lies between what is regional (or applicable to a given aspect of conservation), and what is common and universal. If at the beginning of the next century, by means of exchange of methodological experiences between cultural regions and different branches of conservation, we create a pluralistic-universal conservation philosophy, it will not mean the rejection of previous local experience and traditions, but rather their integration with the experiences of other regions and respect for them. Only then after a period of "initial pluralism" of cultural regions isolated from each other and after decades of attempts to impose the domination of one of those regional philosophical traditions we will arrive at an "universal pluralism" of the cultural regions of the world, working together to protect the heritage of Mankind. A pluralism which takes the form of a flower. This is the great challenge for all of us in the coming century. This will be the fulfilment of the sentiments of the Venice Charter, calling for the acceptance of the general principles it contains to "be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions."

[translated by Paul Barford]

Anti-Ideology: Education and Politics as Democratic Practices

Learning and teaching constitute the free public space in education, and these practices have a very difficult relationship to politics. Although education may be about politics, it is a distinct activity. In fact, politics compromises education, and education compromises politics in crucial ways. Reflecting upon this suggests that we distance ourselves from both sides of the American cultural wars of the past decades. I make these assertions as I am informed by the experiences of modern tyranny, (i.e. totalitarianism), and its opposition¹.

As a problem in politics: Note that the modern tyrant tries to educate the population, to build "Soviet Man," as was the case in previously existing socialism, or to prepare the nation for democracy, as was the case in Pinochet's Chile and other authoritarian political orders. Hannah Arendt observes the general principle: "Education can play no part in [free] politics, because in politics we always have to deal with those who are already educated. Whoever wants to educate adults really wants to act as their guardian and prevent them from political activity."² Confusing education with politics substitutes the authoritative relationship between teacher and students for the democratic relationship among citizens.

As a problem of education: On the other hand, the substitution of a citizen's relationship for the relationship between teacher and student is also a problem. It undermines the educational endeavor. Students have to be prepared to take part in the world, but they are not yet equipped. The educator's first responsibility to her or his students is to present them with the world as he or she knows it, so that they can later act upon it, using their own judgements. The student must be protected from immediate political and economic concerns and pressures, so that he or she can be prepared to take part in public life as a mature, responsible, equal citizen. Along these lines, Michael Oakshott observes that "Education in its most general significance may be recognized as a specific transaction which may go on between generations of human beings in which newcomers to the scene are initiated into the world they are to inhabit."³ He goes on to explain that a liberal education involves "the invitation to disentangle oneself, for a time, from the urgencies of the here and now and to listen to the conversation in which human beings forever seek to understand themselves."⁴ Oakshott succinctly tells us what education is in its most basic sense, a transaction between one generation and the next, and specifies the particulars of a liberal education.⁵ It is free and about understanding the human condition. The dynamic key word in this basic approach to education is "conversation." Oakshott understands conversation to be the ope-

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rative element of liberal education, underscoring that it must be conducted freely, unconstrained by the powers that be, or by their critics. I agree. Education is a special kind of free public activity.

The teacher reveals to students the world in all its complexity, without a specific political or economic agenda in mind, not so that the world will be preserved as is, nor to promote a particular program for change, but so that the student, when ready, can act independently in the world. I want to be clear on this. I think that education, properly pursued, is not an ideological activity. Indeed, it should be anti-ideological. This is something that it shares with democratic political action of intellectuals. Ideological intellectual practices are among the chief causes of the major political tragedies of the twentieth century: the gulag and the holocaust. The same sort of practices can be the ruin of education. When intellectuals and education are free of ideology, their democratic contribution is possible.

Before we proceed, I must make clear what I mean by ideology. Conventionally, ideology is considered in a variety of related ways. One position views ideology as a kind of socially induced cognitive distortion. It was in this sense that Marx wrote *The German Ideology*. The young Hegelians were dismissed because theirs was a bourgeois philosophy." The ruling ideas of the time are the ideas of the ruling class."⁶ Ideology is distinguished from science in the name of class based critique. The science of the ascending, purportedly universal, class is contrasted to the ideology of the dominant one. But a funny thing happened in the history of the term. Lenin initiated a second meaning. In his classic piece justifying party censorship of the press, he called for party ideology in the party press.⁷ The party press is to present working class ideology exclusively. Here a second meaning appears, which was later personified in the history of Marxist Leninism in the Communist Party "Ideologist." Ideology is no longer contrasted with truth, but with other ideologies. Ideology is an idea weapon of a particular political and social position. Working class ideology confronts bourgeois ideology; feminist ideology confronts patriarchal ideology; black ideology confronts white ideology.

Outside the Marxist tradition, Karl Mannheim synthesized these two meanings of ideology and contrasted them with science, in the form of particular ideology and total ideologies versus the sociology of knowledge.⁸ Particular ideologies were understood as being the intentional tendentious forms of knowledge defending a class interest, while total ideologies were understood as distortions of cognitive realities formed by the conditions of their creation, i.e. formed by historical and social structural specificity. The only truth available was through (what Mannheim problematically imagined) the relational truth made available by free-floating intellectuals.⁹

These conceptualizations, ideology as class distortion versus a class based truth, ideology as a class weapon, and ideology as a social and historical determination of truth, and the many alternative positions that are formulated as syntheses of these positions, all are engaged in a similar activity. As Foucault has put it: they understand "thought in general by sensation."¹⁰ Foucault, fully aware that this turn toward a sociology of knowledge is an historical development, shows how it, along with the Kantian quest to ground knowledge in universals, is engaged in the struggle with the limits of representation. Yet, it should also be recognized that the generality of the observations, from those of Marx, Lenin, Mannheim and Foucault, among many others, overlooks the specific history of ideology as a political force of remarkable power in the twentieth century. This is my concern. They overlook the centrality of a special kind of thinking implicated in the major tragedies of our recent past.¹¹

Common to the political ideologies that have prevailed in the modern era is a kind of magical mono-casual explanation of history and the human condition. The complexity of the social world is reduced to some underlying idea and deductions from that idea, archetypically in the case of the totalitarian ideologies of our century: to the ideas of race and class. The ideas are linked to power, and the consequences have been tragic.¹² Now is not a time when such explanations are fashionable. Ordinary people are suspicious because they have suffered from the false promises of these ideologies, as they have rationalized modern barbarism. In more sophisticated circles, we all "know" that the age of the grand narrative is over, our faith in progress has been severely tested.¹³ Yet, one very important and negative legacy of ideological thinking is the notion that behind the world of appearances is an underlying reality, explained by some master concept, be it of race, class or gender, or some other key to history and its problems. Only the foolish take ideas and ideals at face value. Ideas and ideals are matters of one form of false consciousness or another. They are all "ideologies." Observing this

legacy, and analyzing how it permeates American society, was the goal of my book, *The Cynical Society*. Here, we should note that those who have fought against ideology in its totalitarian form can instruct those who are faced with the cynical consequences of ideological thinking, remembering that when I refer to ideology I am not referring to the understanding that social ideas and political ideals are socially constructed, shaped or determined, but to the historical specificity of ideology in modern politics. Politics in the modern era has become a battle among politicians with distinctive ideologies, varieties of "isms." This was a distinctive development with a distinctive beginning and perhaps an end. We will consider the possibility of an ending in the contributions of anti-ideological political agents who helped democratically overturn totalitarianism so that we may appreciate the role of the anti-ideological education. The key figure in this is the intellectual.

Intellectuals matter. That they can matter, and support democracy, was wonderfully revealed in our recent past by the heroic activities of the democratic anti-ideological opposition to previously existing socialism. Democratic intellectuals in Poland, Czechoslovakia and Hungary, such as Adam Michnik, Vaclav Havel and Georg Konrad, through their written and spoken words, and through their actions, revealed "the power of the powerless," as Havel put it.¹⁴ They contributed to the peaceful collapse of the Soviet Empire and to the emergence of democracy in Central Europe, a part of the world where democracy has been the rare exception to the authoritarian rule. They did this, not by being prophets, nor by being philosopher kings, nor by being members of a political vanguard. They provided striking alternatives to the totalitarian models and ideological practices both in the form and the content of their actions. And the way they did this changes and challenges not only what their world once was, but also what our world is. There are many dimensions to their challenge. Here we concentrate on how their way of being intellectuals can inform our way of doing the liberal arts. We will move across a wide political and historical terrain. I will attempt to demonstrate how the extraordinary actions of democratic oppositionists to previously existing socialism points to a distinctive approach to liberal arts education. The oppositionists underscore the importance of a free public life, and suggest the important, and threatening, role education plays in its constitution.

Intellectuals, such as those of Central Europe, are capable of being key democratic agents, by providing the means for a society to talk and deliberate about its problems, not by providing easy singular answers. They do this in two ways: first, they provide the means by which people civilize their differences, so that enemies become opponents who disagree and compromise, convince and tolerate, rather than wage war against each other, and second, intellectuals subvert the limitations of the often quite civil conventional wisdom, so that hidden social ills and injustices are revealed and can be discussed and can be acted upon. These two ways of being a democratic intellectual played a key role in the development of a democratic alternative in the "other Europe," demonstrated in the works of Michnik and Havel. Their writings and actions stand in stark contrast to ideological practices.

Adam Michnik was probably the most important democratic oppositionist in Poland. In 1968, he became known as a student leader to a general public, Poland's equivalent of Danny the Red or Tom Hayden, although he was a proponent of liberal freedoms, while they were radical critics. He led demonstrations demanding greater academic freedom at Warsaw University, linking these demands to a general call for greater political freedom in socialist Poland. As a result of these actions, Michnik spent the first of his many sojourns in a Polish prison. After his release, in the 1970's, he became known officially as one of Poland's leading "anti-socialist elements," sometimes labeled a Trotskyist (a clear anti-Semitic allusion), sometimes simply "anti-Polish." Yet, he really was one of the leading opponents of totalitarianism of our times. He and his Czech colleague, Vaclav Havel, had clear ideas about what was wrong with the world of previously existing socialism, and straightforward ideas about how to begin the process of correcting it. Two essays, written in the mid-seventies, reveal the nature of their insights and their identities as democratic intellectuals, demonstrating the civil and subversive roles of democratic intellectuals as alternatives to ideological practices.

At that time, Havel was primarily known internationally as an interesting dramatist, an avant-gardist whose work revealed the absurdities of modern times. Today, he is the President of the Czech Republic. His greatest achievements lie between these two points of his international fame, in my judgement. He is an unsurpassed political essayist, a heroic subversive. In his greatest essay, he critically revealed the vulnerability of the totalitarian order. In the "Power of the Powerless," Havel tells the story of a greengrocer, who, every mor-

ning, puts in the window of his shop with the fruits and vegetables a sign with the slogan "Workers of the World Unite!"¹⁵ Havel asks what the grocer is thinking when he puts out the sign. Answer: not much, it is an automatic activity, which has little or nothing to do with the toiling masses around the globe. He speculates about what would happen if the grocer decided to "live in truth" and no longer put up the sign. Answer: his life would be ruined. He would lose his job and the prospects for a nice summer vacation in Bulgaria; his children's chances for higher education would be lost, as he would lose his friends and colleagues, who would learn that his friendship is dangerous. In this way, Havel revealed the social constitution of late totalitarianism, and its vulnerability. He demonstrated how the ordinary citizen was deeply implicated in the continuation of the totalitarian order, and how it was within his or her power to challenge that order. He subverted the common sense notion that totalitarianism in Czechoslovakia was enforced by the Soviet troops who invaded the country in 1968, and showed how the most ordinary of citizens enforced the hated order of things. He showed how the power of the authorities was significantly supported by every day activities. The social order was legitimated by little acts of tribute to the powers, and the system was sustained by these acts even when they were not believed. As long as people appeared to be engaged in building the "bright and happy future," they were so engaged, whether they believed in the official ideology or not.

Havel's essay has wonderful ironic turns and moments of illumination, but its great significance was that it was tied to practical action. He goes on to wonder what would happen if greengrocer along with his friends began to "live in truth." And in real life he acted, along with many colleagues, and answered his queries. What was distinctive about "Charter 77," the great Czechoslovak dissident movement of the late seventies and the eighties, was that it openly questioned the legitimacy of the Communist order. It distinguished itself, not through clandestine action, nor by proposing one "ism" as a replacement of another, but as an open opposition to specific acts of repression by the Communist authorities, initially as a protest against the repression of a rock group, Plastic People of the Universe. Its activities were open, consisting of little more than the simple act of not putting a sign in the window. It acted on principle, not on an elaborated scientific view of the world linked to organized power, i.e. not on the basis of an ideology. By such acts, it along with comparable groups in Central Europe frontally challenged the previously existing socialist order.

At about the same time and independently, Michnik proposed a theory of social change, which more or less employed Havel's strategy. He called his a theory of the "new evolutionism."¹⁶ Under this title, Michnik reflected on the available and closed avenues of social change. The available repertoire for social change seemed to be exhausted in the Soviet bloc: revolution from below proved to be impossible in the Hungary events of 1956, and reform from above, was ruled out in Prague of 1968. Michnik reasoned that this suggested a new "long march," reform from below: essentially a societal secession from the Party State order. People should act as if they lived in a free society and take back zones of freedom from the ruling order. He was counseling that the greengrocers of the world unite and work for a more decent alternative social order. Michnik was, in fact, reflecting on the little successes that people did build into their lives, essentially arguing for the expansion of the zones of private freedom, known to exist among friends and family and centered in the kitchens throughout the old bloc. And this was the strategy of the democratic oppositions in East and Central Europe: culminating in the creation of Solidarność, as a free independent, but "non-political" labor union (in their self-understanding non-political in the sense that it did not challenge the "leading role of the Party"). He named and in a sense codified Havel's subversion, highlighting the path activists did indeed take, leading to the collapse of the Communist orders of Central and Eastern Europe.

In Michnik's major book of the seventies, he went further and showed how the people who could agree to meet in these new evolutionary activities, could come from distinct and even opposing political and cultural traditions. In the Church and the Left, he examined how the secular left and the church could act together, as if they lived in a free democratic society, despite their fundamental differences.¹⁷ They could come together in free common public space, created by their commitment to live apart from official lies, and help constitute a free society on the basis of their differences. It is interesting to note that Michnik has repeated this approach throughout his career as a public intellectual, both as an oppositionist and as a political commentator in post communist Poland. Michnik has taken the narratives of the Church and the Left, of the independent Polish socialists (of Piłsudski) and the National Democrats (of Dmowski), and of the post-Communist and post-

Solidarity parties, and attempted at different times to make possible a coherent politics among those who differ: before the fall of communism, a democratic opposition, after the fall of communism, a non-authoritarian alternative to the totalitarian left and to the newly emerging nationalist right.¹⁸ He has not tried to eradicate the identity of the societal actors whose stories he appreciates, but he has tried to tell their different stories in ways that they come to be seen as compatible, at least for a period of time. The secular left and the Catholic Church are different, but for a time their concern for human rights and dignity in opposition to communism made enough sense so that they were capable to act in concert. The Polish nationalists and the Polish liberals and socialists tell their histories in opposition to each other, but the integrity of their opposing stories constituted a political pluralism in the opposition which prefigured the idea of pluralism in an open society. Former communists and former oppositionists have faced each other as jailers and jailed, but they now have a common interest in the rule of law and sound economic policies in the post communist period. Michnik has helped turn fundamental and incompatible differences among political enemies into civilized differences among political opponents, and in the process, along with his subversive notions, very significantly contributed to the formation of a democratic culture in a world where such cultural approach is essentially unprecedented.

While the power of anti-ideological intellectuals was most apparent in our recent past in the former Soviet bloc, in the activities and writings of figures like Michnik and Havel, the need for such power is very great in our society, where cynicism has become the preferred mode of explanation for problems in our private and public life, and where the commercial mass media have become the primary educators. For very different reasons, the people of the formerly existing "evil empire" and its allies, and the people of what used to be called the "free world," have lived with a deliberation deficit: there because of the workings of totalitarianism; here, as a consequence of the fact that we have been "amusing ourselves to death," as Neal Postman has put it.¹⁹

We have a great deal of difficulty in deliberately considering our problems, exchanging alternative judgments and deciding on agreed upon courses of action. Incoherence characterizes public life. Our need for civil and subversive intellectuals is no less than that which the societies of East and Central Europe experienced, if the reality of democratic practices is to have a resemblance to the democratic ideal of self governance by the people. As we learn to distrust the grand narratives of classical intellectuals and their totalized calls to the barricades, we need to appreciate that this is not the end of the intellectuals in public life and in fact it is the moment when their democratic contribution becomes clear.

It is here where the link between the liberal arts and Central European oppositional intellectuals becomes apparent: what the intellectuals of Central Europe achieved as a result of their heroic actions, is what a liberal arts education should, and often does, provide citizens in the normal course of their lives. This is what Bruce Kimball in his history of the idea of liberal education has called the oratory tradition of the liberal arts, which he traces back to antiquity.²⁰ A liberal education, in this tradition, prepares students and teachers to be life long intellectuals and the informed audiences of intellectual discussions. A liberal education prepares us to take part as citizens in the great conversation about the values of a good society, providing the means to judge and realize these values: learning and questioning inherited wisdoms, capable of engaging in civil conversation, about ideas that matter, and capable of subverting civility when it masks things that matter. What connects the extraordinary actions of the Central European dissidents and the ordinary action of liberal arts education is the centrality of public space for open deliberation. This is the great alternative to ideology in politics and education. Keeping this in mind, a distinctive approach to the liberal arts is called for.

Contrary to the neo, and not so neo, conservatives, the point is not to provide students with an understanding of the great achievements of "our" civilization. And contrary to progressives of various sorts, the point is not simply to provide critiques of this civilization, nor is it simply to reveal the evils of Western hegemony. A liberal arts education, like intellectuals of our century, fails when it provides easy answers, when it uses ideological formulas. Please note, I am not just advocating "teaching the conflicts" as does Gerald Graff.²¹ In fact, I am advocating, in a sense, ignoring the conflicts, the specific cultural ideologies of the academic tribe. Instead of advocating one educational ideology or another, I am suggesting that we attempt to avoid them, so that we can teach students what we know about the world, so they can develop their own judgement and act in the world as independent agents. Michnik and Havel didn't propose some bright and certain future to their com-

patriots. They provoked their fellow citizens to act by giving them new ways to talk about their problems. Liberal education should prepare students for such activities.

The competing approaches of the conservatives and the progressives, it seems to me, are implicated in the tragedy of intellectuals in this century. The approach to education, which I am advocating, is informed by my guarded appreciation of the democratic role of intellectuals. I am fully aware that intellectuals have often been very undemocratic agents. Intellectuals, as ideologists of the left and right, are implicated in the horrors of Racism and Fascism, Stalinism and Nazism. The point is that intellectuals make their special contribution to democracy when they contribute to public deliberation, not when they act as politicians or gurus or vanguardists. And a liberal arts education serves education, and not ideology, when it provides students with the knowledge and the critical capacity to fully engage in a special kind of informed discussion. This claim will seem less remote if we consider briefly the emergence of such public space within a totalitarian landscape, and the relationship between this space and our own activities. Permit me to provide you my birds eye view, and then I will spell out the implications for liberal arts in America.

Since the early 1970's, I have investigated independent public life in a Central European society: when the communist order still appeared to be quite stable, when the order was in disarray, leading to collapse, and after the fall of the communist regime. There was nothing automatic about this progression, but the power of the public and of civil society was most clearly revealed by it, and pushed it forward.

I studied officially tolerated independent public expression in the student theaters of Poland in my dissertation research.²² I observed how these theaters created an alternative world for themselves and their audiences, with unorthodox reflections on questions such as the roles of the church, nationalism and the romantic tradition in Polish society. They independently approached problems of daily life and boldly confronted the official party-state ideology. While they created politically challenging theater, theirs was primarily a concern with new ways of communicating through theater. They introduced to the Polish audience for the first time the great theatrical experiments of the 20th century, including the remarkable works of Stanisław Witkiewicz and Witold Gombrowicz, the great interwar avant-gardists. They employed critically the newest tradition of Grotowski, challenging the limits of theatrical expression. This was a free public life within a totalitarian context. The makers of the theater interacted with their audiences on their own terms, drawing upon the theatrical inheritance, set apart from the constraints of the Communist system.

Although the accomplishments of these theaters and of other arts that were officially tolerated were great indeed (their very existence changed the order of things), they were, nonetheless, limited by the need to receive official approval. From the mid-seventies onward, an alternative emerged, a completely independent, but also illegal, public life was created in Poland. Its beginnings were modest and political, an information bulletin concerning the fate of the victims of "socialist" justice following strikes in 1976. But when this bulletin survived, despite repression, an alternative, clandestine cultural system was formed in the late seventies and throughout the eighties, including a whole range of alternative publications, performances, university classes, and even clandestine radio and TV broadcasting. The first of the literary journals was the primitively produced, *Zapis*, where previously censored fiction and non-fiction were published. Later, in this and many other journals, of ever-greater sophistication, works were created, free of the censor, including the self-censor. These works were conceived for and constituted an independent public life. The principle of independent public action included the artists, who experienced a world free of official ideology, and union activists, who wished to create a social movement free of Party State control to defend their interests. There was a direct connection between the officially tolerated independent art, the free oppositional culture and the development of Solidarity and its victory. People who first spent their lives gaming with the censor were among those who created the public space of democratic opposition.²³

I think of the Polish poet and literary critic, and these days Professor of Slavic Languages at Harvard, Stanisław Barańczak. In 1970, it was his poetry, which inspired the greatest of the student theaters of Poland, Theater of the Eight Day of Poznań, a theater which combined his concern with the poetry of daily life and Grotowski's new language of theatrical expression. But by 1976, Barańczak was an editor of the aforementioned literary journal *Zapis*, a contributor to other underground cultural journals, and a founding member of the Committee to Defend Workers, the key organization of the Polish democratic opposition. It was in reflection

upon the emergence of this group that Michnik wrote his essay, "The New Evolutionism," and it was in the context of this activity that Havel wrote "The Power of the Powerless," and Charter 77 was formed. These activities laid the groundwork for Solidarność and the democratic revolutions of 1989.

Open free discussion, broadly understood, and the possibility of common action based on the discussion, is what the various forms of Polish resistance to modern tyranny had in common. The democratic opposition provided Polish society the possibility to discuss its situation and potentially to act upon that discussion, in ways that were set apart from the definitions and dictates of the official ideology. And it was this willingness to secede from the ruling order, which empowered Solidarity. Open discussion, freely constituted, led a labor movement to challenge the Communist order, not by being an anticommunist force, at least manifestly, but as a force for open self definition, defense and determination. And, it is the same sort of discussion, which is at the center of the university and the tradition of liberal education.

There are of course important differences. The Polish theater people sought to develop their art, which incidentally had political implications. They never confused their engagement in a challenging theater, with political action. Writing about another art form, Milan Kundera aptly describes what is the content of the public space opened by independent art, whether it is that of the theater or the novel: "The novelist [Kundera declares] needs to answer to no one but Cervantes."²⁴ Following the same sort of insight, the Polish theater artists knew their work was theater, answering, in their own terms, the questions posed by the theatrical tradition.

When the world of the independent public emerged in the margins of the official cultural world, in places like student theater, and when this world at the margins worked its way to the center, in the democratic opposition, in Solidarity and now in an openly liberal society, a free public life, a civil society, was replacing the world of adult political education, in Arendt's pejorative sense. Polish citizens were developing their capacities to act freely, in interaction with each other, independent of the political education of official guardians and the Party State ideology. And educational institutions too had to cease being institutions of political education and become institutions of education as such. The point was not to replace a liberal ideology for the previously existing ideology of Marxism-Leninism; the point was to help form a university on a non-ideological basis. And this point is ours as well as theirs.

It is with a sense of this that I embarked a few years ago on my study of the role of the intellectual in democratic society. The study started with the paradox to which I have already alluded. On the one hand, many of the horrors of the twentieth century implicate intellectuals. Modern tyrannies of the left and the right have sprung from the imaginations of major intellectuals. In terms of the task at hand, intellectuals have taken upon themselves to be political educators, and gulags and concentration camps have been the result. But on the other hand, the key opponents to these tyrannies have included intellectuals: such people as the ones I came to know in the alternative world of Polish theater and in the opposition circles of Poland, Hungary, Czechoslovakia, and beyond. What do intellectuals do when they support democracy? And what do they do when they are among its primary opponents? These are the central normative questions posed in my book *Civility and Subversion*. Here, I ask the additional question, how can the answers to the first two questions inform an approach to the liberal arts?

Concerning the political role of intellectuals: I present the conclusions of my study and consider their implications. Intellectuals are different than ordinary people. They are special kind of strangers (not foreigners). As strangers, they are both of the communities to which they belong and from elsewhere. The stranger, as Georg Simmel classically observed, is both present and absent, and has special insights and a special role to play.²⁵ And, I observe, this is also the case with intellectuals. They differ from the archetypical strangers, the tradesmen, in that their elsewhere is not of markets but of knowledge, of theories, literatures and histories, that reach beyond the local. Intellectuals are special kinds of strangers, who pay special attention to their critical faculties. To the degree to which they are independent and not just servants of one prince or another, they act autonomously of the centers of power and address a general public.

And, crucially, the way these strangers address their public determines whether they support or undermine democracy. If they address the public to promote discussion and common action, they play the specialized democratic role. They enable the people to speak with each other and act in concert. This is what happened in the recent past of Central Europe. It is what Vaclav Havel and Adam Michnik, for example, did, revealing how intellectuals can help bring into being new democracies. But if intellectuals dogmatically assert

the answers and use power to enforce the answers, if they act as ideologists, as did Marx and Lenin and all the lesser Marxist-Leninists, they serve tyranny, or, at the very least, undermine democratic practices.

The intellectuals serve democracy by opening and encouraging discussion about things that matter, undermine democracy when they substitute their theories and ideologies for democratic political deliberation, judgment and decision. The major democratic role of intellectuals, then, is to cultivate and provoke informed public discussion. I identify two ways by which this is accomplished: first, by making discussion possible between those who do not understand each other, who view each other as enemies. This is the project of civility. The second way that intellectuals open discussion is by revealing how some common sense, some prevailing view, hides or represses matters that are in need of public attention and discussion. This is the project of subversion. In my book, I consider a number of different civil and subversive intellectuals, including John Dewey, Walter Lippmann, C. Wright Mills, Edward Said, Martin Luther King Jr. and Malcolm X. I attempt to show that intellectuals are as important in the United States in the support of democracy as they have been in Central Europe. I argue that this is because intellectuals enhance our society's capacity to deliberate, and that this is sorely needed. It is here that we see liberal arts education performing the equivalent of the extraordinary activities of Central European oppositions. Such an education works to enhance the quality and capacity to deliberate, as a normal course of action.

The actions of democratic intellectuals and the democratic contribution of a liberal arts education are not ideological. They are, in fact, anti-ideological. They do not serve a particular political program or self consciously serve particular political interests, rather they open their audiences, the general public in the case of intellectuals, students in the case of a liberal education, to informed discussion. When I assert this, it does not mean that I am unaware of the fact that all the intellectuals I have mentioned, from Dewey to Michnik to Malcolm X, have strong political opinions, nor am I unaware that even teachers in the most esoteric of liberal arts seminars also have political commitments. Yet, the democratic intellectual and the successful teacher do not impose a political view, rather they open problems to alternative views that interact with each other.

The key question centers on the quality of the conversation that is liberal education, not its ideological position. The greatness of the American university, the fact that it is a sort of miracle, something that Edward Said observed in a public lecture,²⁶ is not that it is a center of progressive political politics, to the left of the political consensus of the American society. This is incidental, something that may or may not conform to the horrified imaginations of conservative critics of the American academy. Its distinction is not derived from the fact that we pass on a political prejudice to our students, but because we are part of an institution that has opened American discourse and public life. My pride in being a member of the New School for Social Research, for example, is connected to the fact that that university, since 1919, has distinguished itself by the clarity of its commitment to academic freedom and innovation. Whether it has been a matter of World War I dissidents, or exiles from Nazi Europe, or the dissidents from the former Soviet bloc, we have broadened American academic discussion by including the politically marginal. We subverted the common sense of American academia, as we made it possible for broader perspectives to civilly engage each other. I think of Alfred Schutz's attempts to make European phenomenology and American pragmatism talk to each other, of Hannah Arendt presenting a conversation between German political theory and American political history, of my colleagues today at the Graduate Faculty who specialize in broadening the American academy, making it more cosmopolitan. We are special agents in what I like to think of as an international cosmopolitan conspiracy. Then and now, the special contribution of the University is not only that an alternative is being presented to the prevailing view, (the task of subversion), but also a dialogue is being established with prevailing views (the task of civility).

Let's observe, then, how the liberal arts work to undermine the cynicism. A liberal education provides an understanding of the importance of our inheritance of culture. Culture, that is, as a taste judging activity, which supports the capacity to reflect, and the ability to take part in critical discourse as an end in itself. Teaching culture, in this sense, has always been the concern of a minority, and an important part of the liberal arts. In that it has always been supported by and supported the class system, it is in danger of disappearing in mass democracies. Quantitative calculations are replacing qualitative judgments. An image making elite is replacing a cultural elite. Culture is a non-instrumental activity, not required for the growth of modern technological order. But the uselessness of culture, nonetheless, does have a place in democracy as an alien force that provides the

possibility of renewal and critical examination. This is the reason why my colleague Agnes Heller in a recent public presentation, underscored the importance of culture, when she answered her own question: "Does democracy need a cultural elite?" in the affirmative.²⁷ Culture, and the elite that defends it, presents quality in a sea of quantity, an outpost, an independent public zone, which she hopes is a part of liberal education, providing an alternative to the young, during their time of prolonged adolescence. This cultural enterprise, as a significant part of the liberal arts, helps educators and students to confront the world in a complexity that is overlooked by the normal instrumental logic of modern times. It provides alternatives. By being organized around the non-instrumental activity of judging quality, it subverts the logic of quantity. In my terms, the critical study of the cultural inheritance, as Heller understands it, contributes to the subversive role of the intellectual and the liberal arts. It makes it possible to discuss problems, which, from the dominant perspective of market calculation, are invisible.

But a liberal education should not stop here. There is great promise in critically considering how our cultural inheritance is limited, and working on its expansion. The elitism that Heller defends poses problems. The critical insights and understandings of the world of vast parts of humanity have not been considered as part of the liberal arts project, as educators such as Michael Oakeshott have taught students about the great conversation of what it means to be human. In another recent public presentation, my colleague, Heidi Krueger, reflected upon this issue. What we pass on to the next generation about the world they are to inherit is highly problematic, given the plurality of the human experience. Liberal education is challenged by the knowledge at the margins, both because a discreet kind of knowledge is added and because this addition changes the conversation, transforms the terms of critical cultural discourse, makes it difficult for people to understand one another, confuses what it means to be human. I think this is where civility, and our discussion of the importance of the free public space and its relationship with the liberal arts, comes in. It is in the dialogue between the previously included and the previously excluded, Krueger highlights Faulkner and Morrison and in the conversation with students, about such problematic dialogue, that the liberal arts civility project can be found. If we understand that a liberal education is about preparing students to take part in the conversation about what it means to be human, a broader range of human experiences, much of which has been excluded from the prevailing cultural practices of liberal arts colleges and universities, has to be confronted. But this is not to come to a new conception of truth or a competition among a wide array of knowledges, it seems to me. It is so that a wider, enriched and more broadly informed conversation can develop. Yes, an education in competing perspectives, with a broadened understanding of the plurality of human experiences, but this suggests the need to cultivate and pass on the cultural project of civility. It makes it possible for those who disagree or do not understand each other or do not even recognize each other, to converse with each other and with students of the next generation.

Considering the subversive project of culture and the civil project of confronting the other has its problems. If culture is taken out of the special liberal arts space of conversing about what it means to be human, if it is taken out of its dialogic framework, and is dogmatically asserted and taught, as many of the defenders of the western tradition would have it, it then becomes a justification of the privilege, of the educated from certain places, with certain characteristics, both social and biological. Then the critiques of the knowledge of dead white men, and the like, come to make some sense. The notion that cultural refinement is but an instrument for class distinction, as the distinguished French sociologist Pierre Bourdieu infamously (in my judgment) implies would be confirmed.²⁸ And there is a danger that the cultural activities of the marginal, or of the less formally educated, will not be appreciated.

But if the insights of the marginal, of the multicultural, are taken out of the dialogical context that is liberal education, the result is no better. There is a danger of confusing context for content, for engaging in cynical dismissal of content by revealing context. We are confronted here with the problems of reductionism and relativism. There is in the present cultural environment a real threat that the liberal arts educators may contribute to an unthinking cynicism rather than offer an alternative. I fear that when I hear students preface their comments with such expressions as: "As a white woman, I think..." or "as an Asian American, I believe...." they think that knowledge and truth have been accounted for, have been confronted. As a sociologist, I know that the opinions the students have, and the courses I teach, are very much shaped by our identities, and by our position in society and history, (i.e. they are ideological in the conventional sense I referred to above). Yet, the idea that we thus

have different "knowledges," as some theorists would suggest, or worse, that we have different truths, as suggested by some students, is deeply troubling. This is the sociology of knowledge run rampant, where knowledge itself apart from sociology does not seem to have an independent existence. Such judgement exists in the shadows of ideology. It confuses cynicism for critical understanding, making it seem that if you identify the source of a theoretical proposition or a piece of art, you have understood it. Liberal arts educators must not contribute to this problem. We must attempt to show how the different positions, in themselves, may not be conflicting positions in opposition to each other, but in potential dialogue with each other: a dialogue which we must help foster, a dialogue that has no easy conclusions.

And then there are questions about the practical side of the matter: how do the liberal arts relate to vocational training? How do they engage political realities? As I have already indicated, I agree with Oakeshott, Arendt and Heller on general principle, a liberal arts education must be distinguished from the realm of practical affairs. It can not be understood merely as a practical instrument; rather it needs to be cultural, in Heller's sense. Yet, some qualification of this position is necessary. Reflecting upon what it means to be human requires an understanding of how the world works, and this may be most soundly informed by reflecting upon the experiences derived from political and economic engagements. Further, it should be recognized that the divide between the reflective and practical engagement is especially hard to discern in technological and knowledge driven societies. And the divide between vocational and liberal education is not something that can or should absolutely be sustained.

In part, of course, this is a practical matter. Students go to colleges and universities to get a good job. They expect to be prepared. But for this to work with, rather than against, the pursuit of a liberal education, this very motivation, and its particular qualities, should be used to serve the purpose of taking part in the liberal arts conversation. Thus, for example, when Dean Randy Swearer of Parsons School of Design seeks to revitalize his institution, by advocating that "design itself should become a vital species of the "liberal arts of a technological society," he is revealing an understanding that design contributes to the discussion about what it means to be human. If we reflect upon the meaning of design in our society and in history, we will understand the human condition more accurately. Design problems are linked with discussions about the true, the beautiful and the good. Swearer tellingly addressed this when he considered the dark side of modernism and the activities of designers and architects during the Nazi era. Considering the problematic relationships between politics and design is both important to the training of designers in a knowledge driven society, an immediate practical concern of the Parsons' Dean, but also to the education of citizens of such a society, as a contribution to a liberal education.

The link between liberal education and citizenship used to come naturally to the liberal arts colleges of America. The relationship between the community and the liberal arts colleges was once something that occurred quite routinely. Political engagement followed a normal course; much of it deeply implicated in class, gender and racial privileges. The colleges' prestige and the elite status of the students prepared them to be leaders in their communities, and this led to broader political commitments. More recently, the relationship has come to be one of what Eugene Lang calls "random initiatives of volunteerism." While civic concerns and pressing social issues "permeate the humanities and social sciences," Lang observes, they are strangely disconnected to how these concerns and issues confront the greater community outside the academic setting. In order to keep liberal arts colleges and their privileged students honest, or at least to enable them to serve democracy, they must be engaged with the wider community. Community engagement and political activism, thus, can serve as a part of the liberal arts experience. It informs liberal education through the experience in the outside world. Lang, in a recent special issue of *Deadalus* on the liberal arts, advocates one specific area of activity, support of public education, as an example of the sort of concerted engagement he has in mind. He cogently argues that liberal arts colleges are well configured to help address major problems of our primary and secondary school systems. Liberal arts students can help solve a major social problem, as they learn the tools of citizenship and community involvement. The ideal of citizenship can be learned as it is realized in the practical action of community involvement. But, it seems to me, this good practical and theoretical purpose must be committed to opening and sustaining the liberal arts conversation, for the liberal arts to maintain their special cultural purpose.

There still is danger when the liberal arts are conflated with practical political and economic activity. When liberal education, vocational education and citizenship involvement are not separated, the fundamental character of liberal learning may be lost. It may be cynically reduced as a means to economic or political ends. Liberal education loses its identity when it becomes indistinguishable from vocation and citizenship. This can only be avoided when vocational concerns and political engagement are committed to opening and sustaining the liberal arts conversation. Ultimately, this is a commitment to free conversation, free public interaction, of the sort that I observed in the theaters of Eastern Europe and we have all observed in the grand changes in that part of the world, as they have changed their world and ours. It also is the sort of conversation that characterizes educational interaction, especially in that rare thing, a successful liberal arts seminar.

I am reminded of one, which I hope will help me successfully sustain my argument. The seminar was on "The Post Totalitarian Mind." A quick analysis of the seminar's proceedings, I think, will tie together and qualify a bit what I have been trying to argue here. In fact, the seminar was the inspiration for this chapter.

We had in this particular first year seminar a respectful trans-generational conversation about what it means to be human. We worked on how the experiences of the totalitarian past and its opposition spoke to the students' concerns, particularly concerning political responsibility. They began to learn what it means to have lived in the twentieth century. Their common sense was challenged, subverted in fact; e.g. they came to appreciate political authority in ways they did not expect. But they also came to understand the difficult task of civility, as it has existed through time, what it means to have a mutually respectful conversation with someone with whom you have fundamental disagreements. They were introduced to and appreciated the task of culture, and the importance of considering the other. They connected their reflections to their imagined vocational ambitions, and they did it in a way that reached beyond the narrow confines of usual college discussions.

One of the high points of the seminar was a meeting with someone who is a master of civility and subversion, Adam Michnik, who for them, as a result of our seminar, was not just a famous and clever intellectual celebrity, but a thinker and political actor who took responsibility by acting in the most difficult of circumstances, the author of texts which repeatedly return to the project of respecting and learning from one's political and cultural other. After reading Hannah Arendt on Eichmann and the origins of totalitarianism, the great importance of such action and civility was something they appreciated.

In the seminar, the students came to understand the importance of the public space I introduced at the opening of our inquiry, and they, themselves, constituted the public space of the seminar. I was their teacher, in that the books we read and our central themes I predetermined, but the actual intellectual transaction that is the liberal arts existed among the equal members of the seminar. And here is the paradox of my strong insistence on the distinction between politics and education and the need to keep the world of immediate economic and political considerations out, so that education can proceed.

I was very much their guide in moving them from the insulated world of the American high school to the intellectually vibrant world of higher education, but once the step into serious reflection was made, our interaction was not that of hierarchy, but of equality. Liberal arts education starts with the authority of the teacher, but proceeds with the equality of inquirers. This is, I think, where we find the link between the liberal arts mission of universities and their advanced research mission. Ideally, the only things that distinguish participants in a seminar, and distinguish the participants in scholarly inquiry of the most advanced sort, are the knowledge and quality of mind that goes into the seminar and scholarly contributions. It is this equality, and the fact that the teacher learns as much from the students, as they do from him or her, which reveals the active preparation for the world that is higher education. A liberal arts education, such as the one my class and I experienced, challenges the students (including the teacher) to question common sense and prepares the students for civil discussion with those who are different, or think and act differently. Utilizing civility and subversion, the liberal arts should, and often do, challenge cynicism, because they teach students and professors to constitute a common field of mutually respectful conversation that is the basis of democracy in a civil society.

Thus, when we try to support democracy through practical action, it is necessary to go beyond misleading academic truisms, as well as self-satisfied ideological positions. It is clear to the critical academician that the university is part of the "state ideological apparatus." Whether she or he uses the clumsy Althusserian

language or not, the truth it seeks to name is overwhelming. Education is a means by which the prevailing order reproduces itself. Cultural works which glorify the powers are enshrined in canons, and technical training prepares the young for a niche in society, from skilled workers to engineers to medical doctors to the masters of the financial world. It is equally clear to the critics of the "tenured radicals" that the adversary culture, the culture of the intellectual elite, does not properly support common values, while it indoctrinates into the culture of the politically correct. There is no doubt some truth to these positions, education does prepare students for niches in the existing social formation, and American educators in institutions of higher learning are significantly to the left of the general societal consensus. And yet, both the radical and the conservative critics confuse politics with education and overlook the most significant action in the educational domain: its special qualities as a distinctively free and open public domain. It is liberal in that it is free from and escapes the political demands of critics from the left and the right. Even as it is influenced by various powers, it persists as something else, with a strong family resemblance to the anti-ideological heroes of our recent past.

Endnotes:

¹ The appreciation of totalitarianism as a distinctively modern form of tyranny is one of the major contributions of Hannah Arendt, in her classic *The Origins of Totalitarianism*, New York: Harcourt Brace & Company, 1951. Hers is an account of the deformation of the project of modernity yielding a truly new form of tyranny. For the present inquiry, crucial to the deformation are the distortion of critical scientific inquiry into scientific ideology, and the loss of public space in politics and in educational practices. For the latter see her: "Crisis in Education," in her *Between Past and Future*, New York: Penguin, 1980. I analyze systematically the notion of an radical alternative to totalitarian thought in Jeffrey C. Goldfarb, *Beyond Glasnost: The Post Totalitarian Mind*, University of Chicago Press, 1989.

² "Crisis", p. 177.

³ M. Oakeshott, *The Voice of Liberal Learning*, New Haven, Yale University Press, 1989, p. 63.

⁴ *Ibid.*, p. 41.

⁵ Liberalism, as a political doctrine and type of political regime, and liberal education are different. Although liberal political orders are relatively friendly places for liberal education, i.e. states that are formally restricted in their interventions in cultural life do tend to leave liberal arts educational institutions alone, liberal education is not only constituted in this negative fashion. It is a positive cultural endeavor, where the educational transaction between generations is linked to the question of what it means to be human. It is a problematic cultural endeavor. On the problematic relationship between liberal orders and cultural freedom, see my *On Cultural Freedom: An Exploration of Public Life in Poland and America*, Chicago: University of Chicago Press, 1982.

⁶ K. Marx, *The German Ideology*, in *The Marx – Engels Reader*, Robert Tucker (ed.), New York, W.W. Norton, 1972, p. 136 – 7.

⁷ V. I. Lenin, "Party Organization and Party Literature," reprinted in *Marxism and Art*, Maynard Solomon (ed.) New York: Vintage Books, 1972, p. 179–183, (originally published in 1905).

⁸ K. Mannheim, *Ideology and Utopia*, New York: Harcourt, Brace and World, 1963.

⁹ P. Ricoeur provides us with a critical appreciation of Mannheim's position as it is informed by a reading of Clifford Geertz's approach to ideology, See Ricoeur, *Lectures on Ideology and Utopia*, New York: Columbia University Press, 1986.

¹⁰ M. Foucault, *The Order of Things: An Archaeology of Human Sciences*, New York, Vintage Books, 1973, p. 241.

¹¹ See F. Furet, *The Passing of Illusion*, Chicago, University of Chicago Press, 1999.

¹² H. Arendt, *Origins*, see especially Chapter 13, "Ideology and Terror," p. 460–482.

¹³ The classic development of this position is Lyotard's. See J.-F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minnesota Press, 1985. My favorite account can be found in Milan Kundera's novel, *The Unbearable Lightness of Being*, New York: Harper Collins, 1999.

¹⁴ See *Vaclav Havel or Living in Truth*, e. J. Vladislav, Boston: Faber and Faber, 1986, A. Michnik, *Letters from Prison and Other Essays*, Los Angeles: University of California Press, 1985, and G. Konrad, *Antipolitics*, New York: Harcourt, Brace, Jovanovich, 1984. For a more complete analysis of their position see my *Beyond Glasnost...*, op. cit.

¹⁵ V. Havel, "The Power of the Powerless," op.cit., p. 23–96.

¹⁶ A. Michnik, op. cit.

¹⁷ A. Michnik, *The Church and the Left*, Chicago: University of Chicago Press, 1993.

¹⁸ For a complete sampling in English see A. Michnik, *Letters from Prison*, and *Letters from Freedom: Post Cold War Realities and Perspectives*, Los Angeles: University of California Press, 1998.

¹⁹ N. Postman, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*, New York: Penguin Books, 1986.

²⁰ B. Kimball, *Orators and Philosophers: A History of the Idea of the Liberal Education*, New York: Henry Holt and Company, 1985.

²¹ G. Graff, *Beyond the Cultural Wars: How Teaching the Conflicts Can Revitalize American Education*, New York: W.W. Norton, 1993.

²² See J. C. Goldfarb, *The Persistence of Freedom: The Sociological Implications of Polish Student Theater*, Boulder: Westview Press, 1980.

²³ See T. G. Ash, *The Polish Revolution: Solidarity*, New York: Vintage Books, 1985, L. Weschler, *Solidarity, Poland in the Season of its Passions*, New York: Simon and Schuster, 1982, and D. Ost, *Solidarity and the Politics of Anti-Politics: Opposition and Reform Since 1968*, Philadelphia: Temple University Press, 1990.

²⁴ M. Kundera, *The Art of the Novel*, New York: Harper Collins, 1989, p. 144.

²⁵ Georg Simmel on *Individuality and Social Forms*, D. Levine (ed.), Chicago: University of Chicago Press, 1985.

²⁶ In a lecture given at NYU on the obligations of intellectuals, connected to his book, *Representations of the Intellectual*, New York: Pantheon, 1994. Said modified his criticism of American public life, recognizing the extraordinary openness to critical voices of the American academy. I maintain that this openness is a definitive quality of education.

²⁷ In the following pages, I am reflecting upon a public discussion and seminar series in 1999 on the liberal arts, at the New School for Social Research. The papers included: A. Heller, "Does Democracy Require a Cultural Elite?" H. Krueger, "What Did Herpyllis Know?" R. Swearer, "Design and the Liberal Arts," and in a published paper, E. Lang, "Distinctively American: The Liberal Arts College," *Deadalus*, Winter, 1999, p. 133–150. In the discussion, the major competing approaches to the liberal arts were confronted. This paper is a continuation of that confrontation.

²⁸ P. Bourdieu, *Distinctions: A Social Critique of the Judgment of Taste*, Cambridge: Harvard University Press, 1984

Prague – Cracow – Vienna: Intercultural Relations in Central European Modernism

Modernism in the late 19th and early 20th centuries produced more than many homogeneous phenomena in the art and literature of Western, Central, and Eastern Europe. It was also a fine interweave of trends, creators, periodicals and aesthetic views which was apparent especially in Central Europe. Czech Modernism, situated between *Junges Berlin* in the west, *Młoda Polska* in the east, and even farther eastward, namely, *Moloda Muza* in Lwów, was chief in importance. This network of intercultural connections and analogies can be perceived as a constant exchange, taking and giving, borrowing and assimilating ideas which thanks to that constituted a unique cultural value. A number of philosophers, painters and critics as well as institutions – periodicals, publishing houses, salons and theatres – played a special role in the process: they acted as links between Central Europe's art capitals.

Stanisław Przybyszewski (1868–1927), "der geniale Pole", as August Strindberg called him, was among the most prominent intermediaries between German, Scandinavian and Slavonic spheres.¹ Born in the Prussian sector of partitioned Poland, he attended a German grammar school in Toruń, and in 1889 he arrived in Berlin where after failed efforts to study he stormed the literary scene as a writer surrounded by controversy. Przybyszewski took his provocative, eccentric lifestyle, through which he deliberately opposed all things Philistine, to the East. His unconventional ways affected the Czech youth far less than Polish and Ukrainian *enfants terribles*, who found themselves more strongly influenced by imported models as they were away from the roots of Modernism.

In Berlin Przybyszewski's star, which was rising meteorlike, soon began to fade. Social scandals, problems with publishers, disagreements with friends (poet Richard Dehmel and writer Franz Servaes, for example), and an increased number of the critics' reservations regarding the language, style and themes of his works all led to a harsh critique of "der geniale Pole", e.g., in an essay by Servaes entitled "Jung Berlin. Zehn Jahre Literatur-Bewegung" (1896): "Man erkannte in ihm jetzt einen Blender, der durch berückende gesellschaftliche Talente und durch die Rattenfängerweise seiner Dichtung und Diction die Leute ihrer Urteilkraft beraubte. Aber der Rattenfänger hatte nur ein einziges Stücklein zu spielen, und das war schnell heruntergeegigt." [He was now recognised as a poseur who robbed people of their ability to judge, using his incredible social charm and the style of a conjurer of poetry and diction. However, he had only one tune to play and the novelty soon wore off.]²

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Text of the lecture delivered at the international conference *Cracow and Prague – Two Central European Capitals* (International Cultural Centre, 1–2 June 2000).

The conjurer might have had a limited repertoire indeed, but at the same time he could play a variety of instruments, which is evidenced in his connections with Prague. Before leaving Berlin for good in 1898 and moving to Cracow he carefully prepared his departure by forming a close contact with a Prague periodical *Moderní Revue*. He did not know yet that he would largely owe his future renown in Poland to his Czech connections.

Between 1894 and 1925, in Prague *Moderní Revue* was published, a periodical aspiring to become a forum for all Modernists – both the representatives of Czech literature and the then-unknown foreign Modernists. Published by Arnošt Proházka and Jiří Karásek from Lvovice, apart from literature and criticism it included articles on fine arts. In fact, even its graphic design was aimed to advertise a synesthetic concept of literature and fine arts that was so characteristic for Modernism as a whole. In the autumn of 1895, in the second year of the periodical's existence, Przybyszewski and Proházka started a frequent correspondence that lasted over 20 years; more than 50 letters from Przybyszewski to Proházka, mostly in German, were written between 1895 and 1898.³ They speak volumes for the role Przybyszewski played in shaping the profile of the still-young periodical, and also the way in which Berlin influences streamed from Berlin to Prague.

Already in his first letter (dated 9 October 1895) Przybyszewski "very gladly" gave his consent to the translation and publication of the essay entitled "Zur Psychologie des Individuums", which was published with its original subtitle "Chopin and Nietzsche", translated by B. Chaloupek in vol. 3 of *Moderní Revue* (1895/96).⁴ Nietzsche certainly was not an unknown name; almost each of the first ten yearlies of the magazine included articles by, or on Nietzsche. Consequently, Przybyszewski's essay perfectly suited the style of the periodical. Soon after, Przybyszewski acted as a consultant on Modernism for the first time as he referred Proházka to a similar periodical published in Belgium, *Le Coq Rouge*, where – he claimed – the most outstanding minds worked, namely, Maurice Maeterlinck and Émile Verhaeren. Przybyszewski gave Proházka the address of *Le Coq* as well.⁵ It was also through Przybyszewski that Proházka became acquainted with other poets – Richard Dehmel, a leading poet of Berlin Modernism – for instance. In a letter dated February or March 1896 Przybyszewski thanked the *Moderní Revue* team for their deep understanding and he showered praise on the Prague periodical which had often helped him out of financial problems: "I'm gambling now. If I win a lot of money, I'll come to you and I'll establish a Polish-German review in the glamorous style of your *Moderní Revue*. From Prague we will conquer the world."⁶

In a letter from 10 April 1896 he for the first time mentioned the name of Edvard Munch (1863–1944), the painter who turned out as significant for the Czech Modernism as he had been for the German. Przybyszewski submitted several photographs of Munch's works to *Moderní Revue* for publication.⁷ It seems probable that the black-and-white reproduction of the famous painting "The Scream" in vol. 5 (1896/97) was based on those very photographs. In the summer of 1896 Przybyszewski sent Proházka two lithographs by Munch with whom he had been very good friends and corresponded with since the Berlin period – a self-portrait and one of his "Madonnas", later reprinted in *Moderní Revue* (vol. 5, 1896/97). Apart from Munch, in his letters to Proházka Przybyszewski frequently mentioned Félicien Rops and Gustav Vigeland, whose works were also published in the magazine. Nevertheless, their significance in the development of the young Czech art was far less considerable than Munch's.

There's no doubt that the expressive vividness of Munch's painting and Przybyszewski's interpretation of his *oeuvre* influenced the talent of the main Czech Modernist, that is to say, the prematurely deceased painter and poet Karel Hlaváček (1875–1898), who in the first four years of *Moderní Revue* was largely responsible for its graphic design. A self-taught painter, Hlaváček was under the influence of Munch and Rops, whose works were often discussed and reproduced in the periodical thanks to Przybyszewski. Hlaváček's self-portrait entitled "Můj Kristus" is a reflection of Munch's self-portraits, one of them was published in *Moderní Revue* in 1897.⁸ We may note in passing that self-portraits were ascribed a special meaning in the Modernist aesthetics, namely, they were treated as manifestations of the farthest reaches of the "self" – to the point of the "naked soul".

Therefore, the fact that Przybyszewski was interested in Hlaváček and in 1896 requested Proházka to send him Hlaváček's poems should not be surprising.⁹ After Otakar Březina, Hlaváček was the second representative of Prague Modernism who was directly mentioned and praised in Przybyszewski's letters. In vol. 5 of *Moderní Revue* from 1897 Hlaváček's critical essays and illustrations for the Proházka's cycle of poems entitled

Prostibolo duše, three reproductions of Munch's paintings, and a three-part work by Przybyszewski on Munch were published next to each other. In this way, poetry and painting formed a typically Modernist relationship resulting from a critical interpretation. In the same issue, in an essay that the translator chose to entitle "Ecce poeta" – devoted to the now-forgotten German poet Alfred Mombert – Przybyszewski showed the parallels between poetry, music, and painting. Where, according to Mombert, "visions emerge without any causation", Przybyszewski heard a "Chopinesque prelude to Ascension", and saw "deep in the background of the soul a painting by Munch: a late autumn twilight in a Norwegian fjord".¹⁰

Three years after the publication of the first issue of *Moderní Revue*, a periodical entitled *Życie. Tygodnik Ill[ustrowany] Lit[eracki] Nauk[owy] i Społeczny* was established in Cracow. It was comparable with the Czech magazine in that it was devoted to national and international Modernism and it advocated a strong bond between literature and fine arts. Its first publisher and chief editor was Ludwik Szczepański. Most of the articles published in the magazine were written by the representatives of *Młoda Polska*: Kazimierz Tetmajer, Jan Kasprówicz, Bolesław Leśmian, Tadeusz Miciński and others, and the reproduced prints and paintings were created by famous Polish artists from the turn of the twentieth century: Stanisław Wyspiański, Leon Wyczółkowski, Jacek Malczewski, Jan Stanisławski *et al.* The competition to design the periodical's vignette, however, was not won by a Polish but a Czech artist – the aforementioned Karel Hlaváček, and the awarded design adorned the front page of issue no. 11 from 4 December 1897. On the last page of the magazine its editors put the following comment about the vignette: "Well-known Czech Modernist Karol Hlaváček depicts the philosophical idea of life: it salutes Death, with which it wages an eternal war."

Other than that, *Życie* at its initial stage contained few Czech accents – in the 7th and the 12th issues of the first yearly one poem by Otokar Březina and one by Antonín Sova were published, respectively, both translated by Maciej Szukiewicz; in the 13th issue of the second yearly a prose piece by Otokar B a was included. The periodical became interested in the literature of *Junges Wien* – in issues 3–6 of the second yearly (1898) a three-part essay entitled "Z literatury młodowiedeńskiej" [From the Literature of *Junges Wien*] by Adam Lada Cybulski, devoted to Hermann Bahr, Arthur Schnitzler and Peter Altenberg, and also samples of their works were contained.

When Przybyszewski took over the editorship of *Życie* in Cracow a year later to turn it into a leading Modernist publication, he largely modelled it after *Moderní Revue*, but the graphic design was not prepared by Hlaváček any more; it was now the creation of Wyspiański. The number of Czech articles in the periodical appeared more and more frequently, while those by Austrian writers disappeared. Jiři Karásek wrote on Otokar Březina (no. 3, 1899) and Karel Hlaváček (no. 15/16, 1899); Arnošt Proházka dealt with the Flemish Modernist Joris Karl Huysmans (nos. 10 and 11, 1899). Reproductions of sculptures by František Bílek were published (no. 10, 1899). Even if Przybyszewski was not as talented as an organiser as Proházka, and the ambitiously prepared project of the Cracow Modernist periodical fell through for financial reasons before two years had passed – it succeeded in expressing both the fondness for the aesthetics of West European Modernism and the reservations about its Viennese variant. This is implied, for example, in a letter written by Przybyszewski soon after Proházka's death, in January 1925, to Jiři Karásek: "[Proházka] opened for the Czech literature a great wide window to Europe, namely, France (there's no Europe except for France – Paris), and he deserves the great credit for referring to France in particular, and not (which was to turn out harmful to Poland) to *Junges Wien*, this terribly banal *Junges Wien*, and Bahr and Altenberg. Doh!"¹¹

Did this opinion on Viennese Modernism result from Przybyszewski's prejudice, at the base of which were his own experiences in Vienna, or perhaps one should look for its source in the intercultural exchange between the north and the south, Prague and Vienna, as a whole? The chronology of major art exhibitions in Prague at that time seems to prove Przybyszewski's point of view: 1900 – Rodin's works, 1902 – contemporary French painting, 1903 – the artists from Worpswede, 1904 – the "Mir Iskusstva" from Petersburg. In 1905 Munch's works were finally exhibited for the first time.¹² One would not be able to find paintings by Klimt and Schiele at Prague exhibitions. Only very few of the outstanding representatives of the literary *Junges Wien* were presented – the following were published: one work by Peter Altenberg in *Moderní Revue* (vol. 6, 1897), a volume of Hugo von Hofmannsthal's writings in the series "Knihovna Moderní revue" (no. 45, 1906), and, in the series

"Moderní bibliotéka", selected writings by Peter Altenberg (*Výbor drobné prózy*, 1906) and Leopold von Andrian (*Zahrada poznání*, 1907).

It seems that cultural transfer on the Prague-Vienna route intensified from the north to the south around 1898, that is to say, when in Vienna – in the same year as *Moderní Revue* – a similarly oriented weekly *Die Zeit* was launched. In the words of its founder, a well-known critic, playwright and essayist Hermann Bahr, it was supposed to be a "review of Modernism for good Europeans" (he used this term in a letter to Przybyszewski, inviting him to co-operate).¹³

Modernism and "good Europeans" were Bahr's favourite expressions. He perceived Modernism in its essence as a European phenomenon and saw discussing its national forms in isolation as purposeless. On the other hand, his conception of Europe was a very wide one, reaching not only for the Western Europe's centres, Paris and Berlin, but – as one can assume judging by the type of writers and works published in *Die Zeit* – encompassing Scandinavia, the Balkans, France, England, Russia, and – obviously – all Central European countries belonging to the Habsburg monarchy, i.e., Bohemia and Moravia, Hungary, Slovenia, Croatia and Dalmatia, and also Galicia with its Polish and Ruthenian elements.

Bahr's special interest in the Czech culture explains the relatively strong presence of Czech writers in *Die Zeit*. He first wanted to gain for his periodical Josef Svatopluk Machar, a Czech writer and poet living in Vienna, as a specialist in Czech issues. Machar, however, recommended to him a young critic from Prague, later a professor, F. V. Krejčí, who soon obtained a kind of monopoly to present Czech literature in *Die Zeit*, even if his views were not always identical with those of the young generation.¹⁴ One can clearly see it from his first article, published in the second issue of the weekly (13 October 1894), subtitled "The Recent Currents in Czech Literature".¹⁵ The critic observed many new promising phenomena in the cultural life of Bohemia as a whole, although he claimed that, as far as literature was concerned, the country did not actually manage to go further than Late Romanticism – the chief part of his argument concerned the works of Jaroslav Vrchlicki, Julius Zeyer and Svatopluk Čech; he did not mention the already-existing *Moderní Revue* and its authors. This tendency is even more strongly accentuated in a new review-type article by Krejčí that was published in January 1896; already its title, "The Czech Decadence", hinted at some shift in tone. Rather than discussing the "recent currents", the writer spoke clearly about decadence; the literature was no longer termed "böhmische" [Bohemian], that is to say, for where it came from, but – "tschechische" [Czech] – for its language; the number of reservations with regard to this tendency increased. Krejčí approved of new figures in the young Czech literature only as long as they were involved in criticism. When they turned to creating poetry, he questioned their work: "Ihre Impotenz und ihr Nachäffen der fremden Größen streift bis ans Komische. Als der grellste Beleg dafür kann *Prostibolo duše* von Arnošt Proházka gelten. Man weiß wahrlich nie, ob das alles seriös gemeint ist, oder ob man es nur als eine Parodie der modernen Sataniker und sensualistischen Mystiker nehmen soll. – Der zweite Hauptstern dieser Schule, Jiří Karásek, versprach bei seinem Debüt viel Gutes; (...) Aber seine unbändige Lust am Kokettieren mit allem, was der Tag Neues bringt, macht ihn immer mehr nur zu einer Wetterfahne der Modernität. (...) Das Organ dieser Schule *Moderní Revue* ist ein Tummelplatz der allerneuesten Torheiten und Excesse, die die jüngste Phase der europäischen Literaturentwicklung mit sich bringt." [Their impotence and aping of the outstanding foreign writers verges on the hilarious. The most striking instance of this is perhaps *Prostibolo duše* by Arnošt Proházka. One actually never knows, whether it's all serious, or maybe one should only take it as a parody of modern satanists and sensualistic mystics. – Another star of this school, Jiří Karásek, had a very promising debut; (...) But his urge to woo readers exploiting every passing fad makes him gradually turn into a tiny flag on the roof of Modernism. (...) The organ of this school, *Moderní Revue*, is a showcase of the latest trivialities and excesses produced by the youngest stage of development in European literature.]¹⁶

Among young writers Krejčí only acknowledged Otakar Březina, who was different from the famous European Modernists (such as Przybyszewski), as he, a poor country teacher, was a mystic of the soul whose artistic technique was best described as symbolic: "The richness of his imagery is in fact an accumulation of symbols that have a metaphorical meaning and are meant to be evocative." (p. 11) Krejčí's critical attitude towards the decadent form of Modernism definitely indicates that he only accepted its symbolic version. This type of Modernist discourse had already occurred in the works of Late Romanticists, whom he appreciated enormously, therefore it did not imply a general breach with tradition. It seems that the representatives of Junges

Wien were also more into the symbolic discourse of Modernism, which is extremely well evidenced in Hugo von Hofmannsthal's and Leopold von Andrian's poetry. Hence, apparently also in this respect Krejčí shared the aesthetic taste of Viennese Modernism, perhaps because he distanced himself from Modernism's Prague variant, or maybe because of the fact that he wrote his articles for the Viennese weekly. From his terminology one can also note obvious borrowings of the notions typical of Hermann Bahr, the "pope" of Junges Wien; one of his recurring motifs was a reference to "nerves" as the organ whose slightest twitch is aroused by poetry. One realises this, reading the following statement made by Bahr in a famous article on decadence: "After all, it's not the spirit and the feeling that [decadence] wants to express, but the nerves."¹⁷

As regards the literary relations between Prague and Vienna, Josef Svatopluk Machar was definitely an exception – he spent 30 years in Vienna and Prague during the period when Modernism flourished there, but he wasn't especially impressed or influenced by the movement. Machar's connection with Modernism has been discussed until the present day – Krejčí, in his first article, simply termed him the "leader of Czech Modernism"¹⁸ because in his manifesto "Confiteor" (1887) he abandoned "all poetic and patriotic conventions" and at the same time he "turned from the external to the internal world". [Ibid.] He also ascertained that Machar's poetry "is in fact not Modernist in the most strict, contemporary sense of the word". [Ibid.] In his review of a "new book by J. S. Machar", the collected poems from 1893–1896 (no. 120), the critic presented Machar as an antithesis of decadence, yet he did not actually exclude the poet from Czech Modernism: "In der modernsten böhmischen Poesie bedeutet Machar ein Gegenstück zu der Dekadence, besonders aber zu dem tiefen, ascetisch-mystischen Symbolisten Otokar Březina... Seine und Machars Individualitäten bedeuten die zwei einander gegenüberliegenden Abhänge des Flussbeckens, zwischen welchen der Strom der heutigen poetischen Production in Böhmen schäumt und in die unvorsehbare Zukunft seine Wellen drängt." [In the recent Czech poetry, Machar's is an antithesis of decadence, especially the deep, ascetic-mystical symbolist Otokar Březina... His and Machar's individualities are like two banks of a river valley amongst which the current of contemporary Czech poetry foams, rolling its waters to an unforeseeable future."¹⁹

Recent scientific studies emphasise the differences between Machar and the specific Viennese form of Modernism – especially his writings showing references to Vienna, e.g., the volume *Tristium Vindobona* from 1892, stand in opposition to the "world which tries to justify itself as an aesthetic phenomenon".²⁰ Accordingly, an identical place, namely, the main paths in the Vienna Prater, differs in the Junges Wien writers' and Machar's visions. In Andrian and Hofmannsthal, the Viennese Prater appears as a "locus amoenus" isolated from the noisy world of everyday life. In his poem "Prvního května" Machar lets Viennese workers march along the left and the right sides of the main walkways and force their way into the sphere of aristocratic idleness.²¹ Thus, Machar's poem is devoid of contempt for the commonalty who in Hofmannsthal's poem have no sense of beauty, but it expresses a belief in the common people's social power which would allow them to quickly replace aristocracy in the exclusive "garden", and uproot the "hortus conclusus".

If the North-South route between Prague and Vienna chiefly served the intercultural exchange of literary impulses, the East-West route between Cracow and Vienna mainly exchanged fine arts. When, in 1898, a group of Austrian artists – better known as Wiener Sezession – began publishing the later-to-become-famous periodical *Ver Sacrum*, already its first issues included reproductions of paintings by Polish painters: Józef Mehoffer, Leon Wyczółkowski, Stanisław Wyspiański, Jan Stanisławski and Teodor Axentowicz. Cracow's painters were also presented at the first exhibitions of the Sezession in Vienna where their works sold very well. In the spring of 1898 Cracow's *Życie* included an exhaustive, three-part review of the first Sezession exhibition.²² Its author, Roman Lewandowski, was mostly enthusiastic about the French artists' *oeuvre*, but he remained silent about Gustav Klimt, Kolo Moser or Josef Hoffman. Concluding his remarks, he added some words about the Poles, who – he claimed – were treated unfavourably: "There's no doubt that if the paintings of this group had been displayed in a better way, they would have been discussed more. Why should we think that they just can't wait to have us in Vienna? No, they don't like us here, and if they invite us, it means they need us." (*Życie*, Yearly II, no. 17, 23 April 1898).

Yet this was about to change. At one of the exhibitions that followed, in December 1902, Cracow's fine artists association "Sztuka" [Art] was given its own, separate hall; the famous critic Ludwig Hevesi spoke about the "big Viennese success of our Poles", whose painting he highly valued, regardless of the fact that

it was quite different from the art of young Austrian painters: "Sie atmen von jeher eine andere Luft und haben andere Gedankengänge. Selbst ihre Zukünftigen haben gleichsam Vergangenheit in sich, eine Tendenz, Tote mitzunehmen ins Leben, Gram hineinzutragen ins Hoffen. Sie haben, um es kurz zu sagen, historische Stimmung." [They have been breathing a different air for a long time and their way of thinking is different. It's as if their successors have their past inside of them, an inclination to invite the dead into their lives, introducing distress into hope. Shortly speaking, they have a historical attitude.]²³

Thus, the art of Cracow's Modernist painters differed considerably from the work of their colleagues in Vienna, with whom they exhibited together. Stanisław Wyspiański seems to fit in the paradigm of Wiener Sezession best, the evidence of which are his various contributions to *Ver Sacrum*; in the July issue from 1898 his colour rough draft of a stained glass was published together with a drawing of ornamental trees by a Prague architect, Josef Olbrich. In the opinion of Berta Zuckermandl, who – beside Hevesi – was an influential critic of Modernist art, and also the author of the first Austrian book on Polish painting,²⁴ it was in Wyspiański's works that Polish Modernism climaxed. She was familiar with *Życie* and she compared it with Vienna's *Ver Sacrum*, regarding their profiles as well as significance for the development of young art in both countries.

Let us now turn back to the Vienna-Prague route and the way in which it was described on the pages of *Die Zeit*. Among the periodical's most renowned associates from the then kingdom of Bohemia was a friend of Machar's, Thomas Garrigue Masaryk, who attended a German grammar school in Brno, and then spent 12 years in Vienna as a student, an assistant professor and a deputy, before moving to a Czech university in Prague in 1882. The future president of the country, Masaryk regularly published his articles as a university professor in *Die Zeit* – he wrote on the "Scientific and Philosophical Crisis of Contemporary Marxism" (nos. 177–179, February/March 1897), the Russian students' riots (no. 340, 6 April 1901), and the Russian statesman Konstantin P. Pobedonostsev (no. 342, 20 April 1901), but above all on the concerns connected with the legal, political, and cultural status of Czechs in the Habsburg monarchy. Masaryk, the founder of the so-called "realist group",²⁵ opposed both Czech and German nationalism. Here's what he thought of the independence of the Bohemian state under the political situation of the day: "Ein selbständiger böhmischer Staat nach dem absolutistischen und absolutistisch-centralistischen Begriffe ist nicht möglich, aber die Selbstständigkeit der böhmischen Länder nach dem modernen Begriffe der Autonomie und Föderation ist möglich. Und nicht nur möglich, auch nothwendig und geradeso nothwendig für die böhmischen Länder wie für ganz Oesterreich." [An independent Bohemian state, speaking in absolutistic and absolutistic-centralistic terms, is impossible, but the independence of the Bohemian lands in the modern sense of autonomy and federation is possible. Not only is it possible but also necessary – for both the Bohemian lands and Austria as a whole.]²⁶

Independence, not in the sense of a total sovereignty of a state, but as political, economic, and cultural autonomy, was for Masaryk a formula which would facilitate the co-existence of the Czech and the German people and in this way make it possible for Austria-Hungary to survive as a multinational state. A Czech and an Austrian, Masaryk, despite his obvious Austro-Hungarian leanings, critically watched the government's actions which at the end led to the collapse of this state: "Der Hauptfehler der Wiener Regierungen besteht eben in der Farbenblindheit des centralistischen Apparates. Der Blinde kann nicht von den Farben reden, wenigstens nicht über sie entscheiden. Oesterreich ist, Gott sei Dank, von Natur buntfarbig; aber in Wien will man alle diese Farben zu einer einzigen vermischen, und die sieht auch darnach aus – ein unreines Grau." [The chief mistake of the Viennese government lies in the centralistic state machinery's colour blindness. A blind man cannot talk about colours, not to mention deciding about them. Thank God, Austria is multicoloured by nature, but in Vienna they want to blend all of these colours into one, a murky grey.]²⁷

Endnotes:

¹ Cf. J. Papiór, "Stanisław Przybyszewski – Vermittler europäischer Moderne zwischen Ost und West", *Arcadia. Zeitschrift für Vergleichende Literaturwissenschaft*, vol. 24 (1989), pp. 271–283.

² *Die Zeit* (Wien), no. 114, 5 December 1896, p. 156.

³ Cf. St. Przybyszewski, *Listy*. Zebrał, życiorysem, wstępem i przypisami opatrzył St. Helsztyński, vol. I, Gdańsk 1937.

⁴ All references to *Moderní Revue* after the volume *Moderní Revue 1894–1925*. Usporaďadali O. M. Urban a L. Merhaut, Praha 1995.

⁵ Do Ernesta Procházki w Pradze, listopad 1895, St. Przybyszewski, *Listy*, vol. I, p. 110ff.

⁶ Do Ernesta Procházki w Pradze, październik 1896, St. Przybyszewski, *Listy*, vol. I, p. 132.

⁷ Do Ernesta Procházki w Pradze, 10 kwietnia 1896, St. Przybyszewski, *Listy*, vol. I, p. 115.

⁸ Cf. O. M. Urban, *Screams out of the Dark. Hlaváček, Munch, Przybyszewski*, [in:] *Totenmesse. Modernism in the Culture of Northern and Central Europe*, Editor P. Paszkiewicz, Warsaw 1996, pp. 153–159.

⁹ Do Ernesta Procházki w Pradze, lipiec–sierpień 1896, St. Przybyszewski, *Listy*, vol. I, p. 127.

¹⁰ St. Przybyszewski, "Der Glühende", *Die Zeit* (Wien) no. 114, 5 December 1896, p. 158.

¹¹ Do Jerzego Karáska ze Lwovic w Pradze czeskiej, 29 stycznia 1925, St. Przybyszewski, *Listy*, vol. III: 1918–1927, Wrocław 1954, p. 601.

¹² Cf. J. P. Stern, "Das Wien der Jahrhundertwende aus tschechischer Sicht", *Österreichische Osthefte* 1986, no. 1, pp. 6–21.

¹³ Reprint in: R. Taborski, "Stanisław Przybyszewski und Wien", *Österreichische Osthefte* 1967, no. 2, p. 130.

¹⁴ Cf. M. Jähnichen, "Hermann Bahr und die Tschechen", [in:] *Slawisch-deutsche Wechselbeziehungen in Sprache, Literatur und Kultur*. Hg. v. W. Kraus, J. Belia, V.I. Borkowski, Berlin 1969, pp. 363–377.

¹⁵ *Die Zeit* (Wien), no. 2, 13 October 1894, p. 25ff., and no. 3, 20 October 1894, p. 39ff.

¹⁶ *Die Zeit* (Wien), no. 66, 4 January 1896, p. 10ff.

¹⁷ H. Bahr, *Studien zur Kritik der Moderne*, Frankfurt 1894, p. 23.

¹⁸ F.V. Krejčí, "J.S. Machar", *Die Zeit* (Wien) no. 48, 31 August 1895, p. 137.

¹⁹ F.V. Krejčí, "Das neueste Buch von J.S. Machar", *Die Zeit* (Wien) no. 120, 16 January 1897, p. 41.

²⁰ J. P. Stern, op. cit., p. 13ff.

²¹ Cf. S. Simonek, "Josef Svatopluk Machars Parallel- und Gegenwelten zur Wiener Moderne (Schnitzler, Andrian, Hofmannsthal)", *Germanoslavica. Zeitschrift für germano-slawische Studien*, Slovanský Ústav, Praha 1998, Yearly V (X), pp. 55–61.

²² *Žycie*, Yearly II, no. 14, 2 April 1898, no. 15, 9 April 1898, and no. 17, 23 April 1898.

²³ L. Hevesi, *Acht Jahre Sezession*, Wien 1906, p. 325.

²⁴ B. Zuckerkandl, *Polens Malkunst*, Wien 1915.

²⁵ Cf. J. P. Stern, op. cit., p. 19.

²⁶ T. G. Masaryk, "Zur deutsch-böhmischen Ausgleichsfrage", *Die Zeit* (Wien), no. 82, 25 April 1896, p. 53.

²⁷ Ibidem.

[translated by Paweł Łopatka]

Bodily Symbols.
Notes on the exhibition
of Belgian Symbolists
Power of Imagination.
Brussels and Symbolism

The first temptation, awakened by this small but attractive and well-arranged exhibition, is to compare Belgian art around 1900 with Polish art of the time.¹ There are many reasons to make such comparison. Both countries, which in the 19th century were only on the peripheries of main artistic trends, became arenas of an unusual agitation manifested in various areas such as fine arts, literature and theatre. Both countries had their "happy hour" due to the emergence of many outstanding artistic personalities. In Poland it was the time of Wyspiański, Malczewski, Mehoffer, Weiss, Boznańska, Krzyżanowski, Stanisławski, Przybyszewski, Przerwa-Tetmajer, Staff and Kasprówicz. In Belgium it was Khnopff, Rops, Frédéric, Horta, Maetelinck and Verhaeren. The similarities are to be traced in the main themes around which the art concentrates: Eros and Thanatos, man and woman, earth and sky, nature and civilisation. The comparisons can be made both on general grounds and on very specific ones. It would be tempting to juxtapose some of the paintings, for instance Léon Frédéric's *The Studio's Interior* with many similar works by Malczewski, where Death personified is a frequent visitor.

At this point, though, I would like to take the occasion to point out to a specific aspect of symbolist painting so vividly demonstrated by this exhibition that it has been evoked already in its introduction, "First there are the bodies that one sees: naked, twisted, bowed, tangled, crooked, winged, clutched, tied, crucified, trying to resist imprisonment in some armour or pose... And then the faces: martyr-like, ecstatic; their eyes closed or rolled, mouths twisted or closed tight, their looks merciless, disdainful or narcissistically in love with themselves, with their mirror images, which allow to kiss their own mouths or to seek the tempting curves of their own bodies under some aerial cloth... And then come the degenerated woods, trees turned into columns, bare trunks without leaves, roots creeping from the ground like some ghastly creatures from another world, wriggling and frightening. Flowers and fruit are alive too, they transform; animal shapes appear: a pig and a snake; very often associated with sex and death."

It is difficult to resist the temptation to classify this text as a characteristics of many Polish painters' work of the time. These bodies "naked, twisted, (...) trying to resist imprisonment in an armour or pose, (...) the faces: martyr-like, ecstatic, their eyes closed or rolled," these trees turned into columns, bare trunks without leaves, roots creeping from the ground like some ghastly creatures from another world, all that, although not directly, yet very powerfully, induces us to recall the paintings of Malczewski, Weiss, Okuń, Ruszczyc,

Maria Poprzęcka – Professor of the University of Warsaw, is an art historian and specialises in the history and theory of art in the 19th and 20th centuries.

Paper delivered on 11 July, 2000 on the occasion of the exhibition, *Power of Imagination. Brussels and Symbolism* presented in the ICC Gallery from 7 June to 23 July, 2000.

Wawrzeńiecki... And it is not about paralleling the Polish and Belgian symbolism. It is about unusually intense aspects of body, sensuality and vitality of this painting both when it shows the human body directly and when it portrays clouds, water or flowers... It does not have to be proved because the feeling is brought about by every major show of art around 1900.³

At this point it is worth to remember the fundamentals of symbolism, which has always been a trend associated to theoretical consideration. In 1886 in his programmatic article entitled *Symbolism* Jean Moreas wrote: "symbolist poetry tries to put on a sensual form, which is not an objective in itself and although it conveys the Idea, its function is only auxiliary. On the other hand, the Idea should not allow us to be seen divested of the splendid garment of external analogies. It is a vital aspect of symbolist art to not to get close to the notion of the Idea in itself. Hence in this art, the depictions of nature, human actions, and all concrete events cannot portray themselves; they are only sensual figures that are to present their esoteric relationship to the primary Ideas."⁴

Moreas wrote about poetry. Thus, even when he referred to the "sensual form", then this form captured in an immaterial word did not take on its overtly sensual, visible demonstrative form. The postulate that "the pictures of nature, human actions, and all 'touchable' events" did not represent themselves but "their esoteric relationship to the primary Ideas" could be fulfilled. Yet how could that be done in painting?

Writing about Gauguin's paintings in a text being a manifestation of the new movement, Albert Aurier explained: "direct representation of objects (...) cannot be the correct and ultimate aim in painting, just like in any other art. The objective of painting is a presentation of ideas through translating them to a special language (...). It is then necessary that in the ideistic work there is no such confusion, it is necessary for us to be brought to a state when there is no doubt that the objects in the picture do not have any significance as objects but that they are nothing but symbols, words which do not carry any other meaning in themselves."⁵

The objects presented cannot be perceived only as objects. They are to be treated like "signs" or "words". Yet, to treat a painting like a word? The mutual relations of the word and the picture; their similarities and dissimilarities, their precedence and superiority, power and weakness, persuasive power, possibility of translation are some of the major leading motifs in the thinking about art, which recurred throughout the centuries with varying intensity. It were not these that Aurier had referred to. He went deeper. His article bears a motto taken from Plato, "What do you think he would reply after some one told him that what he had seen before was an illusion, but that presently, he had a vision of objects more real and closer to the truth? Wouldn't he fancy that what he formerly saw were truer than the objects which are now shown to him?"⁶ In the text he continued Plato's thought, "We can even try to agree that the highest art can only be ideistic because by definition art is nothing else than a materialisation representative of what is most elevated, most truly divine in the world and what eventually matters i.e. the Idea. Don't those, who can neither see nor believe in the Idea, deserve our compassion like those poor, foolish slaves from Plato's allegorical Cave."⁷

Aurier calls the new painting, embodied by Gauguin, "ideistic." It was also called the "painting of thoughts," "painting of the Idea" or finally and most widely "symbolism" and this notion was assimilated by art history. While trying to conceive its nature, the contemporaries as well as later authors focused on the opposition of "symbol" and "allegory", which was characteristic of the old art. That art was also supposed to convey ideas, and not only to portray objects.⁸ Trying to explain this misunderstanding, William Butler Yeats recalled William Blake saying that Fable or Allegory was shaped by the daughters of Memory while symbolism said things that could not be expressed perfectly in any other way and that in order to understand it only the right instinct was needed. According to Blake, Allegory said things, which could be expressed equally well or maybe even better in other ways; and that, in turn, some particular knowledge was required to understand Allegory.⁹

Consequently, symbolic presentation is one that cannot be expressed otherwise, it gives voice to mute objects, and body to bodiless matters, [while allegory] reads the sense which has never suffered due to the lack of voice or body, it reads it in something that can be seen or heard. The problem is then not only that painting "materialises" and "embodies" ideas. Throughout its history, while visualising objects, it was often meant to visualise ideas through these objects and this could be done through "showing spiritual things disguised in bodily shape," like in late Medieval Dutch painting.¹⁰ It could also be done through reaching for the iconographic and emblematic conventions created for this purpose in Renaissance-Baroque and later art. Since these conventions were quite lasting, many chapters of art history have been devoted to them. It is more impor-

tant, though, that painting, being directly accessible to senses (a quality often employed in painting-poetic paragon), refers to something that is already visible instead of "giving body to things without a body." Tristan Corbière (writer, not painter) defined the aim in a quite laconic way "To paint only these things that one has never seen and will never see."¹¹ Symbolism put some rather impossible tasks before painting. This impossibility resulted not only from the fact that symbolism was a poetic programme (which happened quite often in the history of fine arts), only later adapted to visual arts, and hence one, which did not provide for the burdening of painting with matter, its numerous limits in "portraying thoughts," "giving a painted form to the invisible world of psyche," "manifesting of the spirit through the physicality of the painting," as it was postulated.¹² Lessing's "borders between painting and poetry" can explain a lot here but not everything. Symbolism brought a different understanding of the representation category which is well demonstrated in Aurier's Platonic way of thinking.

The notion of "representation" is considered one of the most fundamental in contemporary art history. It has many meanings, it is rooted in philosophy, theology, art theory and it is historically variable.¹³ "Without exaggeration the history of this discussion can be brought down to the history of choice between two ways of perceiving the visible. The first is what presents itself to our eyes and thus finds its end. Second is what, by lessening its own autonomy, allows for something else to exist," writes Michał Paweł Markowski in his most recent book devoted to the idea of representation.¹⁴ From the point of view of visual arts' theory, the matter seems slightly more complex¹⁵, nonetheless this simplified, twofold understanding of representation can be helpful in explaining symbolist dilemmas. Also because the differences between the verbal and visual ways of conveying ideas are becoming less important then.

Plato's views on art did not remain unchanged but they are a permanent subject of controversy between the scholars and interpreters of the philosopher's thoughts. At this moment, though, it is rather unimportant because Aurier, while referring to Plato in his text, based rather on a shallow knowledge of this philosophy than learned exegeses. He took (from it) what justified his artistic views and had a guarantee of the highest authority. Thus he acquired the conviction that what we should look at and what is the most existing shape, is, as we read in *Phaedros*, "the colourless, formless, intangible essence, visible only to mind, the pilot of the soul"¹⁶ i.e. the idea. We can see with our physical eye and with our mind's eye. We can look at the outer side of things, at the externals and at its substance. The opposition of *eidos* and *eidolon*¹⁷ – icon and idol – "has determined within European culture the borders of thinking about the visible (...). Since then it [the culture] will oscillate between these two lessons of imitating: between the representation of phenomenal or ideal side of the world, between semblance and truth, between the idol and the icon."¹⁸ This opposition found itself in the midst of iconoclastic disputes and then was taken over by the Fathers of the Church. Then European art, together with its theory, was dominated by Aristotelian thinking and the effort was directed to perfecting the ways of creating "illusory looks", utmost illusiveness in the presenting of the outer side of reality. Art, like the painter imprisoned in the world of assumptions and condemned by Plato, reproduced only the surface of things. This tendency achieved its highest intensity in naturalism and impressionism, which was its variation most narrowly limited to the presentation of the world of phenomena.

While trying to emphasise the deep transformation that was happening in painting, Aurier pointed out clearly that impressionism was realism "sublime, spiritual, dilettantish, but always realism." Yet "today, when we assist the evident agony of naturalism in literature, and when we see the idealistic or even mystic reaction preparing itself, it would be strange if visual arts did not show any tendency to an analogous evolution."¹⁹ This could happen thanks to "the mind's eye." Here Aurier cited Swedenborg, "Tonight the eyes of my inner ego were open: they were able to look to the sky, to the world of ideas, and to hell!" Further on he portrayed the opposition, which, although not explicitly called, was the historical opposition of *eidos* and *eidolon*, "It is obvious, and to confirm that is almost banal, that in the history of art there are two great contradictory tendencies, one of which indisputably depends on blindness and the other on the clairvoyance of the 'inner ego's eyes' about which Swedenborg talks. They are the realistic and idealistic movement." And agreeing that "realism has also produced some indisputable masterpieces shining in the museum of popular memory" he says that "it is indisputable that for the one who would like to think for a while without taking sides, ideistic art seems purer and more sublime by all that purity and sublimity that separates the matter from the idea."

From a stance, which we would now call a clearly defined concept of representation, and emphasising that he talks about "ideistic" and not "idealistic" movement, Aurier does not see the difference between realism and idealism, "The idealists themselves (...) were only realists ; the aim of their art was only a direct representation of material forms. They were satisfied with the arranging of the objectivity according to some conventional notions of quality and prejudices; they insisted on presenting us with beautiful objects, yet beautiful only as objects, so that the gravity point of their works was always located in the qualities of the form i.e. reality. What they called 'ideal' was nothing but a crafty retouch of ugly tangible things. (...) They too, are the poor, foolish slaves from the allegorical Cave."

A look at symbolism as an attempt at breaking the ages-old concept of representation does not provide a solution for the initial dissonance between the "ideistic" assumptions and the possibility of carrying them out in painting. Symbolism was born as a reaction to the mimetic techniques and the ones used to create illusion, which were at their best in the art of the second half of the 19th century. It stood against the painting which, like never before, concentrated upon the presentation of delusion and appearance. Yet art cannot get free of the couple-centuries-old burden in a single shake. The symbolist painting, with the exception of the few most prominent representatives, was not able to get free from "illusory looks," matter and subjectivity. Many artists just made another "clever retouch." This time it was not the beautifying of ugliness but creating some obtrusive and obvious "symbols" with an unchanged matter of representation. One could ask if the postulate to "avoid the opposition to all art: concrete truth, illusionism, visual illusion" was then fulfilled. Plato extolled simple geometrical forms: a line, a circle, a right angle. Weren't only the "neoplastic" compositions of Mondrian and Malewicz's *Black Square on White* a realisation of the aniconic model of presentation which emerged from the symbolist programmes? Can Aurier's ideal i.e. "pulsating drama of abstraction" be felt in them?

A thought on the impossibilities and paradoxes of symbolism in painting makes us ponder also on the situation of the viewers confronting paintings. Should they look with their physical eye or with their minds' eye? Or, to paraphrase Plato's motto, should they think that what they had seen before was only shadows and now they see things which are more real and closer to truth? Wouldn't they think that what they saw before was more real than what they see now?

Instead of an answer to this question let us look at some notes by Paul Gauguin – one of the artists who was able to open the eyes of his inner ego and shake off the rigid plaster of superficial conventions. Gauguin does not refer to Plato, like Aurier – his apologist. He refers to the Epistles: "In silence, at night, in darkness our eye sees, our eye hears, but all that happens maybe through memory, in our conscience. Oculos habent et non vident. What exactly is the significance of this sentence? Was it the matter that Jesus believed in by the use of matter: the eye?"²⁰

Endnotes:

¹ *Siła wyobraźni. Symbolizm w Brukseli. La force de l'imaginaire. Bruxelles et le Symbolisme*, International Cultural Centre in Cracow, 9. 06. 2000 – 23. 07. 2000.

² E. Clémens, *Barokowa swoboda we współczesnej Belgii*, in: ICC exhibition catalogue, 1999, p. 19.

³ Recently a great exhibition of painting by R. Rosenblum et al.: 1900. *Art at the Crossroads*, Solomon R. Guggenheim Museum, New York 2000.

⁴ J. Moreas, *Le Symbolisme*, in: *Le Figaro*, 1886.

⁵ A. Aurier, *Le symbolisme en peinture* in *Mercure de France*, 1891, p. 162.

⁶ A. Aurier, op. cit., p. 155.

⁷ Aurier, op. cit., p. 159.

⁸ See J. Woźniakowski, "Symbol i alegoria wczoraj i dziś" in *Czy artyście wolno się żenić?* Warsaw, 1978, pp. 57–90.

⁹ W. B. Yeats, *Wstęp do "Księgi obrazów"* W. T. Hortona, London 1898.

¹⁰ E. Panofsky, *Rzeczywistość i symbol w malarstwie niderlandzkim XV wieku*, tłum. K. Kamińska, in *Studia z historii sztuki*, 1971, pp. 122–150.

¹¹ E. Clemens, op. cit., p. 17.

¹² E. H. Gombrich writes about the limits of the non-verbal, mainly visual conveying of ideas in "Obraz wizualny", in *Symbole i symbolika*, opr. M. Glowński, 1990, p. 339–357, tłum. A. Morańska.

¹³ D. Summers, "Representation", in R. S. Nelson, R. Shiff, eds., *Critical Terms for Art History*, Chicago-London, 1996, pp. 3–16 and K. Moxey, "Representation" in *The Practice of Theory. Post-structuralism, Cultural Politics and Art History*, Ithaca/London, 1996.

¹⁴ M. P. Markowski *Pragnienie obecności. Filozofie reprezentacji od Platona do Kartezjusza*, Gdańsk, 1999, p. 13.

¹⁵ D. Summers, op. cit.

¹⁶ A. Aurier, op. cit., p. 155.

¹⁷ Discussed by E. Cassirer (*Eidos und Eidolon. Das Problem des Schönen und Kunst in Platons Dialoge*, Leipzig-Berlin, 1924), is a starting point for Markowski's concept of two completely opposite models of representation and two utopias, the idealistic and the aesthetic.

¹⁸ Markowski, op. cit., pp. 14, 38.

¹⁹ Aurier, op. cit., p. 158. Also further quotes.

²⁰ P. Gauguin, *Z brulionu listu o Redonie*, 1889, as in: *Moderniści*, op. cit., p. 262, trans. H. Ostrowska-Grabska.

[translated by Anna Rucińska-Barnaś]

- Chronicle



A meeting of Wisława Szymborska and Shimon Peres in the venue of the International Cultural Centre



Plenary debates during the meeting of the Ministers of Culture of the Visegrad Group (Pod Kruki Conference Hall)



Robert A. Mundell's lecture in the cycle: *A Diagnosis at the End of the Century*



The International Cultural Centre series presented on the occasion of the promotion of new publications

January

12 January

– Meeting with Katarzyna Wasilewska in connection with her taking over as Deputy Director of the Polish Cultural Institute in Paris

– Visit of Michał Kołodziejczyk, the new Cultural Affairs Consul in the Consulate of the Republic of Poland in Munich

19 January

Meeting of Director Jacek Purchla with Mr Jeremy Eyres, Director of the British Council in Warsaw

20 January

Visit of Shimon Peres, Israeli Minister of Regional Cooperation, former Prime Minister of Israel, and recipient of Nobel Peace Prize in 1994; the guest delivered the inaugural lecture in the series *Diagnosis at the End of the Century*, organized by the ICC. At the ICC headquarters, he also met Wisława Szymborska, laureate of the Nobel Prize in literature in 1996 and Marek Siwiec, Secretary of State at the Office of the President of the Republic of Poland, Head of the National Security Bureau

27 January

Seminar *Multiculturalism – National Identity and Modernity in the Metropolises of Central and Eastern Europe 1900–1930*, organized by the ICC and the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas e.V. in Leipzig

February

3 – 6 February

Bruges and Brussels: visit of Rafał Solewski in Groep Planning (transfer of documents and consultations concerning the research project *Heritage and Transformation in Central Europe: The Case of Cracow*)

14 February

Meeting of Professor Jerzy Wyrozumski and Dr Krzysztof Broński with students of Friedrich-Schiller Universität in Jena focusing on the programme of the ICC

15 – 18 February

Forum of culture ministers of Visegrad countries on *Financing Culture at the Time of System Transformation*, organized by the Department of International Cooperation and European Integration of the Ministry of Culture and National Heritage and the ICC. The participants included the following ministers: Milan Kňažko (Republic of Slovakia), Ilja Racek (the Czech Republic), Zoltán Rockenbauer (Republic of Hungary) and Anna Popowicz (Poland). Conclusions from the debates of ministers and discussions of experts who represented the countries participating in the meeting were included in the final document and concerned the following: 1. model of financing cultural institutions (e.g. the arrangements concerning the operation of International Vyshehrad Fund), 2. sponsoring of art, 3. economic aspects of the protection of cultural heritage

24 February

Promotion of most recent ICC publications: 7th part of *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej* [Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic] and *Dziedzictwo a turystyka* [Heritage and Tourism] conference volume

26 February

Official visit of Raphaël von Hellemont, Ambassador of the Kingdom of Belgium

March

6 March

Another meeting as part of the *Diagnosis at the End of the Century* series: the lecture *A Reconsideration of the 20th Century*, delivered by Robert Alexander Mundell, Nobel Prize laureate in economics in 1999

9 March

Business meeting with Dr Stephan Wackwitz, Director of Goethe Institut in Kraków, in connection with the preparation of the exhibition *Paula Modersohn-Becker and the Worpswede Artists. Drawings and Prints 1895–1906*



Dr Ehard Busek
and Prof. Władysław Bartoszewski,
guests at the seminar *Europe 2000 Plus*,
met their audience's expectations as usual



Rector of the Jagiellonian University,
Prof. Franciszek Ziejka visits the exhibition
The Jagiellonian University in Documents



Prof. Jerzy Wyrozumski
at the promotion of the book
Kultura Litwy i Polski w dziejach.
Tożsamość i współistnienie



Folk group Ōkrős performing
at the end of the opening of the exhibition
of photographs *Made in Hungary*

16 – 19 March

Visit of Groep Planning delegation (Werner Desimpelaere, Veronique Henderix, Jan Jonas-Szatanski) as part of the research project *Heritage and Transformation in Central Europe. The Case of Cracow*; during the visit, a seminar on Kraków took place with the participation of local experts (e.g. Prof. Kazimierz Trafas, Prof. Krzysztof Goerlich and Dr Zbigniew Beiersdorf)

23 – 26 March

Leipzig: presentation of ICC publications as part of *Books from Poland* exhibition during the International Book Fair

24 March

Identity in Modernity and Postmodernity: Ambiguity of Central Europe, lecture of Prof. Moritz Csáky as part of *Europa 2000 Plus* cycle, organized by Austrian Consulate General in Kraków in cooperation with the ICC (the Jagiellonian University, Collegium Novum building)

24 – 28 March

Working visit of Dr Renata Kassal-Mikula and Prof. Peter Haiko in connection with the preparation of the exhibition *Otto Wagner and Vienna – Architecture Around 1900*, organized in cooperation with the Historical Museum of the City of Vienna. Talks concerned the script of the exhibition, the spatial arrangements and the form of the catalogue

25 – 27 March

Venice: participation of Director Purchla in the ceremony of awarding Europa Nostra Medals for the best renovated historical monument of the year 1999 (one of the awarded monuments was the palace in Tułowice); Prof. Purchla has thus completed his three-year-long term as jury member of Europa Nostra Award

28 March

Polish Minister of Foreign Affairs, Prof. Bronisław Gerek, appoints Director Jacek Purchla the General Commissioner of the Festival *Europalia 2001 Poland*, which is to take place in Brussels in the autumn of 2001

31 March – 1 April

Training seminar as part of the series *European Models of Culture Management*, organized by the Department of European Studies of the Jagiellonian University in cooperation with the ICC and the Office of the Małopolskie Voivodeship. The training programme was prepared by Director Purchla and Agata Wąsowska-Pawlik, and it included, among others, Prof. Purchla's lectures

April

3 – 24 April

The Jagiellonian University: A History in Documents (14th–20th century), exhibition as part of the 600th Jubilee of the University Renewal, organized in the ICC Gallery by the Jagiellonian University Archives in cooperation with the ICC

12 April

Spiritual and Cultural Roots of Europe, meeting with Dr Erhard Busek and Prof. Władysław Bartoszewski, as part of *Europa 2000 Plus* cycle, organized by Austrian Consulate

General in Kraków in cooperation with the ICC ("Pod Kruki" Conference Hall)

17 April

Working visit of Dr Dieter Klein in connection with the planned exhibition of works by Martin Dülfer, a German turn-of-the-century architect

17 – 18 April

Business meeting of representatives of Europalia Foundation International: Luc Stainier, General Director, and Agnes van Kerckhove, Music Coordinator, with Polish organizers of the Festival *Europalia 2001 Poland*: Prof. Jacek Purchla, General Commissioner, Lidia Geringer de Oedenberg, Music Programme Coordinator, Tadeusz Chruścicki, Exhibition Coordinator, and Rafał Wiśniewski, Director of Cultural Diplomacy Department at the Ministry of Foreign Affairs

27 – 30 April

Working visit of Ulrich Keppler and Veronique Henderix from Groep Planning (exchange of information and further consultations on the progress of research work within the *Heritage and Transformation* project)

28 April – 28 May

Exhibition *Made in Hungary. Hungarian Photographers 1919–1956*, prepared in cooperation with Hungarian Museum of Photography in Kecskemet and Consulate General of the Republic of Hungary in Kraków; opening with the participation of Hungarian guests – Károly Kincses, author of the exhibition, Dr Istvan Kovács, Hungarian Consul General in Kraków, Pál Pap and János Tischler, Directors of the Hungarian Cultural Institute in Warsaw, and Ákos Engelmeyer, former Hungarian Ambassador to Poland – and with the concert of Ókrós band

May

8 May

Promotion of the book *Kultura Litwy i Polski w dziejach. Tożsamość i współistnienie* [Lithuanian and Polish Culture in a Historical Perspective. Identity and Coexistence], combined with the farewell ceremony for Prof. Jerzy Wyrozumski, who ended his term as Head of the Research Institute of European Heritage

10 – 13 May

Brussels: negotiations of the Polish Europalia coordination team – Director Purchla, the General Commissioner, as well as Tadeusz Chruścicki, Lidia Geringer de Oedenberg, Director Anna Niewiadomska (Ministry of Culture and National Heritage), Agata Wąsowska-Pawlik and Director Rafał Wiśniewski – with representatives of Europalia International Foundation on the organization of the Festival

25 May

Participation of Prof. Jacek Woźniakowski and Prof. Jacek Purchla in the discussion on the state of book readership, organized by the Polish Chamber of Book Publishers



Minister Jan Kułakowski and Ursula Stenzel, a representative of the European Parliament, present their views on the perspectives of extending the European Union



Conference of the Regional Co-operation of the Countries of the Weimar Triangle. From the left: Prof. Jacek Purchla, Prof. Robert Picht and Dr Stephan Wackwitz



After a meeting from the cycle *A Diagnosis at the End of the Century*: Sir Ninian Stephen and Lady Stephen talking with Prof. Jacek Woźniakowski



Art historians agree that symbols can be intriguing: Prof. Maria Poprzęcka and Prof. Lech Kalinowski

31 May – 3 June

Brussels: Participation of Director Anna Gawron in the *Shortcut Europe 2000* programme, the third (after Copenhagen 1996 and Weimar 1999) international meeting organized in the European Cities of Culture. The theme of the event in Brussels was *Culture and the City* and the meeting focused on relations between artists and representatives of institutions, social and cultural. The varied programme included plenary sessions, debates with the participation of European institutions representatives, art workshops, visits and expert meetings in cultural institutions around the city. The event coincided with the annual meeting of European Network of Cultural Centres. Also during the *Shortcut*, the Network-initiated exhibition of contemporary Balkan artists, who were invited to present their work by their own local communities, was officially opened

June

1 – 4 June

Cracow and Prague – *Two Central European Capitals*, the conference which was part of the series of bilateral meetings and focused on the phenomenon of the two historical metropolises, the only ones to represent the region among the nine European Cities of Culture of the year 2000

6 June

– *Perspectives for the Expansion of the European Union*, another meeting in the *Europa 2000 Plus* series, with the participation of Ursula Stenzel, Head of the Joint Commission of the European Parliament and the Sejm of the Republic of Poland, and Jan Kułakowski, the Polish government plenipotentiary in Poland's negotiations for the EU membership; the panel also included Prof. Lena Kolarska-Bobińska, Director of the Public Affairs Institute

– *International Conference of European Cultural Metropolises*, organized by the Department of Education and Culture of City of Cracow ("Pod Kruki" Conference Hall)

7 June

– Conference for Regional Cooperation of the Weimar Triangle Countries, *Countries and Regions in the Europe of Tomorrow – the 21st Century Challenge*, organized by the Małopolska Voivodship Office in cooperation with the ICC; at the conference, the ICC ran the panel discussion *Cultural Heritage as a Factor in Regional Development* ("Pod Kruki" Conference Hall)

– Another meeting in the series *Diagnosis at the End of the Century: Australia in a World Transformed*, lecture by Sir Ninian Stephen, General Governor of Australia in the years 1982–1989

9 June – 23 July

The Power of Imagination. Brussels and Symbolism, exhibition of Belgian painting, prepared by the ICC and Commissariat général aux Relations internationales Communauté Wallonie-Bruxelles (part of *Kraków 2000 Festival*); at the exhibition opening, the ICC hosted Belgian guests: Catherine de Croës (the curator on the Bel-

gian side), Philippe Suinen, Charles-Etienne Lagasse, Philippe Degouis, Ambassador Raphaël van Hellemont, the gallery owners who had made the works available, as well as the granddaughter of one of the artists, Armand Rassenfosse

12 June

Meeting of Director Jacek Purchla with Prof. Larry Wolf of Boston College

13 – 20 June

Salzburg: participation of Prof. Jacek Purchla in the course *The Entrepreneurial City*, one of Salzburg Seminars; invited by the organizers, Prof. Purchla conducted one of four seminars, speaking on the cultural identity of cities, and delivered a plenary lecture, *Culture and the City. Experience of Cracow*

23 – 30 June

Meeting of the Programme Council, combined with the study trip, *Cultural Space of Eastern Galicia and Bukovina*

July

1 July

Bruges: lecture by Prof. Purchla, *The Meaning of European Heritage: the Case of Cracow* (following the invitation of Jan Tanghe Stichting)

3 – 4 July

Brussels: another stage in the negotiations of the Polish delegation (General Commissioner Jacek Purchla, Tadeusz Chruscicki and Director Anna Niewiadomska) and representatives of the Belgian partner on the organization of *Europalia 2001 Poland Festival*

7 – 8 July

Venice: Director Purchla takes part in the meeting of the working group preparing the *International Conference on Conservation Kraków 2000* (invited by Prof. Giuseppe Cristinelli)

9 – 28 July

Population Movements in Central Europe. Past – Present – Future, the course in the College for New Europe, organized in cooperation with Institut für den Donauraum and Mitteleuropa in Vienna (Kraków-Przegorzały – Silesia – Niedzica Castle)

11 July

Prof. Maria Poprzęcka, *Bodily Symbols*, lecture delivered in connection with the exhibition *Power of Imagination. Brussels and Symbolism*

12 July

Lecture by Prof. Jacek Woźniakowski, *Neither East nor West*, to inaugurate the lecture session of the College for New Europe

12 July – 1 August

Democracy and Diversity, the annual course in the College for New Europe, organized by New School University of New York



Mersad Berber came to Cracow for the opening of the exhibition of his works



Prof. Jerzy Jedlicki, encouraged by Magda Wrońska-Sudoł from the Centre for the Promotion of the Arts and Sciences, introduces an entry in the visitors' book of the International Cultural Centre



The Frankfurt Book Fair: Anna Śliwa and Alicja Walkiewicz-Górka present our titles



Florianńska Street: Otto Wagner in Cracow

28 July

Heritage and Development: The Case of Cracow, lecture by Prof. Purchla for undergraduate and postgraduate art historians participating in summer courses of the Central European University of Budapest

August

14 August

Working visit of Jolanta Kozłowska, Consul General of the Republic of Poland in Munich

20 August – 2 September

Sommerakademie, Polish-German Summer Academy, organized for the forth time as part of the College for New Europe, in cooperation with Studienstiftung des deutschen Volkes

29 August

Meeting of Prof. Purchla with the representatives of cultural institutions from Copenhagen who arrived in Kraków for a study visit (presentation of the ICC activities)

31 August

Prof. Purchla concludes his mission as General Commissioner of *Europalia 2001 Poland Festival*, having prepared a draft of the general contract with the Belgian partner, and having developed the outline programme of the Festival

September

4 September

Working visit of Friedhelm Herb, Head of the Executive Board of Deutsche Bank, in connection with preparations for the exhibition *Paula Modersohn Becker and the Worpswede Artists. Drawings and Prints 1895–1906*, and the presentation of works by Neo Rauch, planned for 2001

7 September

London: Election of Prof. Purchla to be titular member of the CIHA (Comité international d'histoire de l'art)

7 – 8 September

Mersad Berber. Paintings and Graphics, exhibition of the works of the 1997 winner of Grand Prix at the International Print Triennial, presented as part of the Triennial 2000 (ICC Gallery)

18 September

Working visit of Paweł Potoroczyn, Director of the Polish Cultural Institute in New York and Monika Fabijańska, Deputy Director, in connection with the preparation to open the Institute

19 September

– Prof. Purchla is nominated by the Minister of Culture, Kazimierz Ujazdowski, to be Head of the Historical Monuments Preservation Council

– Meeting of Dr Krzysztof Brórski and Monika Murzyn with a group of employees of Niedersächsisches Ministerium für Wirtschaft, Technologie und Verkehr: presentation of ICC activities

20 September

Visit of Dr Rüdiger Stephan of European Cultural Foundation (Amsterdam) who arrived in Kraków for a meeting of institutions and organizations members of the European Foundation Centre

20 – 22 September

Participation of Magdalena Wrońska-Sudoł in the annual meeting of European Foundation Centre, this time organized in Kraków

October

1 October

Royal Wawel Castle: promotion of the book entitled *Dziedzictwo i rozwój. Doświadczenie Krakowa* [Heritage and Development. The Experience of Cracow], published jointly with the Citizens' Committee for the Restoration of Historical Monuments of Cracow, as part of the official meeting of the Committee, with President of the Republic of Poland, Aleksander Kwaśniewski, attending as guest of honour

3 October

Radziejowice: Prof. Purchla participates in the panel discussion, a part of the programme conference *New Management System for Polish Culture: Draft Law on Cultural Institutions and Cultural Activity*

5 October

Visit of Leslie High, new Press and Culture Consul from the Consulate General of the United States of America in Cracow

10 October

Fears and Judgements of Critics of Modernity, discussion with the participation of Prof. Jerzy Jedlicki, author of the book *Świat zwyrodniały* [Degenerate World] published by Sic!, Prof. Purchla and Janusz Majcherek, a local journalist

12 – 16 October

Pafos (Cyprus): Prof. Purchla takes part in the autumn session of Europa Nostra

17 – 23 October

Frankfurt am Main: Alicja Walkiewicz-Górka and Anna Śliwa take part in the *Frankfurt 2000 International Book Fair* and present the ICC publications

20 – 21 October

Vienna: Prof. Jerzy Wyrozumski takes part in the international conference *Tausend Jahre Lebensgemeinschaft in Zentraleuropa* (invited by Zentralverband ungarischer Vereine and Organisationen in Österreich) and lectures on *Die Phasen der polnisch-ungarischen Beziehungen (bis 1526)*

20 October – 3 December

Otto Wagner and Vienna – Architecture Around 1900, exhibition of designs, models and drawings of the prominent Austrian architect, precursor of European modernism, organized in cooperation with Historisches Museum der Stadt Wien



The ICC stall at the Cracow Book Fair



Dr Monika Kalista speaks about her impressions from a visit to Cracow



Lectures accompanying the exhibition of Otto Wagner's designs aroused great interest; in the photo the last meeting entitled *Wagner's Lesson* and architects' discussion



The design of a new staircase and the project of the adaptation of the attic in the Pod Kruki House

20 October

Prof. Peter Haiko, *From "renaissance of the Renaissance" till the Construction Art of our Time*, first in a series of lectures accompanying the *Otto Wagner* exhibition presented in the ICC Gallery

21 – 25 October

Visit of Werner Desimpelaere and Veronique Hendrix from Groep Planning (part of the *Heritage and Transformation* project); at the conservation conference on *Cultural Heritage as the Foundation of Civilization Development*, W. Desimpelaere delivered the lecture entitled *The Historical Town as a Mirror of Mankind: The Case of Kraków*

22 October

Visit of Jean Louis Luxen, Secretary General of ICOMOS (International Council on Monuments and Sites)

22 – 23 October

Lublin: Presentation of selected ICC publications during the 1st Lublin Encounters with the European Book

23 – 26 October

Cultural Heritage as the Foundation of Civilization Development – International Conference on Conservation Kraków 2000, organized by the Faculty of Architecture of Kraków's Technical University in cooperation with the ICC; at the plenary session, Director Purchla delivered the lecture entitled *Managing Historical Cities and Principles of Marketing in the Experience of Central Europe*; in the Pod Kruki Conference Hall, two workshops were conducted: *New Philosophy of Heritage Protection* (24 October) and *New Methods and Technology in Heritage Protection* (25 October)

26 – 29 October

Presentation of ICC publications at the 4th Book Fair in Cracow

November

5 – 9 November

Conference organized by Robert Bosch Stiftung to review the programmes ran by the Foundation in Central and Eastern Europe (*Programme to Support the German Language and Life and Institutions Curricula in Higher Education Schools* and *Programme to Support Social Sciences and Humanities*)

7 November

– Working visit of Prof. Pavel Zatloukal and his colleagues from Umeni Museum in Olomouc in the Czech Republic in connection with the exhibition *Between Tradition and Experiment. Czech Art 1939–1989*, planned for 2001

– Prof. Purchla, *Vienna Around 1900. Between Tradition and Modernity*, another lecture in the series accompanying the *Otto Wagner* exhibition

– Visit of Dr Monika Kalista, who manages the Cultural Policy Department at the Ministry of Foreign Affairs of the Republic of Austria, and Dr Ernst-Peter Brezovszky, Consul General of the Republic of Austria in Kraków; Dr Kalista visited the *Otto Wagner* designs exhibition and talked to the audience who attended Prof. Purchla's lecture

9 November

Visit of Jadwiga Czarторыska in connection with her taking over as Director of the Polish Institute in Paris

13 November

Meeting of Prof. Purchla and Dr Rafał Solewski with the Deputy Mayor of Bruges and a group of Belgian architects and city planners; the problems of the development of historical cities were discussed, with the focus on Kraków and Bruges

14 November

Kraków 2000. Between Tradition and Modernity, panel discussion, one of the meetings accompanying the *Otto Wagner* exhibition (with the participation of Prof. Krzysztof Görlich, Prof. Jacek Purchla, Janusz Sepioł, M.Sc. and two journalists: Konrad Myślik and Fr Kazimierz Sowa)

17 November

Meeting with Eduardo Mascarenhas, journalist from the Portuguese journal *Diário de Notícias*

28 November

The Lesson of Wagner, discussion of architects, which concluded the series of meetings to accompany the *Otto Wagner* exhibition presented in the ICC Gallery (the panel included Prof. Dariusz Kozłowski, Prof. Krzysztof Lenartowicz, Dr Romuald Loegler and Prof. Andrzej Wyżykowski; the discussion was moderated by Ewa Zamorska-Przyłuska)

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In November, redecoration and conservation works began in the International Cultural Centre which aim at converting the 3rd floor of the building, adapting the attic, unused until now, and adjusting the building to suit the needs of the disabled, e.g. by remodelling the staircase and installing the lift. Side by side with the modernization, conservation works of the historical elements of the building are being carried out: the ceiling of the third storey and the roof structure along with part of the roofing will be reinforced. Preparations for this second stage of the building restoration, following the reconstruction of Pod Kruki Conference Hall, started in 1999. After a competition for a remodelling and renovation design, the design by Atelier Loegler and Partners was selected for implementation by Zarząd Rewaloryzacji Zespołów Zabytkowych Krakowa [Board for Renovation of Historical Monuments of Cracow], who became the investor. After the entire project has been completed, the International Cultural Centre will have at its disposal a number of modern conference and exhibition rooms, which will enable the expansion of its activities in the areas of information dissemination, documentation and education. The new rooms on the 4th floor will be used by the Heritage Academy, the year-round educational programme addressed to young conservation professionals from Poland and the neighbouring countries. The converted rooms will house the library complete with the reading room; so far, due to shortage of space, the facility has been only partly accessible. The renovation works have been



Andrzej Wajda and the author
of the book *Cracow in the European Core*
during its promotion



The Programme Council's debate:
summarizing the accomplishments
in the previous year,
plans for the coming year 2001....



The opening of the exhibition
of drawings and prints
by the Worpsswede artists

made possible owing to the financial support by the Ministry of Culture and National Heritage, as well as by the Citizens' Committee for the Restoration of Cracow's Historical Monuments, the General Conservator of Historic Monuments of the Republic of Poland, and the City of Cracow.

December

1 December

Visit of Dr Luiza Bialasiewicz of the University of Durham (Department of Geography); the guest was informed about the programme and future plans of the ICC

7 – 10 December

Warsaw: Director Jacek Purchla takes part in the Congress of Polish Culture 2000; he prepared and moderated the forum entitled *Culture and Development*, and there he delivered the lecture on *The New Format of Cultural Institutions*

12 December

Promotion of the most recent ICC publication: the Polish and English version of the book *Cracow in the European Core*

12 – 13 December

The annual meeting of the ICC Programme Council

14 December 2000 – 28 January 2001

Paula Modersohn-Becker and the Worpswede Artists. Drawings and Prints 1895–1906, the exhibition of the works by Fritz Mackensen, Hans am Ende, Heinrich Vogeler, Otto Modersohn and his wife Paula – members of an artists' colony active at the turn of the century in the village of Worpswede near Bremen – organized in cooperation with the German Institut für Auslandsbeziehungen (ifa) and the Goethe Institut in Kraków

15 – 19 December

The meeting of the Executive Board of the Stiftung für deutsch-polnische Zusammenarbeit, the organization which supports non-commercial initiatives serving the Polish-German rapprochement; on 18 December in the Pod Kruki Conference Hall, the plaque was unveiled to commemorate the support the Foundation had offered to the ICC (the purchase of the equipment for simultaneous interpreting and audiovisual presentations)

18 – 19 December

Working visit of Anna Śliwa and Dr Monika Rydiger at Umeni Museum in Olomouc in connection with the preparation of the exhibition *Between Tradition and Experiment. The Czech Art 1939–1989*

[translated by Władysław Chłopicki]



Prof. Jerzy Wyrozumski inaugurates the conference *Cracow and Prague – Two Central European Capitals*



Among the lecturers were (from the left): Prof. Jaroslav Panek, Dr Jiří Pešek, Dr Roman Prahel, Dr František Svátek, Dr Jiří Mikulec, Prof. Jan Havránek

Conferences Seminars

Cracow and Prague – Two Central European Capitals *1 – 2 June*

The conference combined two areas of interest of the International Cultural Centre. It was another meeting within the series of conferences on the relations of Poland and other Central European nations but also a continuation of research and studies on the heritage and history of urban centres in the region. The aim of the conference was to show the phenomenon of the two Central European metropolises and to bring out their key role in the shaping of culture and civilisation. Various specialists such as historians, art historians and economists from the Czech Republic, Poland, Austria and Germany – representing institutions such as the Czech Academy of Sciences, Charles University and the Jagiellonian University – were invited to participate in the meeting.

During the first session of the conference, Professor Jerzy Wyrozumski, Professor Adam Małkiewicz and Professor Jaroslav Panek presented papers covering the periods of Middle Ages and Renaissance. Two following contributions of Professor Leszek Belzyt from Leipzig and Professor Adam Miłobędzki from Warsaw, contrasting and comparing the two metropolises were also extremely valuable. The first paper dealt with Cracow and Prague c. 1600 and the second presented the two cities as centres of baroque architecture. Later on, Dr Jiří Mikulec presented a paper on Prague in the time of counterreformation, while Dr Roman Prahl and Professor Mirosław Francić described the development of both centres during Enlightenment and in the first half of the 19th century. Finally, Professor Jan Havranek, Professor Jacek Purchla and Dr Jiří Pesek outlined the situation of both cities in the second half of the 19th century.

The leading theme of the second session was the problem of development and transformation of Prague and Cracow in the 20th century. Professor Alois Woldan talked about Central European modernism. Next, Professor Miroslav Base and Kazimierz Trafas described the spatial and urban development of Prague and Cracow in the 20th century. The strategy of Prague's development at the end of the 20th century was commented on by Dr Milan Turba from the Office of the City of Prague, while Dr Krzysztof Görlich, director of Tishman Speyer Properties Polska presented the current plans for the development of Cracow. The conference ended with the paper of Professor Jacek Baluch pondering on the role of Cracow and Prague in the political changes starting in 1989 as well as presenting some perspectives of future cooperation.

The conference brought out the most important factors shaping the unique character of both urban centres from Middle Ages until present times. An interesting aspect of the meeting was showing the relations of Prague and Cracow, underlying the existing common heritage as well as provoking discussion about similarities and differences in the development of both capitals. The meeting in Cracow also created possibility for closer contacts between institutions and scientists from Poland and the Czech Republic and has provided some basis for a more intensive exchange of thoughts and ideas.

Monika Murzyn
The Research Institute of European Heritage

[translated by Anna Rucińska-Barnaś]



Participants in the tour
in front of St. George's Cathedral in Lvov
(from the left): Lila Onyszenko-Szwec,
Wojciech Czech, Prof. Adam Miłobędzki,
Prof. Andrzej Rottermund,
Prof. Andrzej Tomaszewski
and Dr Bożena Wyrozumska



Coming near a reconstructed complex
of structures which form the stronghold
in Chocim

The seminar was prepared as a part of the series "Cultural Space of Central Europe" and comprised a Polish-Ukrainian "round table discussion" devoted to the problem of active protection of common cultural heritage and an academic trip round Eastern Galicia and Bukovina.

The object of research this time was Eastern Galicia, formerly the greatest province of the Habsburg monarchy and, up to the present, a symbol of symbiosis and creativity in its multinational society. It was in this region that Polish, Ukrainian, Jewish, Austrian, Hungarian, as well as Czech and Slovak influences merged.

The participants of the seminar were distinguished Polish academics: historians, art historians, sociologists, conservators and architects as well as lecturers from the Jagiellonian and Warsaw Universities, Warsaw Technical University and Cracow University of Economics.

The route of the trip went through places bearing great significance to the history and culture of Poland and Ukraine. During the visits to Lviv, Halicz, Stanisławów, Kamieniec Podolski and Chernivtsi contacts were established with the representatives of the Ukrainian academic society: historians, art historians, conservators as well as Polish diplomats and the representatives of the Polish minority living in Ukraine.

The central part of the seminar was the Polish-Ukrainian "round table" which took place on 29 June, 2000 in the Lviv City Historical Museum. The participants of the discussion were representatives of Ukrainian academic and political circles as well as representatives of Lviv Technical University, city authorities, Office for the Protection of the Historical Environment in Lviv and the Western Ukraine Conservator's Office.

An important issue discussed during the meeting was the management of the cultural heritage, especially in view of joint efforts to protect the cultural heritage of Poland and Ukraine. The meeting was an occasion to commence talks about the ways of documenting and protecting historical monuments, storing museum collections, contemporary use of historical buildings, promotion of regional art and its unique qualities and an international cooperation in these fields. There was a proposal raised that in order to carry out these tasks a Polish-Ukrainian work-group composed of scientists and people involved in all sectors of culture should be created. A continuation of cooperation was announced. One of the effects of this cooperation would be a Polish-Ukrainian seminar organised by the International Cultural Centre in Cracow. The meeting also provided an occasion for an in-depth discussion on the subject of conservation of common cultural heritage buildings as well as a presentation of the achievements of the Ukrainian and Polish conservators.

The Seminar was organised by the International Cultural Centre in Cracow and ICC Foundation with the financial assistance from the RP General Conservator's Office.

Aneta Gluzińska
The Research Institute of European Heritage

[translated by Anna Rucińska-Barnaś]



Among different exhibits on display were: old prints, manuscripts and wood-engravers' plates (on the left), as well as Rector's insignia: a gown, a chain, sticks and the so-called Queen Jadwiga's sceptre (below)



The exhibition was organised by the Jagiellonian University Archive on the 600th anniversary of the university's re-foundation. Rector Professor Franciszek Ziejka took over the patronage of the exhibition.

The collection, composed mainly of the items in the possession of the University Archive, was enriched with exhibits from the State Archive in Cracow, Archive of the Order of St. Vincent a Paulo, the Jagiellonian Library, Scientific Library of the Polish Academy of Sciences in Cracow, the Jagiellonian University Museum, parochial offices of the collegiate churches of St Anna and St Florian and the parish office of St Nicolas. The exhibition comprised 500 items ordered in the following ten categories: History of the University Archive, Foundation, Authorities, Founders and Possessions, University's Majesty, Corpus academicorum, Teaching University, Corpus studiosorum, the University in the life of the nation and University quarter.

The authors' aim was to choose, from several millions of documents, these which are the marks and symbols of over six hundred years of the University's activity. The fundamental idea was to present the continuity in the University's history; the permanence of its didactic and scientific functions, in spite of all the dramatic events in Polish history. The organisers also tried to emphasise the fact that the University is a community of teachers and students, erudition and pragmatism coupled with enthusiasm and openness towards the experiences of this world. The cooperation of both these communities is the fundamental idea of the University's social functions. They are facing everyday life and, more significantly, they belong to the most important elites which react intensely to the new ideas and phenomena. During these six hundred years the reactions have involved all the scale of social emotions. It is unprecedented that they have never weakened the university's ethos, which was unchangeably confirmed by the role and status of the Jagiellonian University in the Polish society.

While looking at the captions for the exhibits, we compared them with our vision of the University's history only fragmentarily documented by historiography. We wondered if the plan of the exhibition was really to reveal all the spheres of the University's work during these six hundred years. Considering the number of Cracovians and guests from abroad who came to visit the exhibition we hope that we have achieved our goal of broadening our present knowledge of the University's role in the history of our nation and country.

prof. dr Jerzy Michalewicz
Curator of the exhibition

The Exhibition was organised by the staff of the Jagiellonian University Archive: W. Baczkowska, M. Barcik, A. Cieślak, D. Grodowska-Kulińska, E. Paruch, U. Perkowska, H. Zwolska, A. Żukowska with the help of M. Jakubek and D. Flacht. The work was supervised by Prof. J. Michalewicz. The exhibition was also filmed; the recordings in English and Polish are available on CD and at the following website:
www.law.uj.edu.pl/users/archiwum/index.htm

[translated by Anna Rucińska-Barnaś]



Press conference on the opening of the exhibition; Director Anna Gawron introduces the author of the exhibition Dr Károly Kincses and Dr István Kovács, Consul General of the Republic of Hungary in Cracow



Tibor Csőgeő, *A Walk*, 1936
(from the collections of the Hungarian Museum of Photography)

Exhibitions

Made in Hungary. Hungarian Photographers: the Ones Who Left, the Ones Who Stayed *28 April – 28 May*

Hungarian photographers, the ones who came back home – to Cracow. I have not mistaken the title of the exhibition and it is no midday sun effect... Wherefore such a paraphrase, then? I promise that I shall explain it in due course. I guarantee to be brief, too. We, Hungarians were always thought to keep their word. There are still some of these left. So, to the point now.

Although to a different extent, every nation or ethnic group has to face the problems of migration. On the one hand, it is the problem of the country who takes in the immigrants. What is there to do, when and how to prevent obvious dissonance, which may be somewhat anachronistic but difficult to overcome. On the other hand though, equally difficult problems appear in the countries from which people emigrate. Why do they do it? Because usually the most energetic, most apt and enterprising ones have the courage to risk: to leave everything and start from scratch, build a new home, new existence in a new situation, and face the great unknown. Then the country really misses them...

Just like other Central European countries in the 20th century, Hungary also "threw out" a considerable number of its inhabitants, impoverishing itself and enriching the world. Those emigrants include Nobel Prize winners, intelligentsia with the best prospects as well as outstanding artists. Many of the latter were recognized in the field of photography. Let me just mention: André Kertész, Brassai, Moholy Nagy, Márton Munkácsi, Robert and Cornell Capa, György Kepes. These names cannot be omitted in any serious paper or book on photography.

It is the duty of each nation to make an inventory of all its immaterial goods. The Hungarian Museum of Photography did just that. We looked for those Hungarians and their work, their descendants, inheritors and we have chosen the most important works. When we finished and we could rest on our laurels, questions appeared. If they left, then who was left in this 20th century? And so, there came another surprise. It appeared that the ones who stayed, lived their life, learned and grew at the same time, in the same place that their friends, who became famous around the world; and that they were in no way less talented or worse but simply that their work remained unknown. And this is the business of the curators and museum directors. They did their best, took the pictures, now it is our duty to present the world with the works of József Pécsi, Rudolf Balogh, Olga Máté, Katy Kálmán, József Németh or Aladár Székely.

That is why after Kecskemét, Artes, Vienna, Prague, Milan, Antwerp, Istanbul and New York we brought photographs from all over the world to ICC in Cracow, which is one of the European Cities of Culture. And it would surely be most difficult to find a better place to present this collection. For this reason I said with such pathos that the ones who left had come back home, to Cracow. And I was right.

Dr Károly Kincses
Curator of the exhibition

[translated by Anna Rucińska-Barnaś]



A invitation to our exhibition
(at the mouth of Grodzka Street
and Market Square)



Leon Frédéric,
The Studio Interior, 1882

Exhibitions

Power of Imagination. Brussels and Symbolism 9 June – 23 July

Charles Baudelaire said that imagination was not a fantasy but a semi-divine ability. The artist's unrestrained, unrestricted, and liberated imagination became the superior value in symbolist art. The painting was no longer a description or reflection of reality. It became an expression of the artist's most subjective thoughts and deepest feelings. It was a mode of manifestation for his intuitive feelings, as well as for freedom and power of imagination. The works of the Belgian painters from the turn of the 19th century presented for the first time in the Cracovian Cultural Centre Gallery showed various areas and motifs permeating this imagination. The works of Fernand Khnopff, Léon Frédéric, Félicien Rops, Xavier Mellery, Emile Fabry, Jean Delville, Armand Rassenfosse, William Degouve de Nuncques, Emile Berchmans, Albert Ciamberlani, Eugène Laermans, Constant Montald illustrated brilliantly the nature of symbolist art.

The exhibition was introduced by the paintings of Fabry, Rassenfosse and Laermans, which were presented in the first room. *Thread of Life* (1892) [Le fil de la vie] and *Towards the Unknown* (1917) [Vers l'inconnu] are examples of the fascination by the mystery of existence, passage of time and destiny that were so characteristic of symbolism. The contrasting works were *Ruins* (1915) [Les ruines] and *Death is Drunk* (1916) [La mort est saoule] by Rassenfosse and Laerman's triptych *Perversion* (1889) [Perversité]. Through a provoking marriage of death and erotic, they show the insignificance and the inevitable end of human existence. Rassenfosse's *Dawn* (1904) [L'Aube] completed this part of exhibition. A characteristically undefined space of the painting, some suggestive colour, a play of lines and coloristic accords are the formal means employed widely in symbolist art.

In the middle room there were the pastels and oils by William Degouve de Nuncques. Denaturalised, deformed, "leprous" and "mysterious" forests, creeping and wriggling roots, thick mists and the curtain of falling dawn create extraordinary views and unreal, enchanting landscapes being the symbols of human moods and passions. This part of the exhibition included also the works of Jean Delville and Félicien Rops, which are dominated by female motifs. Delville's *Sybil* (1889–1890) [Sybille] full of dignity and the majestic *Imperia* (1892) were not accidentally juxtaposed with Rops' voluptuous and frivolous lady of *Pornocrates* (1896) [Pornokrates]. The works of Montald and Mellery with the characteristic allegorical presentation were presented under the arcades.

The presentation was closed by the works of Khnopff, Frédéric and Ciamberlani. Among Khnopff's works *The Cigarette* (1912) [La cigarette] with a characteristic image of a woman: a mysterious, perverse femme fatale with metallic cold eyes. *Orpheus* (1913) corresponded brilliantly with Frédéric's *The Studio Interior* (1882) [L'intérieur d'atelier]. Both works can be interpreted as a reflection upon the role of art and artist.

The presentation of the Belgian artists was an occasion to reflect upon the Polish symbolism. A confrontation with the art of Malczewski, Mehoffer, Wyspiański, Okuń or Ruszczyk allowed to find unquestionable analogies and similarities but also obvious differences. Just like the Belgians, the Polish painters also looked for inspiration to contemporary literature and poetry. They used similar stylistic and formal devices as well as



Bodily Symbols – Prof. Maria Poprzęcka's
commentary on the Belgian Symbolists'
painting

similar plots and motifs. Yet the symbolist visions of the Polish artists were always tainted with the consciousness of our history and national ideas.

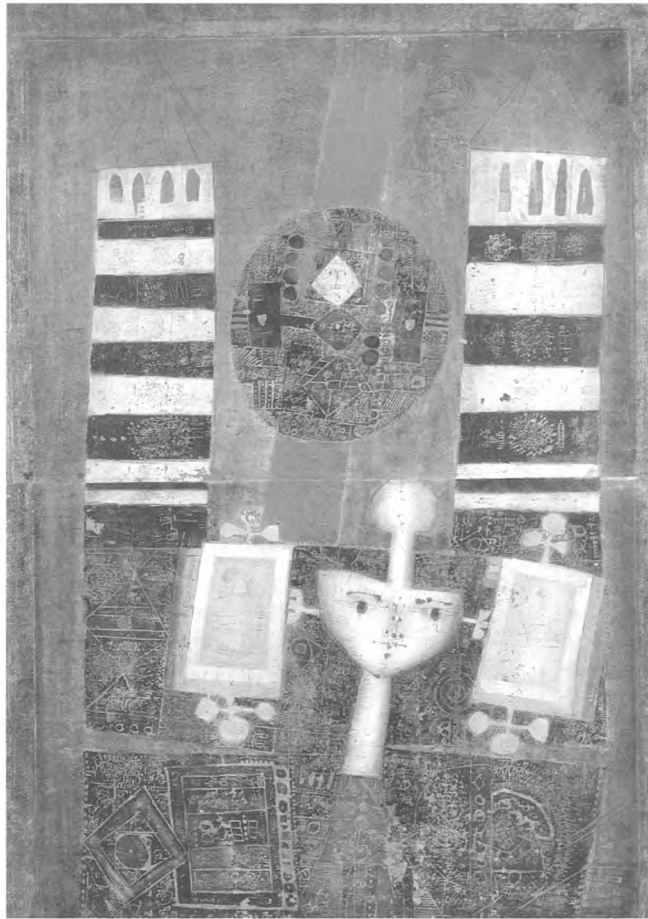
An excellent commentary to the exhibition was provided by Professor Maria Poprzęcka's accompanying lecture entitled *Bodily symbols*. Professor Poprzęcka pointed out to the use of human body: very sensuous and vital, which was so characteristic of the symbolist painting and she also emphasised these motifs in the Polish painting around 1900.

The exceptional character of the exhibition resulted from the fact that most of the paintings came from private and family collections. It was therefore a unique occasion to see works which were not presented to the wider public. Prepared by Ms Catherine de Croës, the Belgian curator, with the aid of Commissariat General aux Relations Internationales de la Communauté Wallonie-Bruxelles de Belgique it was an expression of the consequence in popularisation of art around 1900 by the International Cultural Centre in Cracow.

Dr Monika Rydiger

Curator of the exhibition on the Polish side

[translated by Anna Rucińska-Barnaś]



Mersad Berber,
Krajska caryathid II, 1971,
coloured woodcut



Exhibition opening: Director Jacek Purchla,
Prof. Witold Skulicz, Head Curator
of the International Print Triennial
and Zdenko Karakaš, Ambassador of Croatia

Exhibitions

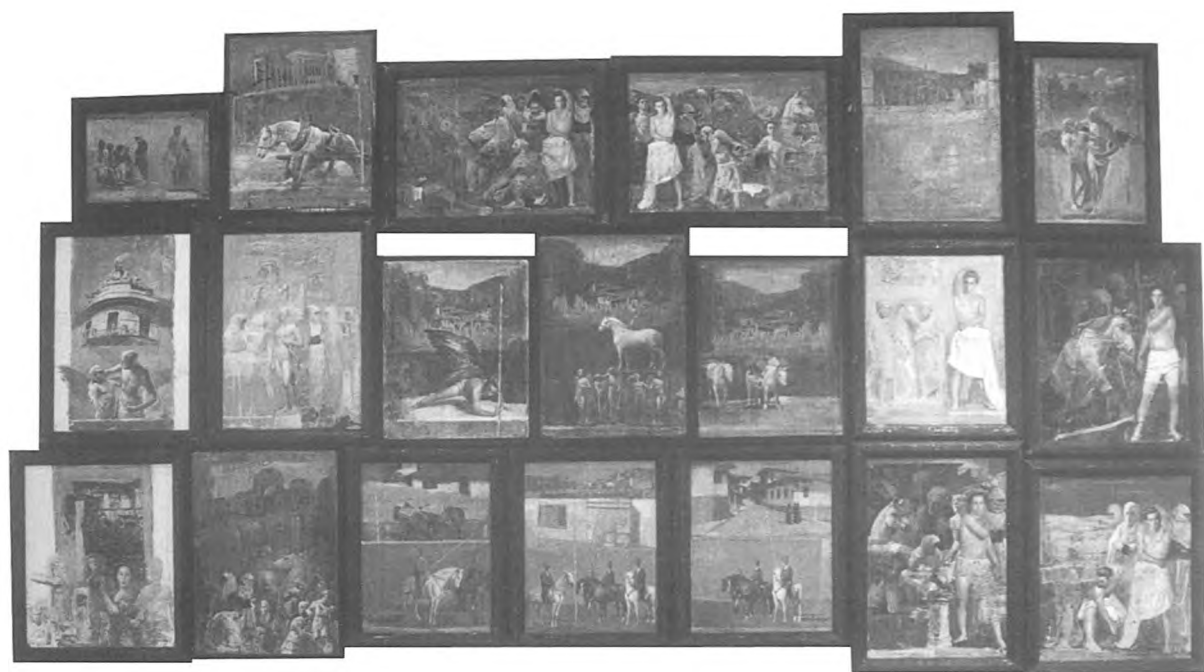
Mersad Berber.
Grand Prix at the International
Print Triennial '97
7 September – 8 October

The presentation of the works by the winners of the International Print Triennial Grand Prix at the International Cultural Centre Gallery has become an established tradition. The exhibition of the prints of Mersad Berber, the winner of the Grand Prix three years ago, afforded an opportunity to present contemporary art of the Balkan countries, which is still poorly known in Poland.

Mersad Berber, one of the most talented Bosnian artists, is an author mainly of different forms of graphic art. However, he also successfully practices painting and multimedia art, draws illustrations for books, is an author of stage designs and of an animated film *Tempo secondo*. He was born in 1940, completed his studies in Ljubljana and afterwards tied his lot with the Academy of Fine Arts in Sarajevo. From 1984 he has been preoccupied solely with artistic work. He resides and works in Zagreb.

The exhibition held at the International Cultural Centre Gallery included works which documented the period of nearly thirty years in Berber's artistic history. This enabled the viewers to follow his development both as regards the formal measures that the artist employed and the contents of his works. They undoubtedly reveal that Berber makes use of unique means and manners of artistic expression – his prints impress us as painted, and their texture is designedly archaic and puzzling. He is able to achieve such an effect through an unrestrained mixture of traditional methods such as etching, lithography, and wood engraving, with new techniques including serigraphy. Berber is also happy to use the technique of collage but the traditional technique always constitutes the fundamental component discreetly combined with new materials such as: old manuscripts, documents, different notes and photographs. Thanks to this measure the integrity of a particular composition is not violated. Mersad Berber's works astound us with the finesse of their form and very diversified themes. They are rooted both in the Greco-Latin world, Christian tradition and Muslim cultures. At the same time they contain conscious quotations from the Old Masters: Velasquez, Caravaggio, David and Gericault. His pictures can be arranged in cycles, each comprising a dozen works or so.

The cycles entitled: *Byzantium*, *Tempo secondo*, *War Chronicle* and a polyptych *Postcards from Sarajevo* as well as *Skender Vakuf*, displayed in different rooms, mark different stages of Berber's artistic fascinations. The exhibition opened the Byzantium cycle, which was started as early as towards the end of the 60s and completed in the middle of the 70s. The direct factor that inspired the artist, the style and iconography of this cycle, was his discovery of the art of the Bogomils. The experience of his home Muslim culture, particularly prints "in oriental style," whose presence accompanied his growing up process, cannot be undervalued either. The central exhibition room was occupied by the polyptych entitled *Postcards from Sarajevo*, which constitutes the summary of his artistic and personal experiences. The cycle is a painterly record of his beloved city's stormy history. Berber reveals the splendour and suffering of Sarajevo at the same time. He shows grand personages from the past – sultans, viziers, and ottomans' riders, as well as ordinary contemporary people. In his paintings



Mersad Berber,
Postcards from Sarajevo, 1999
(polyptych)

history mixes with the present; antique sculptures, figures of Pegasus, and beautiful women meet in different ordinary and strange places: at market places, burial ceremonies and in the city of the dead – the famous cemetery Alifakovac situated on the hills surrounding the city.

The third room houses the works which present the two basic motifs characteristic for Berber, namely horses and women. The cycle *Skender Vakuf* is dedicated to little Bosnian horses which are so typical of the Balcan landscape. Another painting which represents the cycle called *The Age of Romanticism* is a portrait of some beautiful lady. The painting, reproduced in the poster, is the key to the whole exhibition. Like in many other paintings and cycles dedicated to the Old Masters of European painting, this work is also Berber's reference to Secession artists, particularly Gustav Klimt.

The objective of the exhibition of Mersad Berber's works was on the one hand to present his multi-thread output and on the other one to emphasize that although Berber is sensitive to stimuli originating from old art, his attitude is different from the eclectics' standpoint. The artist managed to create his own style and world permeated by the symbiotic existence of varied traditions of Bosnia, Dalmatia and Istambul, as well as Venice, and the Byzantine and Ottoman Empires.

Agnieszka Jankowska-Marzec
Curator of the exhibition

[translated by Ewa Partyka]



Otto Wagner's designs at the ICC Gallery;
in front – a model of the representation hall
of the Akademie der bildenden Künste –
repeated on the poster
advertising the exhibition
(photo below)



Exhibitions

Otto Wagner. Vienna – Architecture Around 1900 20 October – 3 December

Otto Wagner (1841–1918), an outstanding Austrian architect of the turn of the century, was one of the propagators of Secession. The pavilions of the Vienna City Railway, the building of the Postal Savings Bank, the Steinhof chapel and the Mojolikahaus are the most famous structures he designed. Wagner's architecture became a symbol of Vienna ca. 1900, which was a great artistic metropolis of the period of *belle époque*. It was the city which constituted a special cultural phenomenon not only purely artistic reasons, but also due to a combination of political, social, economic and cultural factors. Vienna of the *belle époque* period was the city of Freud, Wittgenstein, Schonberg, Klimt and Schiele.

The exhibition presented original drawings, models and designs from the collections of the Historisches Museum in Vienna which gave a thorough overview of Wagner's work. The display was divided into seven parts and opened with designs bearing traces of their author being inspired by Renaissance architecture: the Palace of Justice in Vienna (1874), the building of State Parliament in Lviv (1876), the Exchange in Amsterdam (1884), and the Ministry of Trade (1893). *The Free Renaissance* section was followed by another section entitled *Artis sola domina necessitas* [the necessity is the only mistress of architecture] which served Wagner as a motto. This conviction made him break with historicism and seek new solutions, as evidenced by his designs of the development of the Vienna Railway. At the same time, under the influence of his students and colleagues he adopted Secession forms, modified them in his own unique way and applied in his designs of the Moderne Galerie (1900) and the Kleines Theater in Vienna (1903). The third part of the exhibition *From the Architecture of Modernism to the Building Art of Our Times* included drawings and sketches of the Academy of Fine Arts (1897–9898) and a model of its representative hall dating from Wagner's time. Beside the designs of the Academy were displayed views of the Postal Savings Bank (1903) and the Museum of Technology (1909). These innovative and original works were good illustrations of Wagner's opinion that an architect guided by aesthetic considerations should also look for rational technical solutions in order to realize his artistic visions. Another section of the exhibition presented Wagner's sacred architecture. These were churches in Esseg, Patras and Vienna-Währing. The first designs of the church in Steinhof from 1902 were compared with the carried out project dating from 1904.

The part of the exhibition entitled *New Building Tasks* included the non-realized designs of the Peace Palace in the Hague (1905), the House of Glory (1907), a department store at Charles' Square in Vienna (1903), the palace Wiener Gesellschaft (1906) and different stages of the project of the Emperor Franz Joseph Municipal Museum. Their monumental forms bespeak Wagner's consistent departure from historicism. However, he afforded himself full freedom and some dosage of radicalism only in his designs for private persons, for example a house at 40 Neustiftgasse (1909). Wagner's urban design conceptions were presented in a separate unit of the display *Die Großstadt*. It was the name given to the architect's study of a city in 1911. His conception



*Cracow 2000. Between Tradition
and Modernity – a panel discussion
in the cycle of meetings
accompanying the exhibition
of Otto Wagner's works*

was a utopian vision of a metropolis which could extend endlessly due to its net-like design of streets spreading spherically and spokewise.

The exhibition ended with the designs for the Habsburgs' court, for instance the project of the development of Hofburg (1898), the Capuchins' church, the imperial crypt (1898–1899), and the imperial station of the Vienna Railway (1898–1899).

Wagner influenced the work of many designers both as a practising architect and theoretician of architecture and urban design. Professor of the Vienna Academy of Fine Arts, he taught a number of outstanding architects (including J. Hoffman, K. Ehn and J. Chochol) who later became known as the Vienna school of architecture. Otto Wagner bore also an influence on Polish designers. Teodor Hoffman studied under his supervision in the years 1894–1897. Wagner's influence can be detected in Franciszek Mączyński's designs, particularly in the architecture of the edifice of the Society of the Friends of Fine Arts (1898–1901) in Cracow.

The exhibition was accompanied by lectures and discussions that were held also at the International Cultural Centre Gallery. Peter Haiko discussed in details the character and significant features of Wagner's designs. Jacek Purchla's lecture *Vienna Around 1900. Between Tradition and Modernity* provided the historical context. For the participants in the panel discussion *Cracow 2000. Between Tradition and Modernity* Wagner's achievements became a point of reference in the debate on the architectural aspect of contemporary Cracow. The last discussion of the cycle Wagner's lesson was held by contemporary architects who deliberated how their work reflected Wagner's architectural and urban design conceptions.

Dr Monika Rydiger

Curator of the exhibition on the Polish side

[translated by Ewa Partyka]



At the press conference on the occasion of the opening of the exhibition of works of Paula Modersohn-Becker and the Worpswede artists (from the left): Dr Friedhelm Herb, Head of the Executive Board of the Deutsche Bank, an interpreter Marcin Behlert, Dr Stephan Wackwitz, Director of the Goethe Institut in Cracow, the exhibition curator Anna Zeńczak, and Prof. Jacek Purchla



Szewska Street: the Worpswede artists in Cracow at the turn of the century

Exhibitions

Paula Modersohn-Becker and the Worpswede Artists. Drawings and Prints 1895 – 1906 14 December 2000 – 28 January 2001

The exhibition dedicated to Paula Modersohn-Becker and the Worpswede artists is one of a series of exhibitions prepared by the International Cultural Centre which refer to the artistic phenomena of the turn of the 19th century taking place mainly in the German-speaking countries.

Worpswede, a small village to the north of Bremen, towards the end of the 19th century became the seat of the colony of young artists who were fascinated with the severe beauty of its landscape. Fritz Mackensen, Otto Modersohn and Hans am Ende, and later also Fritz Overbeck and Heinrich Vogeler, tired with an academic mode of teaching practised in the schools in Munich and Dusseldorf and the urban style of life, decided to work there, in a direct contact with nature far from centres of civilization. Their output is an expression of romantic experiencing of nature, which was very much in concord with the atmosphere of the epoch around 1900. The success they achieved at the international exhibition in Munich in 1895 brought them wide renown. In 1898 the group was joined by Paula Becker who quickly proved to be the most outstanding artistic individuality in it. Worpswede was also visited by famous men of letters, musicians and other artists. The style of life in the artists' commune, its refined climate and art created there were described by Reiner Maria Rilke in 1902. Like other artists in Worpswede he saw in its landscape a "dimension of eternity." His lyrics that written there were later illustrated by Vogeler. Although the dreams and ideals which radiated from Worpswede and inspired German artists have equivalents in the history of Polish art, neither the phenomenon of the artists' colony nor its members, except Paula Modersohn-Becker, are known to Polish audience.

The exhibition at the International Cultural Centre Gallery enabled us to enter the circle of art created by the Worpswede artists between the years 1895 and 1906. Some graphic works by several artists from the portfolio entitled *From Worpswede* and *From Weyerberg* show the landscape typical of the environs of Worpswede: large marshes and swampy meadows, straight lines of melioration channels, boats on the wide river, moors, and clusters of oak- and birch-trees under the huge clouded sky.

The works are saturated with lyricism and romantic expression at the same time. Modersohn's small drawings in crayon on dark paper with a motif of trees tossed by strong wind are kept in a similar climate. On the other hand, Vogeler's works from the portfolio *Until spring* done in the typical *fin de siècle* manner, were inspired mainly by motifs borrowed from the artist's garden. Paula Modersohn-Becker's drawings and prints stand out against their background as they are clearly marked by the influence of French modern painters, particularly by the stylistics of Gauguin and Cezanne. In order to enable visitors to form a better idea of the Worpswede artists and the landscape there the exhibition included also a series of enlarged archival photographs.

The exhibition was prepared in co-operation with the German Institut für Auslandsbeziehungen and the Goethe Institut in Cracow.

Anna Zeńczak
Curator of the exhibition

[translated by Ewa Partyka]



Students and lecturers of the courses
Democracy and Diversity and
Population Movements in Central Europe
after an inaugurating lecture;
in front: Prof. Hanspeter Neuhold



Miners' colony at Nikiszowiec in Silesia –
a stop in the field study tour

The College for New Europe

Population Movements in Central Europe. Past – Present – Future *9 – 28 July*

The course was a continuation of summer seminars devoted to Central Europe EU extension. As usual, Doctor Emil Brix from Vienna was the author of the programme co-financed by the Institut für den Donaauraum und Mitteleuropa. Twenty-two students from Austria, Bulgaria, Germany, Hungary, Norway, Poland, Russia, Romania and Ukraine had the opportunity to listen to some few dozen lectures and also to visit Cracow, then Silesia, Orava, Podhale as well as Polish and Slovak Zips region.

The agenda of the course was very diversified. The problem of migration, so brilliantly discussed by Professor Zdzisław Mach from Cracow, Rainer Ohliger from Berlin and doctor Brix, was suitably linked to an analysis of various theories of the nation and the idea of national identity backed with specific examples of phenomena occurring in Poland, Austria and the Balkans. A simultaneous introduction of lectures by Professor Hanspeter Neuhold (Austria) devoted to internal problems of the European Union, was a rather risky idea since only two students came from the EU.

Paradoxically, the concept managed to defend itself. Not only because the students from the countries aspiring for the EU membership managed to learn a lot about the political mechanisms created to control migration and preserve national identity but more owing to an amusing and rather unplanned effect of an apparent solidarity, which, in fact, was rather a contrast. The current political situation in Austria, or the Turkish problem in Germany caused only a slight confusion of the Viennese-Berliner trio still confident in the genius of the Western analysts and the superiority of a community based on an agreement of nations which were constituted and free thanks to economic independence.

However, Drago Rokсандić from Zagreb and the non-EU students, although also influenced by the liberal doctrines, talked very bitterly about the fear and stupidity of the West loosing in the Balkans, or about the sealing of Europe's political and mental borders. Faced with the challenge of new migrations (migrations of the poor?), this Europe reserves the capital of freedom only for the elect from the Union. It appears that the postulates of Jörg Haider (never mentioned by name by the Austrians but present in their thoughts) are in fact the European reality, even though somewhat veiled. Thus a marriage of sociological theories, examples from the past and present as well as "European" visions highlighted the dramatic economic, political and psychological factors, which enhance both the migrations and reactions against them.

The confrontation of the sociologists' theories with the politicians' practice had a surprisingly educational effect. However, a comparison of the liberal political and legal doctrines with the discussion of Professor Jacek Purchla and doctor Jakub Basista concerning the Polish conservative past and its most conservative Cracow, was definitely "explosive." Professor Purchla put forward his favourite thesis that heritage and development can function together and Cracow is the best example of the process. Jakub Basista, in turn, debunked Polish and Cracovian myths, mercilessly accusing the conservatives of obscurantism but defending the majority



A commemorative photo taken
in front of the Pod Jedlami villa
in Zakopane

of Poles from the stereotypical accusations of xenophobia and anti-semitism. Poland and Cracow were presented as melting pots of various nations and open cultures which were in permanent movement and therefore could be mobile, migrate and mix continuously. An additional example to this thesis was provided through an educational trip when the students could find out more about multicultural places. Instead of an explosion there was an attempt at marking out a winding road of adjusting conservative patriotic tradition of settled societies to the liberal doctrine of openness, movement and multiculturalism, which negates the significance of tradition and singular nations existing apparently only "in theory."

The course rendered well the state of Central European feelings and minds. On the one hand, there was enthusiasm for liberal Europe and at the same time the humiliation of "second rate" nations craving for movement but still restrained also because of the fear of migration. On the other, there were the desperate attempts at conciliating a Romantic sense of national identity with a concept of freedom based upon social cum economic contracts.

It is difficult to tell whether the future mentioned in the title of this course shall bring good solutions. Since there were no apologists of conservatism present, it appears that there is little exchange of thoughts between different circles.

One could only get touched when Professor Jacek Woźniakowski, while lecturing about Poland as a multicultural country thus satisfying one of the liberal myths, allowed himself to use the word "love for the homeland." In spite of a dose of shyness in his voice when he pronounced this somewhat outmoded word, he made a great impression on the audience. He showed the way. The peaceful and approving way for movement and stabilisation, individualism and understanding, openness and defence of one's self.

Dr Rafał Solewski

Deputy Head of the College for New Europe

[translated by Anna Rucińska-Barnaś]



Journalists' questions concerning the programme *Democracy and Diversity* were answered by: Barbara Szyper, Head of the College for New Europe, Dr Elżbieta Matynia, Programme Co-ordinator from the New School University, and Director Jacek Purchla

A year passed and another multinational group of students arrived in Cracow in order to take part in a session organized under the auspices of New School University of New York. This summer session was attended by 43 students from different countries including Argentina, Montenegro, Kazakhstan, Columbia, Mexico, the Republic of South Africa and the United States. In spite of their different traditions and cultural backgrounds they established close links which enabled them a fuller comprehension of the notion of democracy. The English language used by all the students for communication made easier the discussions which aimed at revising stereotypes and forming new ideas. Students diligently studying seminar materials, the hum of voices at the courtyard of the hotel of the Polonia Institute and group excursions to the city were, as usual, inherent elements of the meetings at Przegorzały.

The seminars conducted by the lecturers from New School University concerned the issues of the civic ethos, women's rights, the role of nationality, national identity and community, as well as culture. All the seminars were exceedingly favoured. The completion of one thematic block corresponded to a full semester of studies in the United States. As usual, the programme as a whole was overlooked by Dr Elżbieta Matynia, Head of the Graduate Faculty. The staff included the permanent participants in the Cracow forum, namely Professor Ann Snitow, Professor David Plotke, Professor Jeffrey Goldfarb and Professor Ivo Banac. Their seminars on the latest feminist theories and problems of nationalism were attended also by the participants in the parallel educational programme on *Population Movements in Central Europe*.

Evening meetings with special guests became a traditional element of *Democracy and Diversity* course. Lovers of poetry had an opportunity to listen to Czesław Miłosz's verses read in Polish and English by the Poet himself. Participants in the meeting with Adam Michnik were not disappointed. Dr Harald Hagemann's evening lectures were enthusiastically received by the students. The programme also included a visit to the Collegium Maius of the Jagiellonian University and the Museum of Martyrdom in Auschwitz.

Anna Depowska
The College for New Europe

[translated by Ewa Partyka]



Participants of the seminar *International Modernism versus National Identity* with Prof. Wolf Tegethoff are visitors at Prof. Jacek Woźniakowski's at the Pod Jedłami villa in Zakopane

The College
for New Europe

Summer Academy –
Sommerakademie.
Studienstiftung
des deutschen Volkes
20 August – 2 September

The programme was realized in Cracow for the fourth time (formerly in 1994, 1996 and 1998) only due to the determination of both Polish and German organizers. The prosaic reason why the idea of its realization in the year 2000 was abandoned was the lack of sufficient funds, which was connected with a rapid increase of prices in Poland during the last two years.

The classes of the *Sommerakademie*, like other courses of the College, were held on the premises of the Polonia Institute of the Jagiellonian University at Przegorzały. The Institute has properly furnished lecture halls and hotel rooms and it offers excellent integrating opportunities for the students. However, the expenses connected with food and accommodation on the premises of the Institute significantly exceeded the funds that we had at our disposal. We had to face a choice between either a "cheaper" version in less comfortable conditions or a total abandonment of the already prepared programme. Neither of the solutions seemed to be proper, so we decided to renew negotiations with our partners and to burden students with the costs of some services. We also gave up the accessory programme comprising field trips to the environs of Cracow and the territories of southern Poland which supplemented the academic programme. Joint efforts and "budgetary cuts" finally allowed us to organize a slightly shorter and abridged programme which, nevertheless, proved to be exceedingly successful.

Seven thematic workshops were attended by 61 students from Poland and 63 from Germany. A very high academic level of the meetings was undoubtedly connected with a prior extremely careful selection of participants in the programme. Applicants have to wait a few years sometimes and have a proven record of progress in scientific field in order to be admitted to the *Sommerakademie*. Besides, German students are allowed to participate in the programme which is realized abroad only once. Unfortunately, equally strict rules apply also to lecturers and professors who can take part only in three programmes carried out abroad. It is necessary to note that no fee is provided for for them in spite of the fact that their full availability is required during the whole programme. Professors work with their students in order to fulfil an important moral duty as academic teachers and share their knowledge and experiences with the young generation. Regrettably, due to the earlier mentioned rule, those members of the staff who worked so devotedly for the first pioneer programme of the *Sommerakademie* in 1994 could not come to Cracow again in the year 2001.

The programme comprised seven seminars with English and German as the languages of instruction. The course on the most recent history of Polish-German relationships *Für eure und unsere Freiheit – Polen und Deutschland am Ausgang des 20. Jahrhunderts* was conducted by Professor Klaus Zernack and Professor Jan Piskorski. Biologists who attended the seminar *Reception of External Signals by Cells, Their Recognition and Responses* were instructed by Professor Włodzimierz Korohoda and Eilo Hildebrand. The issue *Die gewandelte Rolle von Staat (Nationalstaat) und Politik unter den Bedingungen der Globalisierung* was studied under the guidance of Professor Hans-Peter Schreiber and Professor Ewa Łabno-Fałęcka. The course *Medien und Politik* was supervised



Media accompanied the participants in the Polish-German *Sommerakademie*. A journalist talking to a student and Hans Kessler from Bonn, a co-organizer and chief sponsor; Dr Peter Antes in the background

by two editors Dr Adam Krzemiński and Dr Gunter Hofmann. Professor Alfred Sproede and Professor Leszek Żyliński conducted the literary seminar *Deutsch-polnische Gedächtnisräume in der Literatur des 20. Jahrhunderts*. The subject of architecture was discussed by Professor Wolf Tegethoff and Professor Jacek Purchla in the seminar *International Modernism versus National Identity. Architecture and Art in the Range of Political Interest 1850–1950*. Professor Krzysztof Meyer, Professor Volker Scherliess and Dr Danuta Gwizdalanka supervised the seminar *Nationale und ubernationale Tendenzen in der Musik des 20. Jahrhunderts*.

The division into small seminar groups undoubtedly enables an easier access to information but on the other hand it excludes the possibility of the integration of all the students. That is why the programmes of the College traditionally include evening gatherings of all the students at lectures given by the College professors. The eight lectures that were given concerned an exceptional variety of subjects and gave rise to long discussions in and outside lecture halls. The workshop programme was accompanied with a series of the following lectures: *Hommage an die Jagiellonische Universitaet* by Professor Zernack, *Cracow – The Power of Tradition* by Professor Purchla, *Tempo und Charakter bei Brahms* by Professor Scherliess, *Die Verantwortung nationalstaatlicher Politik unter den Bedingungen der Globalisierung* by Professor Schreiber, *Meine Komplettierung der unvollendeten Oper "Die Spieler" von Dmitri Schostakowitsch* by Professor Meyer, *Von Anfangen* by Dr Hofmann and Dr Krzemiński, *Globalisierung – mit Massen. Eine europäische Lesart neuerer polnischer Lyrik* by Professor Sproede and *Biologische und Kulturelle Evolution* by Professor Hildebrand.

For the first time in the history of the programmes of the *Sommerakademie* in Cracow both Polish and German students took equally active parts in the scientific and social life of the College. They participated in discussions, organized excursions to different historical monuments, prepared brilliant presentations of the achievements of their seminar groups and, probably inspired by the *Pan Tadeusz* movie, they even gave a course of the steps and figures of a polonaise to their colleagues from abroad, which proved to be a real hit. All the students danced it with an unconcealed zest at the end of the course. During previous programmes Polish students were clearly less active than their foreign colleagues, which could be due to the language barrier and different academic habits established at Polish universities. This time, observing the smoothly developing cooperation between young people gave us a lot of joy and satisfaction, and awarded all efforts undertaken by us to carry out the programme.

Despite meagre funds, thanks to the students' initiative and financial contribution it was possible to organize a sightseeing tour of Cracow, a trip to Auschwitz, an excursion to Podhale and Spisz and a tour following the traces of interweaving Polish and German cultures on the route from Kalwaria Zebrzydowska to Tarnów.

We decided to give young people and ourselves a chance for a better future and good neighbourly relationships and organize another Polish-German programme of the *Sommerakademie* in the year 2002. We shall rely on cooperation and generosity of our partners.

Barbara Szyper

Head of the College for New Europe

[translated by Ewa Partyka]



The quarry at Zakrzówek –
an unexploited recreational potential
of Cracow (state in 1993)

The project was carried out by the Groep Planning from Brugges and the International Cultural Centre in Cracow in the years 1999–2000. Its goal was to compare experiences of two centres which have different historical backgrounds but similar problems connected with the management of cultural heritage. Namely, Cracow which is confronted with economic and political changes and Brugges which has already gained experience in reconciling the requirements of heritage protection and modern development. The studies were performed by town planners, architects and conservators from Flanders: Werner Desimpelaere, Paul Lievevrouw, Veronique Henderix, Mieke Maes and Jan Jonas-Szatanski. They visited the city, studied the ICC materials concerning the city, and consulted local experts including Professor Kazimierz Trafas, Dr Zbigniew Beiersdorf and Dr Krzysztof Görlich. The work of the Polish side in the project was co-ordinated by Professor Jacek Purchla.

After a thorough analysis of the state of affairs in Cracow, the areas where both the greatest perspectives and threats concentrated were selected for a detailed study: the Cracow Communication Centre – Nowe Miasto, Grzegórzki, Aleje Trzech Wieszczów with the Dębniki District, the banks of the Vistula including Zakrzówek, Ludwinów, Podgórze and Zabłocie. Particular attention was focused on spacial planning, controlling the functions of small districts, communication, aesthetic aspects of architecture, protection of historical monuments and tourism.

The study of the most essential issues which confronted Cracow in the last decade of economic and political transition led the team to a conclusion that Cracow neglected the Vistula and its potential role in the life of the city. What was particularly astounding was not the lack of architectural development of the river banks (which was recently noted during the architectural biennale dedicated to the banks of the Vistula) but the lack of a uniform idea of how to develop the river banks for the city's benefit. The Vistula and the neighbouring areas should enliven the local economy and spur the building trade. With its green boulevards and parks, the water-filled quarry at Zakrzówek and the historical quarter of Kazimierz, the river is a natural recreational and tourist base. It cannot be viewed only as a communicational obstacle but also as a route. The Vistula and its environs are a true treasury of possibilities from which the city could profit. A vision of new relationship between the city's centre and the Vistula proposed by the Flemish team is an endeavour to set a new direction for the development of Cracow. One should hope that the results of the project will be a source of illuminating conclusions for the authorities.

Professor Jacek Purchla presented the situation of Cracow in historical and modern perspectives in his lecture given in Brugges *The Meaning of European Heritage: the Case of Cracow*. On the other hand Werner Desimpelaere in his paper entitled: *Historical city as a mirror of mankind. The Case of Cracow*, prepared for the international conference of conservators Cultural Heritage as a Base for the Development of Civilization, presented a novel view on Cracow and the Vistula.

The final presentation of the results of the project will take place in January 2001.

Dr Rafał Solewski

- Publications

MADE IN HUNGARY
FOTOGRAFICY WĘGERSCY



Jacek Purchla



Cracow in the European Core

International Cultural Centre Cracow



**Dziedzictwo
a rozwój** Doświadczenie Krakowa



Emil Nolde



Miasto historyczne
Potencjał dziedzictwa



MERSAD BERBER

MATERIAŁY DO DZIEJÓW SZUKI SAKRAŁNEJ



Kościół i klasztor
rzymskokatolickie
dawnego województwa
ruskiego

Cracow – Dialogue of Traditions (1991)

A volume of essays under the editorship of Z. Baran published together with "Znak" Publishers on the occasion of the CSCE Symposium. It presents Cracow's tradition as still living and thought-provoking rather than sacred. The authors include A. Vincenz, K. Dedecius, E. Brix, J. Woźniakowski, J. Turowicz, T. Kantor, and J. Purchla (156 pp., 31 black-and-white illustrations, Polish and English versions).

Wojciech GAŁĄZKA

Oswajanie skorpionów

[Taming the Scorpions] (1992)

A volume of studies and sketches concerning Bulgarian culture and its dramatic dilemma between native and foreign, on transcending its limits and taming the other cultural spaces that are the metaphorical scorpions of the title (127 pp.).

Jan K. OSTROWSKI

Cracow (1992)

A modern artistic guide to Cracow, co-published with WaiF Publishers, and a monograph of the city, presenting Cracow's urban layout, its monuments, and the major historic sites (both church and secular) in its vicinity (388 pp., 198 black-and-white photographs, 16 colour photographs).

Jacek PURCHLA

Europejski Miesiąc Kultury w Krakowie – czerwiec 1992 / European Cultural Month in Cracow – June 1992 (1993)

A generously illustrated book (190 photographs) documenting the organisational and thematic preparations, financial principles, the course and reception of the European Cultural Month, supplemented with interesting archival materials to demonstrate the scale of this unique festival of European culture (240 pp.).

Jacek PURCHLA

Teatr i jego architekt / Das Theater und sein Architekt (1993)

This book, published in connection with the centenary of the Juliusz Słowacki Theatre, discusses the complex origins of the new building of the Municipal Theatre, and its place in the work of Jan Zawiejski who designed the building. It attempts to place this Cracow theatre in the history of Polish and European theatre architecture (127 pp. + appendix 12 pp., 92 illustrations).

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

An essay by an eminent philosopher published in 100 numbered copies by the International Cultural Centre to mark Krzysztof Penderecki's sixtieth birthday.

Piotr KRAKOWSKI

Sztuka Trzeciej Rzeszy [Art of the Third Reich] (1994)

The first Polish book to present a reasonably comprehensive and expert characterisation of German art after Hit-

ler's coup (architecture, sculpture, painting, and political posters). In his foreword and afterword the author explains the need to write such a book, to see German art of that period through the eyes of a Pole, and to treat it as a special warning precisely because of great similarities to what happened to art in the countries of the socialist camp (254 pp., 216 colour and black-and-white illustrations).

Adam MIŁOBĘDZKI

Architektura ziem Polski / The Architecture of Poland (1994)

Architektura ziem Polski / Architektur Polens (1998)

A compendium of knowledge about buildings on Polish lands, from the earliest period of the Polish State up to the present. It shows the history of architecture as a particularly great dialogue between new concepts of the philosophy of life coming from the West and rendered into form, and the native tradition and culture (Polish-English version 164 pp., Polish-German version 162 pp., +160 colour and black-and-white illustrations).

Zdzisław NIEDZIELA

Słowacja znana i nieznana [Slovakia Known and Unknown] (1995)

Another volume in a series of essays on the culture of Central European countries. It deals with literature, shows centres of spiritual life and the intellectual legacy of the Slovaks. It is a contribution to the knowledge and understanding of our neighbouring country (132 pp., 25 illustrations).

Władysław SEMKOWICZ

Polacy i Słowacy w dziejowym stosunku

[Historical Relations between the Poles and the Slovaks] (1995)

A reprint of a work published in 1938, written with great academic competence and reflecting the state of knowledge at the time it was written. With friendly affection it talks of the legacy of Slovak culture and our mutual links (64 pp., 14 drawings).

International Cultural Centre Cracow (1996)

A brochure presenting the goals and areas of activity, the organizational structure, and the output of the ICC so far: conferences and seminars, exhibitions, educational activity, publications (40 pp., 50 colour photographs, Polish and English versions).

Miasto historyczne. Potencjał dziedzictwa [The Historic City. Heritage Potential] (1997)

This book includes texts written by both Polish authors and – which is particularly interesting from the viewpoint of Polish needs – by Western authors, and is grouped into two parts: part I, *Concepts, Doctrines, Strategies*, and part II, *Cities – Selected Examples*. Such a choice of texts and their layout are intended to illustrate the complex nature of preserving historical cities in a market economy and in the context of progressive globalisation. Among the authors are: G. J. Ashworth, S. Belniak, K. Broński, D. Geffers, K. Görlisch, W. Kowalski, S. Maciejowski, T. Markowski, A. Miłobędzki, G. Piccinato, A. Prior, J. Purchla, M. Thomas and Z. Zuziak. Edited by K. Broński, J. Purchla, and Z. Zuziak (228 pp.).

Jan PATOČKA

Kim są Czesi? [Who are the Czechs?] (1997)

Philosopher Jan Patočka wrote his essay in the 1970s, when any discussion of a nation's identity, its past and present was impossible in Czechoslovakia. The essay – a repetition of history – aims to outline the main developmental tendencies of the Czech nation and state, and to show the problems of Czech national identity and political awareness formed in a historical process (trans. J. Baluch, 95 pp.).

Tadeusz BARUCKI

Architektura Węgier [The Architecture of Hungary] (1997)

This publication is an attempt to present Hungarian architecture – its past and present – within the present-day borders of Hungary. This publication supplements our knowledge of Polish-Hungarian political and cultural links with material documenting the existence of relations between the two countries in architecture. The book also contains 133 illustrations, a list of major buildings and the reflections of many modern architects on architecture (156 pp., 133 colour ill.).

Lidia KORCZAK

Litwa. Przechowana tożsamość [Lithuania. The Preserved Identity] (1998)

In seeking the roots of Lithuanian culture identity, Lidia Korczak was confronted in her essay with a fundamental

question: why Lithuanians did not first vanish in the sea of Russian culture, when the borders of their state contained extensive areas of Ruthenia, which had been Christianised much earlier, and why, on the other hand, did they not lose their identity after several centuries in the Polish Commonwealth. To answer this question, the author draws upon pre-Christian layers of Lithuania's spiritual life, and the wealth of its myths and ideas (140 pp., 11 ill.).

Jacek Purchla

Cracow in the European Core (2000)

Frequently perceived as the heart of Poland and the most Polish of all Polish cities, Cracow is also the most cosmopolitan place in Poland. For over a thousand years a variety of different influences have met and intermingled in the city at the foot of Wawel Hill, and artists of many languages and nationalities have come to Cracow in search of the opportunities to accomplish their artistic visions. The richly illustrated book is an attempt at interpreting European themes in Cracow's heritage over the centuries. It's also meant as an attempt to answer the question of the status of Cracow in the history of European civilisation (252 pp., 50 black-and-white + 216 colour photographs).

Exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

This remarkable publication confronts two paintings of St Praxedis, by the Italian artist, Felice Ficherelli, with a painting by the Dutch master, Jan Vermeer (from the collection of Barbara Piasecka-Johnson). Text written by: A. K. Wheelock Jr., National Gallery of Art, Washington D.C.; J. Grabski, IRSA, Vienna; J. Purchla, ICC, Cracow; and L. Koenig, CEDART, Florence.

Alfons Mucha.

Plakaty ze zbiorów lwowskich

[Posters from the Lvov Collection] (1992)

This catalogue, published on the occasion of an exhibition of a collection of posters by A. Mucha, one of the most popular creators of Art Nouveau style, contains numerous reproductions of the artist's works and a note about him and his work.

EGO.

Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński organised by the ICC in Cracow. It consists of works that are a survey of the artist's output over 15 years, including newspaper graphics, featuring the "Pokrak" (freak) bird, published in American and Western European media, and the artist's latest works devoted to human birds in courtship. In addition to a documentation of exhibited

works, this publication contains sketches, interviews, and critiques written by well-known scholars, critics, and fellow artists.

Graphik des deutschen Expressionismus (1992)

Max Beckmann, Otto Dix, Lyonel Feininger, Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein, and Karl Schmidt-Rottluff are the most outstanding representatives of German Expressionism. The album contains biographical notes and 187 reproductions of graphic art by these artists. Foreword by J. Purchla. Introduction by S. Sabarsky (German version + an insert in Polish).

Gustav Klimt (1992)

This album contains 134 reproductions of paintings, drawings, and watercolours by Gustav Klimt, "the king of Wiener Sezession". Foreword written by J. Purchla. Artist's profile by S. Sabarsky (Polish version).

Natalia LL (1992)

This catalogue was published in connection with an exhibition of works by Natalia Lach-Lachowicz, a representative of conceptualism in Polish art. It contains a text about the artist and her work written by P. Krakowski and 26 colour and black-and-white repr. (Polish-English version).

Tadeusz Brzozowski.

Malarstwo, rysunek / Paintings, Drawings (1992)

This album contains 24 reproductions of paintings and drawings by Tadeusz Brzozowski, one of the classics of the Cracow Group. Also: a diary, selection of major publications about the artist, selected bibliography, major interviews with Brzozowski, filmography, and exhibitions.

Dłubak.

Przeciw stereotypom / Against Stereotypes (1993)

This publication contains 23 works of Zbigniew Dłubak from different periods of his career, as well as a biography, works, exhibitions, a selected bibliography and texts about the artist written by art critics.

Grand Prix '91. Günter Dollhopf (1994)

A catalogue published jointly with the International Print Triennial, accompanying the exhibition of the laureate of the last year's triennial. It contains 16 expressive black-and-white illustrations depicting the artist and his works, a biographical note, and essays on the work of G. Dollhopf written by L. Puyplat and U. W. Ulrich (Polish-German version).

Margot Trierweiler. Malarstwo / Malerei / Painting (1994)

This publication, accompanying the exhibition of paintings by the contemporary German artist, contains reproductions of her paintings, a note about her work, and opinions of critics.

Nowosielski. Rysunki / Drawings (1994)

A minicatalogue published in connection with an exhibition of Jerzy Nowosielski's drawings in Budapest, organised for the Polish Institute. It contains reproductions of drawings from the collections of the ICC and the Starmach Gallery, and a note about this outstanding artist.

Oskar Kokoschka. *Wczesne lata*

[Oskar Kokoschka. *The Early Years*] (1994)

This catalogue contains 102 reproductions of oil paintings, drawings and watercolours by one of the leading exponents of European Expressionism. It is supplemented with comments by P. Krakowski, J. Purchla, S. Sabarsky and P. Werkner on the artist's life and work.

Artysta i jego Mecenat [The Artist and his Patron] (1995)

This publication contains 23 reproductions of drawings by J. Malczewski from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Karolina Lanckorońska. There are also texts by J. Purchla, L. Kalinowski, K. Lanckorońska and J. Winiewicz about the history of friendship between the artist and Count Karol, about Professor Lanckorońska and about the works on display during the exhibition.

Krzysztof KRUŻEL, Jan MOTYKA

Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki PAN w Krakowie

[Francesco Bartolozzi. *Plates from the Graphic Collection of the Polish Academy of Sciences in Cracow*] (1995)

A catalogue containing precise academic descriptions of 148 plates – by a graphic artist from the late 18th – early 19th century, "master of the stipple technique" – from the Polish Academy of Sciences Library. The publication contains forewords by K. Grodziska and J. Purchla, and indexes: iconographic, of authors of patterns and publishers of prints; the chapter "Watermarks" constitutes an extremely valuable section, as it establishes many new facts from the fields of paper and watermark science (128 pp., 30 ill.).

Artyści węgierscy / Hungarian Artists.

Bukta – Halász (1996)

This catalogue accompanied the exhibition of two well-known artists. It is supplemented with an essay analysing the current situation of the fine arts in Hungary, with texts characterising the work of Imre Bukta and Károly Halász and reproductions of their works (50 pp., 10 colour illustrations).

Charles Rennie Mackintosh (1996)

This exhibition catalogue presents, for the first time in Poland, the life and work of this eminent Scottish architect and designer (1868–1928), one of the main representatives of European Sezession. Together with a foreword by J. Purchla, which provides Mackintosh's historical background, the book also contains a biographical note, outlines the themes of Mackintosh's work, as well as a chronology of his life and career prepared by D. Leśniak, curator of the exhibition (Polish version, 40 pp., 6 black-and-white + 8 colour reproductions).

Egon Schiele (1996)

Following catalogues of the work of Gustav Klimt and Oskar Kokoschka, this presents the art of another outstanding Austrian Expressionist (1890–1918). The publication contains colour reproductions of Schiele's 10 oil paintings and 100 drawings and watercolours as well as texts by J. Purchla, S. Sabarsky, P. Krakowski and P. Werner, which analyse many aspects of the artist's life and work (168 pp., 25 black-and-white + 110 colour reproductions).

Józef Czapski. Obrazy i rysunki ze zbiorów prywatnych

[Józef Czapski. *Paintings and Drawings from Private Collections*] (1996)

This catalogue was published for an exhibition to mark the centenary of the artist's birth. For the first time in Poland it presents paintings from the Popiel de Boisgelin collection, and also drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. Łubieńska, I. and

S. Rodziński; it contains texts by J. Woźniakowski, K. Czer-
ni, J. Marciniak and S. Rodziński as well as reproductions of
all the paintings on display (44 pp., 18 colour repr.).

*Wobec Thanatosa. Galicyjskie cmentarze wojenne z lat 1914–
1918 / Galizische Kriegsfriedhöfe aus den Jahren 1914–1918*
[In the Face of Thanatos. War Cemeteries in Galicia from 1914–1918] (1996)

This catalogue documents the dynamic output and artistic
value of 400 necropolises during the First World War. They
are a keepsake of the battles of that conflict and a monument
to the cultural splendour of the Austro-Hungarian Empire.
The illustrative material (photos by M. Sajduk) is com-
plemented with essays by J. Purchla and P. Pencakowski,
curator of the exhibition (24 pp., 8 black-and-white + 9 col-
our reproductions).

*Architektura Lwowa XIX wieku / Die Architektur Lembergs
im 19. Jahrhundert*
*Architektura Lwowa XIX wieku / Архитектура Львова XIX
столетия*
[The Architecture of Lvov in the 19th Century] (1997)

This catalogue documents an exhibition organised by the
ICC. Texts by J. Purchla, Y. Biryulov and M. Sepiał, together
with a wide selection of photographs from archival Polish
and Ukrainian collections and original publications of the
time illustrate the cross-sectional development of Lvov's
architecture and provide the reader with a better under-
standing of Galicia's old capital and its multicultural
character during this period. Historicist, Art Nouveau and
modernist buildings are of a high aesthetic and cultural
value. At the same time they represent an important chap-
ter in Polish 19th-century artistic culture, which until now
has not been the subject of any systematic research (Polish-
German version, 75 pp. + 174 ill., Polish-Ukrainian ver-
sion, 75 pp. + 174 ill.).

Arcydzieła grafiki XV i XVI stulecia
[Masterpieces of 15th and 16th Century Graphic Art] (1997)

This publication presents 109 of the most valuable wood-
cuts, copperplates and etchings of the leading graphic
schools of 15th and 16th century Europe: the German school
(Schongauer, Dürer, Cranach), the Netherlandish school
(van Leyden, Wierix, Cranach) and the Italian school (Man-
tegna, Raimondi). The prints are accompanied by a text
written by K. Kruzel, providing an insightful description
of the origin and technique of particular works. The work
is preceded by an introduction written by J. Purchla,
a foreword written by K. Grodziska on the history of the
Graphic Collection of the Polish Academy of Sciences, and
an essay presented by L. Kalinowski on artistic graphic art
and Print Rooms (156 pp., 109 ill.).

*Henryk Morel (1937–1968). Rzeźba, rysunek, kompozycja
przestrzenna* [Henryk Morel (1937–1968). Sculpture, Drawings,
Spatial Composition] (1997)

This catalogue presents the very interesting work of an artist
who died prematurely. He was a graduate of the A. Kenar

School and the Warsaw Academy of Fine Arts. Morel's work
here is edited by A. M. Leśniewska, curator of his exhibi-
tion at the ICC Gallery. In addition to an essay analysing
Morel's output, with a supplementary appendix, it conta-
ins a biographical note, a list of exhibitions, a selected bi-
bliography and several dozen reproductions of his dra-
wings, designs and sculptures as well as spatial composi-
tions. (64 pp., 60 black-and-white + 3 colour reproductions).

Marcel Mariën (1920–1993) (1997)

This catalogue includes both a biography and the work of
Marcel Mariën, a Belgian iconoclastic artist, who was an
outstanding representative of the second generation of
Surrealists. A sketch on the artist's life is provided by X.
Canonne, which is preceded by A. Zeńczak's short outline
on Surrealism. The catalogue also contains a biographical
note, a list of Mariën's publications and exhibitions, some
interesting photographic documentation, and a dozen or
so colour and black-and-white reproductions of his works
(Polish-French version, 96 pp., 34 ill.).

Toshihiro Hamano. Człowiek i sztuka / The Man and Art (1997)
[jointly with the International Print Triennial Society, Cracow]

This catalogue presents the work of an outstanding Japa-
nese artist, laureate of the International Print Triennial Cra-
cow '94, painter, sculptor, creator of prints and monumen-
tal compositions, and a landscape gardener. Hamano com-
bines Eastern and Western influences, tradition with mo-
dernity, the individual with the collective. The publication,
in addition to an essay on Hamano's art written by B. Ko-
walska and a foreword written by the editors, J. Purchla
and W. Skulicz, contains a detailed biographic note, pre-
pared by the artist, as well as many photographs (112 pp.,
38 colour and 80 black-and-white ill.).

Emil Nolde. Grafiki i akwarele [Emil Nolde. Watercolours and Prints]
(1998)

This catalogue contains reproductions of several dozen
watercolours and prints of Emil Nolde, a prominent Ger-
man Expressionist, the "master of etching and wood engrav-
ing", the greatest colourist of the 20th century. These works
come mostly from private American collections. The al-
bum is supplemented with texts written by J. Purchla, S.
Sabarsky, and the curator of the exhibition A. Zeńczak.
There is also an essay written by T. Gryglewicz (156 pp., 64
colour reproductions).

*Krzysztof Penderecki "Czarna Mask". Współczesny taniec śmier-
ci. / "The Black Mask". Contemporary Dance of Death (1998)*

This publication accompanies an exhibition organised with-
in the framework of the Krzysztof Penderecki Festival.
Reproductions of famous representations of the dance of
death, opera drafts, and photographic documentation of the
performances are preceded by essays: T. Chrzanowski's
"The Theology of Horror", M. Tomaszewski's "Listening
to Penderecki", R. Chłopicka's "Theme of Death in Pende-
recki's Musical Theatre". The publication is supplemented

with a list of Penderecki's major works and selected literature (92 pp., 17 colour and black-and-white ill.).

Margaret Hunter (1998)

This catalogue presents drawings, oil paintings and sculptures of the Scottish artist, Margaret Hunter (b. 1948), a student of George Baselitz, who works in Berlin and Glasgow. In addition to reproductions of her works, the catalogue contains an essay by I. Gale on Hunter's artistic profile, a biographical note, and a list of the artist's major projects and achievements (Polish-English-German version, 52 pp., 21 colour reproductions).

Polak, Węgier... Potrójny dialog / Poland and Hungary... A Triple Dialogue (1998)

This catalogue accompanied an exhibition which may be described as a specific kind of dialogue between six works (rather than between the artists themselves, as is usually the case) produced by modern Polish and Hungarian artists: Katarzyna Kozyra and Péter Forgács, Ryszard Winiarski and Dóra Maurer, Antoni Mikołajczyk and János Megyik. In addition to introductory texts written by J. Purchla and L. Beke, the catalogue contains essays on the work of each individual artist, written by M. Hussakowska-Szysko, I. Hajdu, L. Beke and G. Andrási, together with biographical and exhibition notes (68 pp., 6 colour reproductions).

Vieira da Silva. Grafika [Vieira da Silva. Graphic Works] (1998)

This catalogue presents the copperplates, serigraphs and lithographs of Maria Helena Vieira da Silva (1908–1992). She was an outstanding Portuguese painter. Her works represent the vein of lyrical abstraction. In addition to prints, the catalogue contains A. Zeńczak's text characterising the artist's profile against the background of the artistic milieu of the Montparnasse and École de Paris, a diary of her life and work, and critics' notes on her work and personality (48 pp., 25 colour + 3 black-and-white reproductions).

Baillie Scott. Dom dziełem sztuki / The Artistic House (1999)

A publication accompanying the exhibition of works by M. H. Baillie Scott (1865–1945), an outstanding architect and a representative of the Arts and Crafts movement, the author of the idea of "an artistic house" where its practical service corresponds with beauty, and a block of stone, the inside of the house and the garden produce a harmonious artistic effect. The catalogue contains a foreword written by prof. Jacek Purchla and the texts by Diane Haigh ("Baillie Scott and the Artistic House in Poland") and Edyta Supińska-Polit, the exhibition curator ("Poetically Man Dwells... Baillie Scott's House"), as well as two comments by Baillie Scott on his own projects, a biographical note and numerous reproductions: the photographs of the houses, the interior designs, the garden details and concepts made by the artist (88 pp., 44 colour and black-and-white illustrations).

Rembrandt, Rubens i Inni & Others (1999)

This catalogue was published to coincide with an exhibition of 17th-century prints from the Print Room of the Polish Academy of Arts and Sciences, which are stored in the Polish Academy of Sciences Library in Cracow. The album section presents 100 prints by Rembrandt van Rijn, Paulus Pontius, Robert Nanteuil, Hendrik Goudt, Johannes Teyler, Jacques Callot, Václav Hollar and by painters from the Rubens school. The text section contains an introduction by J. Purchla, an essay by L. Kalinowski on artistic prints and print rooms, a history of the Cracow collection written by K. Grodziska, and a text by the curator of the exhibition, K. Kruzel, describing the prints, with special attention given to the development of graphic techniques (126 pp. + 100 drawings)

Romuald Loegler. Dialog z czasem i miejscem
[Dialogue with Time and Place] (1999)

This catalogue accompanies an exhibition featuring the design of the distinguished Cracow architect Romuald Loegler and contains essays on his work written by art historians and architects; an outline of his career (professional work and practice, awards, one-man and group exhibitions, lectures and seminars, monographic publications, and publications in Polish and foreign journals); as well as plans and photographs of his designs and projects: Bank PKO B.P. in Nowa Huta, 1998; the Gate to the City of the Dead – a funeral parlour in Kraków Batowice cemetery, 1998; an extension of the Cracow University of Economics – the teaching and sports pavilion, 1998; study of a detached house, designed 1998; an office building in Warsaw, designed 1998; the Artur Rubinstein State Philharmonic, designed 1998; the Embassy of the Republic of Poland in Berlin, competition design, 1998 (64 pp.).

Made in Hungary. Hungarian photographers (2000)

The album comprises 125 excellent black-and-white photographs taken by a number of outstanding Hungarian artists. The oldest photo comes from 1915 and the latest one was taken in 1996. Some of the photos present real events, urban scenery and the landscape, faces caught in frame, everyday episodes and some astonishing situations - severe, lyrical, and sometimes grotesque ones. Their artistic values match the workshop mastership. It's hard to overestimate the importance of Hungarian photography for the development of this domain of art. At the beginning of the 20th c. a characteristic explosion of talents took place. In the 1920s and 1930s a great number of Hungarian photographers emigrated for political or economic reasons. Many of them won international fame: Brassai, L. Moholy-Nagy, G. Kepes, R. Capa, C. Capa, A. Kertész, M. Munkácsi – they are these whose names entered the history of photography. Those who remained in the country had the relevant skills of the others but because of the lack of promotion they could hardly gain the world-wide fame, to mention only J. Pécsi, K. Escher, O. Maté, J. Németh, Angelo, J. Kárász. The album

is a sort of confrontation of the output of Hungarian emigrants and their famous but unknown countrymen. In his interesting introductory essay K. Kincses considers various aspects of these Hungarian experiences. The album was published on the occasion of the exhibition organised by the International Cultural Centre and the Hungarian Museum of Photography (Polish version + English summary, 208 pp., 125 ill.).

Mersad Berber (2000)

The publication presents the works of M. Berber, Grand Prix winner of International Print Triennial in 1997. They represent a period of thirty years (1970–2000) which enables us to follow the progress of the artist's creative work. Mersad Berber continues the trends characteristic for his works but at the same time he surprises us with introducing new methods. In his works the impressive craft joins the poetic reflection upon the past, and the ancient elements combine with Christian ones and also refer to Islam. The beauty of his pictures and the perfection of the artist's creation are highly appreciated by art critics and admired by the public (Polish-English version, 52 pp., 54 colour reproductions).

Otto Wagner. Wiedeń – Architektura około 1900 / Wien – Architektur 1900 (2000)

The publication comprises essays written by U. Prokop, P. Hajko and R. Kassal-Mikula, the experts in the epoch and the output of Otto Wagner. The authors not only present the richness of the great architect's works, but also give a good picture of Vienna at the turn of the 19th and 20th centuries, the city where civilisational conflicts and problems of great urbanisation carried an exceptional weight at the time. Wagner's innovative designs such as Vienna

city railway pavillions, the Savings Bank of Vienna, the church at Steinhoff or Majolikahaus have been presented against the background. What attracts our attention in Wagner's works are: primacy of function over the form, utilitarianism, technology as an art, the use of new stuff, and economics of design.

The book also comprises Wagner's biography, a list of projects and edifices accomplished, and a comprehensive catalogue (Polish-German version, 256 pp., 160 ill.).

Paula Modersohn-Becker i artyści z Worpswede.

Rysunki i grafiki 1895–1906 [Paula Modersohn-Becker and the Worpswede Artists. Drawings and Prints 1895–1906] (2000)

This publication, coinciding with an exhibition presenting the Worpswede artists' *oeuvre*, comprises essays published in the German-language edition of the catalogue, written by U. Zeller, W. Herzogenrath and K. Erling, and also biographical notes and a catalogue of the exhibited works (42 pp.).

Siła wyobraźni. Symbolizm w Brukseli. / La force de l'imaginaire. Bruxelles et le symbolisme (2000)

The catalogue presents the artistic output of the most eminent Belgian symbolists: F. Khnopff, F. Rops, X. Mellery, E. Berchmans, J. Delville, A. Rassenfosse, E. Fabry, A. Ciambrellani, W. Degouve de Nuncques, C. Montald, L. Frédéric, E. Laermans. Transitory moments, mystery of time, melancholy, perversity, erotica and death are the favourite motives and subject of the paintings. A number of plates in colour are preceded by: an essay by E. Clémens describing the origin and assumptions of symbolism, as well as the atmosphere of Brussels – one of the main centres of this trend, and biographical notes of the artists elaborated by C. Croës (Polish-French version, 88 pp., 62 ill.).

Materials from seminars, symposia and research projects

Final Document and Proposals Submitted by the Delegations of the Participating States (1991)

Materials from the CSCE Symposium on Cultural Heritage held in Cracow in June 1991.

Gothic Architectures in Poland, Bohemia, Slovakia, and Hungary (1992)

The 7th volume of the Niedzica Seminars on Gothic art. The seminars are held every other year and each time are devoted to a different period of art and artistic links between Poland, Bohemia, Slovakia, and Hungary. Art historians, architects, and historians take part in the seminars (80 pp. + 86 sketches and illustrations, texts in English and German).

The Jagiellonian University in the Evolution of European Culture (1992)

The CSCE Conference on Cultural Heritage was held in Cracow between 28th May and 7th June 1991. This publi-

cation is the result of a session organised by the ICC and the Jagiellonian University as part of the CSCE Conference and contains papers delivered at that time (95 pp., texts in English, French and German).

Managing Tourism in Historic Cities (1992)

Authors of this book – experts in urban economy, management, and planning – deal with the problem of tourism in the situation of a market economy. Special emphasis has been laid on the question of tourism as a means of revitalising European historic cities (272 pp.).

Cultural Policies (1993)

The new political reality in Central Europe at the threshold of the nineties placed artistic circles and the whole culture in post-Communist countries in a wholly new, and – for many – unexpected, situation. The past model of artistic patronage, based on state monopoly, broke down. Our part

of Europe struggles with a multitude of new problems. Some eminent representatives of culture from Poland and Germany make comments on Polish and German experiences. These may serve as advice to others (104 pp.).

Das 500jährige Jubiläum der Krakauer Studienzeit von Nicolaus Copernicus (1993)

Nicolaus Copernicus enrolled in Cracow University in the winter term of 1491–92 and studied at the Department of Liberal Arts until 1495. The extent to which Copernicus' four-year studies influenced his creative personality is the dominant, although not the only, goal of this book (164 pp.).

Managing Historic Cities (1993)

This book 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 which are only now entering that road (290 pp.).

Régions, régionalismes et conscience régionale face à l'intégration européenne (1993)

The session, whose results are contained in this publication, was organised to close the European Cultural Month and attempted to answer the question of how, in the face of European integration, to preserve the wealth of regional cultures with their diversity of languages, denominations, customs, etc. The session aimed to distinguish those elements which contributed to the creation of culturally mixed areas in Central Europe, and to make us realise the benefits and dangers arising from the inevitable integrating process (208 pp. + 16 ill., texts in French and German).

L'Université et la ville au Moyen Age et d'autres questions du passé universitaire (1993)

This volume contains material from a symposium organised by the International Cultural Centre together with the Jagiellonian University, the University of Bordeaux III, and the French Institute in Cracow. The topic "City and University in the Middle Ages" was considered wide-ranging because both the municipal borough in its established form and the university fraternity in its dynamism and expansiveness were products of the Middle Ages, and their co-existence added vigour to both structures (168 pp., 39 ill.).

Heritage Landscape (1994)

This publication contains a series of lectures delivered by world-famous experts as part of a conservation course of The College for New Europe in 1992. It is intended for professionals involved in the protection of cultural heritage (118 pp.).

Stereotypes and Nations (1994)

Papers given during an international conference under the same title, organised in June 1993. It presents, in a compre-

hensive and unconventional way, the issues of national stereotypes: how they are formed and how they function in popular consciousness and in art, and what threats they pose. The authors include C. Miłosz, S. Barańczak, T. Venclova, K. Zanussi, T. Jastrun, K. Dedecius, S. Frenkiel, L. Baier, R. Scruton, F. Alting von Geusau, J. Błoński, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions; 1999 – German version).

Wokół Matejki [Around Matejko] (1994)

Materials from an international symposium organised in autumn 1993 to mark the centenary of the artist's death. It is an attempt to look on Matejko as a painter – and not only as a specialist in the philosophy of history or co-ordinator of the main national myths – by setting his work against the wide background of 19th-century European painting (165 pp., 135 colour and black-and-white illustrations).

Theatre Architecture of the Late 19th Century in Central Europe (1995)

The book contains selected papers given during an international conference organised by the Centre in 1993 to mark the one hundredth anniversary of the Słowacki Theatre. Rich comparative material makes possible a multi-faceted formal and programmatic interpretation of theatre architecture from the turn of the century, set in a wider historical context. This publication also permits us to determine the effect the constructed theatre buildings exerted on urban planning; it permits us to answer the question of to what extent theatres inscribed themselves in the cultural landscape of cities and metropolises and to what extent they determined it for the decades to come (145 pp., 131 ill.).

Zarządzanie kulturą [Management of Culture] (1995)

This volume contains selected materials from a seminar for cultural managers, which was held in March and April 1993. There is an overview of institutions and international foundations, provided with their addresses and comment on their activities and the kind of help they offer; the characterisation of different forms of institutional management; proposals for new solutions possible for Polish culture; discussion of the issues of advertising, marketing, techniques of presenting the work of a cultural institution, and techniques of painting its picture in the minds of the recipients (178 pp.).

Związki kulturalne polsko-słowackie w dziejach

[Cultural Ties Between Poland and Slovakia Throughout History] (1995)

The outcome of a symposium organised in June 1995 by the International Cultural Centre and the Slovak Institute in Warsaw (in co-operation with the Polish Ministry of Culture and Art and the Slovak Ministry of Culture). The conference was of an interdisciplinary nature; it focused on Polish-Slovak political relations from a historical perspective, analysed cultural relations and literary ties between the two nations, and looked at issues of cultural contact in the border area. The meeting demonstrated the extent of

the friendship between Poles and Slovaks, emphasised linguistic and cultural similarities, showed the effect Polish literature had on the process of awakening Slovak national identity, and demonstrated the actual problems of and opportunities for present-day coexistence of both nations, especially in the border zone (366 pp.).

Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy

[The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine] (1996)

This volume contains papers given during a conference organised by the ICC in September 1994; it focused on the cognitively important opposition "the city – the country", and its particular relation to the field of culture. The authors discuss the part of folk culture in the formation of urban culture; the value of particular components of both cultures; the force of tradition in the life of the city and the country; the role language plays as a carrier of cultural contents; the manifestation of identity of particular cultures, in customs, literature and everyday life; and they try to conduct a typology of some cultural phenomena in the area concerned (368 pp.).

The Historical Metropolis. A Hidden Potential (1996)

This volume – containing the texts of papers given at an international conference organised in May 1996 – presents an interdisciplinary definition of the historical metropolis, showing the geographical, historical, sociological, economic and artistic factors that have shaped Central European urban centres throughout history, using the examples of Budapest, Zagreb, Prague, Bergen, Rome, Munich, Nuremberg, Moscow, Saint Petersburg, Cracow and Czerniowce. Such a broad context makes it possible to see and understand the phenomenon of the historical metropolis, the current state of cultural heritage and its potential role in forming urban space (256 pp.).

Polska i Węgry w kulturze i cywilizacji europejskiej

[Poland and Hungary in European Culture and Civilisation] (1997)

Materials from a conference organised by the ICC in April 1996. The statements of the participants revealed the following sets of problems: development of national consciousness in both countries, the shape and social range of already developed national identity, including the phenomenon of xenophobia; the nobility as part of a cultural legacy as a value, and as a barrier to building a European consciousness; folk culture and authentic folklore: the dangerous process of sidelining them on the one hand and their genuine culture-forming role on the other; the pedigree of the intelligentsia; the cultural legacy from the years of totalitarian subjugation; our common place in the culture of the new, integrated Europe (380 pp.).

Radio. Szanse i wyzwania [Radio. Opportunities and Challenges] (1997)

This volume, published jointly with Radio Kraków S.A., contains comments from radio technicians, psychologists

and sociologists of culture who participated in the conference, *The Culture-forming Role of Radio*, organised by the International Cultural Centre in Cracow, Radio Kraków S.A. and the Public Radio Association in Poland on 14–15 February 1997 to mark 70 years of Radio Kraków. The authors describe the situation of radio at the threshold of the 21st century: against the background of other media sources, in the context of revolutionary changes in broadcasting techniques, in the face of a re-evaluation of the cultural canon, as a means of broadcasting which creates and strengthens social ties (136 pp., 7 ill.).

Sztuka około 1900 w Europie Środkowej. Centra i prowincje artystyczne

[Art Around 1900 in Central Europe. Art Centres and Provinces] (1997)

This publication is the outcome of a conference under the same title, organised by the International Cultural Centre in Cracow, which gave particular attention to the cultural phenomenon of Central Europe. The turn of the century is an especially intriguing period. It was precisely around 1900, when our part of Europe – beset with increasing contradictions, conflicts and threats – reached a uniquely high level of creativity, leading to an unprecedented great intellectual and artistic contribution to the cultural heritage of our continent. In addition to traditionally large centres, such as Vienna, Munich and Berlin, this publication draws attention to smaller and lesser known centres and regions of Central Europe in their widest meaning: from the Baltic Sea to the Adriatic, from Helsinki and Riga to Ljubljana and Zagreb. Academic editors: P. Krakowski, J. Purchla (440 pp., 178 ill.).

Czechy i Polska na szlakach ich kulturalnego rozwoju

[The Czech Republic and Poland on the Routes of their Cultural Development] (1998)

This volume of materials is the outcome of a bilateral conference organised in 1997 by the ICC. It discusses the many aspects of Czech and Polish history and culture; although this culture shared the same roots, it followed different patterns of evolution. In their papers, Polish and Czech authors discuss similarities, differences and interrelations in the history of both nations. Academic editor: J. Wyrzyski (286 pp.).

Mayors and City Halls (1998)

This publication is the outcome of a conference organised in late November and early December 1995 by the ICC in association with the ICC Foundation. The aim of the conference was to compare the opinions of specialists in the history of art, architecture, town planning and cultural heritage preservation on the role of art and architecture, and town planning in particular, in local government policy and the consciousness of city residents. The conference was also designed to review internationally used methods of research and preservation with regard to urban architecture and town plans, to present the municipal architecture of Poland and Central Europe, especially in the 19th and 20th centuries. The publication provides an important

scholarly aid for local and regional governments, conservators, experts in museum studies, and staff at institutions involved in cultural heritage preservation (286 pp. +198 ill.).

Dziedzictwo a turystyka [Heritage and Tourism] (1999)

The book comprises papers which are the outcome of a conference organised by the ICC in September 1998. The papers present a review of attitudes towards the issues included in the title: from an enthusiastic approval to an extreme scepticism. Tourism has become another opportunity for development and, on the other hand, a serious menace to historic cities. The authors, who mostly represent countries much more than Poland engaged in investment in touristic trade, share their experiences from the point of view of art historians, urban planners, economists, sociologists and psychologists. In conclusion they point the necessity of integrated approach to the question of heritage, the functioning of the city and the market; the approach which requires an adequate strategy of management (181 pp.).

Kultura Litwy i Polski w dziejach [Culture of Lithuania and Poland in History] (2000)

The one-volume edition comprises the outcome of the conference organised by the International Cultural Centre in October 1998. Polish and Lithuanian authors presented an elaborate collection of problems, mainly concerned with history, law and anthropology of culture. The examination of Lithuanian and Polish culture in terms of political coexistence of the two countries, and the cultural syncretism is

not supposed to answer the purpose of taking possession of the past and tradition by anybody, but should work for spreading knowledge and for better communication and understanding. At the beginning of the 21st c., when the globalisation is developing so rapidly, it is worth not only reminding a phenomenon of European history which was the unity of Poland and Lithuania, but also the awareness of the fact we are not the only heirs of the Old Republic of Poland. The publication is useful for academic research and widely-understood education which is necessary to accomplish a task of understanding the existent stereotypes and then overcoming them (204 pp.).

Dziedzictwo a rozwój. Doświadczenie Krakowa [Heritage and Development. The Experience of Cracow] (2000)

Published in co-operation with the Citizens Committee for the Restoration of Historical Monuments of Cracow, this book comprises essays by A. Golaś ("The Achievements and Experience of the Citizens Committee for the Restoration of Historical Monuments of Cracow"), A. Kurz ("The Contribution of the Citizens Committee for the Restoration of Historical Monuments of Cracow Towards the Preparations for the Year 2000 Celebrations"), S. Juchnowicz ("Cracow, Nowa Huta – Unwanted Heritage: Where Next?"), J. Sepioł ("The Role of Cultural Heritage in Regional Development"), J. Purchla ("Heritage and Development") – with an introduction by Polish President Aleksander Kwaśniewski, entitled "The Heritage of Cracow and Poland in Contemporary Europe" (100 pp., 25 ill.).

Materiały do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej

[Materials for the History of Religious Art
in the Eastern Borderlands of the Old Polish Republic]
edited by J. K. Ostrowski

Vol. I, part 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1994)

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, Lvov, Nawaria, Olesko, and Podhorce. With the great variety of catalogued monuments, what they share is availability, relatively high artistic class, and copious documentation (125 pp. + 366 ill.).

Vol. I, part 2: Jerzy T. Petrus *Kościół i klasztorzy Żółkwi* [Churches and Monasteries of Żółkiew] (1994)

Another volume in a series which is an inventory and documentation of Żółkiew's religious monuments, particularly the parish church under the invocation of St Laurence the Martyr, the church of the Assumption, the monastery of

the Dominicans, the church of the Sacred Heart, the nunnery of the Felicians, the former church under the invocation of St Andrew and the former nunnery of the Polish Province of the Dominicans (200 pp. + 355 ill.).

Vol. I, part 3: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1995)

This volume discusses the area of the former Wisznia deanery and parts of the Dobromil and Jaworów deaneries. Parishes active there from 1941 enter the composition of the Mościce (Jaworów, Miłatyn, Sądowa Wisznia, Stojańce, Twierdza) and Sambor (Błozew, Czyszki, Dobromil, Nowe Miasto) deaneries, as part of the Lvov archdiocese. The examples in the book are buildings varying as to the time of their construction (from the end of the Middle Ages until the interwar period) and as to their historical importance and artistic status. However, all the buildings discussed in the book are poorly researched in both Polish and Ukrainian literature (222 pp. + 276 ill.).

Vol. I, part 4: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1996)

Of the ten historical monuments discussed nine are located in the area of the Lvov archdiocese (Kulików, Podhajce, Biały Kamień, Nadwórna, Mikulińce, Monasterzyska, Gwoździec, Milatyn Nowy, Winniki), while the tenth, the church in Niżankowce lies within the former borders of the Przemyśl diocese. Churches in Kulików and Niżankowce were built in the final phase of the Late Gothic period in the Rus. The temple in Podhajce illustrates the specificity of the existence of Gothic forms in the architecture of Royal Rus in the 18th century. The oldest parts of the churches in Biały Kamień and Nadwórna date back to that century. Most of the churches discussed are works from various periods of the 17th century, which played a vast role in the development of art in the eastern borderlands (211 pp. + 402 ill.).

Vol. I, part 5: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1997)

Volume 5 of this series deals with historic monuments of the old Sambor deanery of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor deanery as part of the Lwów archdiocese. The buildings described in this publication are located in Biskowice, Borynia, Brześciany, Chyrów, Czukwia, Felsztyn, Ilnik, Komarniki, Laszki Murowane, Łomna, Rakowa, Rozłucz, Sambor, Sasiadowice, Stara Sól, Stary Sambor, Strzałkowiec, Turka, Wojutyce and Wołcze (367 pp. + 613 ill.).

Vol. I, part 6: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1998)

Volume 6 of the Materials deals with historic monuments of the Drohobycz deanery in its prewar boundaries. In addition to parish churches, this publication also discusses several subsidiary churches and even late chapels on Młynki in Drohobycz and in Stara Wieś. The buildings described in this publication are located in: Borysław-Tustanowice, Borysław Hubicze, Borysław Mrażnica, Dublany, Gaje Wyżne, Krynica Szlachecka, Letnia, Lipowiec, Majdan, Medenice, Neudorf, Nowoszyce, Podbuż, Równe, Rychcice, Schodnica, Słońsko, Stara Wieś, Stebnik, Stupnica Polska, Truskawiec, Wacowice, Winniki and Wołoszcza (250 pp. + 336 ill.).

Vol. I, part 7: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1999)

The volume comprises monuments of religious art situated in the area of the Przemyśl diocese, within the borders of the Old Republic of Poland and brings to the end the descriptions of the places (the other volumes contain lists of the places and monuments presented). The articles refer to parish churches and chapels of Andrianów, Balice, Chłopy,

Czajkowiec, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Krynowice, Lipniki, Łanowice, Miżyniec, Mościska, Myślatyce, Pnikut, Pohorce, Radenice, Radochońce, Rudki, Rumno, Tamanowice, Trzaniec and Tuligłowy. The publication presents the variety of the Przemyśl area considering its cultural and ethnic questions, indicates the significance of the patronage of lordly families for the artistic development of the region, thus giving an opportunity of analysing and comparing the monuments of architecture, painting and sculpture which belong to different periods – from Gothic till the year 1939 (pp. 424 + 555 ill.).

Vol. I, part 8: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (2000)

This volume is devoted to historic monuments of the Gródek and the out-of-town Lwów deaneries, and also a part of the Żółkiew deanery – in their prewar boundaries. These monuments are mainly religious edifices none of which have survived intact. Some of them (e.g., in Kukizów or Żółtańce) no longer exist, and some are extremely dilapidated. The described monuments are in Barszczowice, Białogóra, Białohorszcze, Biłka Szlachecka, Brzechowice, Czystki near Lwów, Glińsko, Gródek Jagielloński, Janów, Jaryczów Nowy, Kłodno Wielkie, Kościejów, Krechów, Kukizów, Lubień Wielki, Malechów, Powitno (Malczyce), Prusy, Przedzrymichy Małe, Rodatycze, Rzesna Polska, Sichów, Sokolniki, Wiesenberg, Wołczuchy, Zboiska, Zimnawoda, Zubrza, Żółtańce, Zydatycze (588 pp. + 494 ill.).

Yearbooks of the International Cultural Centre

- Vol. 1 (May 1991 – May 1992)
- Vol. 2 (June 1992 – May 1993)
- Vol. 3 (June 1993 – May 1994)
- Vol. 4 (June 1994 – May 1995)
- Vol. 5 (June 1995 – May 1996)
- Vol. 6 (June 1996 – May 1997)
- Vol. 7 (June 1997 – December 1998)
- Vol. 8 (January – December 1999)

These volumes contain reports of the activity of the International Cultural Centre. They contain information about research programmes, seminars, conferences and exhibitions held at the ICC Gallery. The section Reflections • Impressions • Opinions includes essays on philosophy, culture and history. They complement and comment on the current research and on the statutory activity of the Centre. They are provided with interesting photographic materials and a Diary (starting from Vol. 2), which records in detail current work of the ICC (Polish and English versions, in two volumes).

[translated by Jerzy Pilawski, Anna Depowska]

- Appendix

Programme Council
*of the International
Cultural Centre*

Andrzej ROTTERMUND – *President*
Wojciech CZECH
Lech KALINOWSKI
Jerzy MIKUŁOWSKI-POMORSKI
Anna NIEWIADOMSKA
Krzysztof PENDERECKI
Andrzej SICIŃSKI
Władysław STRÓŻEWSKI
Andrzej TOMASZEWSKI
Andrzej WAJDA
Rafał WIŚNIEWSKI
Jacek WOŹNIAKOWSKI
Jerzy WYROZUMSKI

Organizational structure of the International Cultural Centre

MANAGEMENT

Director

Jacek Purchla

Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Ryszard Błachut

Chief Accountant

Maria Biel

TEAM

The Research Institute of European Heritage

Prof. Jerzy Wyrozumski (Head, until 30 April 2000)

Dr Krzysztof Broński (Deputy Head,
from May 2000 Head)

Aneta Gluzińska, Monika Murzyn, Anna Sawłowicz

The Centre for the Promotion of the Arts and Sciences

Regina Pytlik (Head)

Barbara Kołacz, Teresa Leśniak, Monika Rydiger,

Anna Śliwa, Alicja Walkiewicz-Górka,

Agata Wąsowska-Pawlik, Magdalena Wrońska-Sudoł

The College for New Europe

Barbara Szyper (Head)

Rafał Solewski (Deputy Head)

Anna Depowska

Library

Agnieszka Bromboszcz

Organizational Bureau

Barbara Bańska

Anna Stoczek

Anna Zakrzewska, Sylwia Żmuda

Office for Economic Affairs

Piotr Bąk, Alina Drozd, Anna Ferens,

Gaja Noemi Mount (until July 2000),

Janusz Ogonowski,

Marta Pacholec (from July 2000),

Grażyna Sanak

Accounts

Barbara Sendor

Patrons and sponsors
*of the International
Cultural Centre*
(January – December 2000)

the Ministry of Foreign Affairs of the Republic of Austria
the General Consulate of the Hungarian Republic in Cracow
Office of the *Colours of Hungary* Programme run by the Hungarian Cultural Heritage Ministry

the Ministry of Culture and National Heritage of the Republic of Poland
the General Conservator of Historic Monuments of the Republic of Poland
the State Committee for Scientific Research

the Office of the Marshal of the Małopolskie Voivodeship
the City of Cracow
the Citizens Committee for the Restoration of Historical Monuments of Cracow
the *Kraków 2000* Festival Bureau

Institut für den Donaauraum und Mitteleuropa, Vien
Studienstiftung des deutschen Volkes, Bonn
the Hungarian Institute of Culture, Warsaw

the International Cultural Centre Foundation
Stiftung für deutsch-polnische Zusammenarbeit
Foundation for Polish Science
the Stefan Batory Foundation
the Leopold Kronenberg Bank Foundation

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Radio Kraków Małopolska S.A.
TVP Kraków

Statutes of the International Cultural Centre *

Chapter I GENERAL PROVISIONS

§ 1

The International Cultural Centre, hereinafter called "the Centre", is a cultural institution established by the Instruction No. 11 of the Minister of Culture and Art of 10th May, 1991 concerning the foundation of the International Cultural Centre, changed by the Instruction No. 18 of 6th July 1992, functioning in compliance with the 25th of October 1991 Act on organizing and implementing cultural activities (Law Gazette No. 114, pos. 493 of 1994. No. 121, pos. 591) and the present 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 Art.

§ 4

The Centre shall use a round stamp with the emblem of the Republic of Poland in the middle and the inscription "The International Cultural Centre in Cracow" in the rim.

Chapter II GOALS AND TASKS

§ 5

The Centre is a cultural institution of a research and development, educational and informational nature.

§ 6

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

- 1) promotional and informational activities in all areas of European culture.
- 2) conducting research and studies on the European heritage with special emphasis on:
 - a) the phenomenon of multiculturalism and intermingling of cultures
 - b) the cultural area of Central and Eastern Europe
 - c) the Polish cultural heritage abroad

* In accordance with the Instruction No. 27 of the Minister of Culture and Art of 18th May 1995

- 3) education for the benefit of New Europe, provided within the topics which cover the Centre's scope of activity.

§ 7

The Centre's principal tasks include:

- 1) encouraging cooperation amongst cultural institutions involved in the preservation of Poland's and 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 youth,
- 5) publishing activity and the operation of a specialized library,
- 6) accumulating and disseminating information concerning the cultural life in Poland and Europe.

Chapter III

ADMINISTRATION AND MANAGEMENT

§ 8

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

§ 9

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.

§ 10

1. The following are the Centre's most important organizational units:
 - a) The Organizational Bureau,
 - b) The Research Institute of European Heritage,
 - c) The Centre for the Promotion of the Arts and Sciences,
 - d) The Training Centre – The College for New Europe.
2. The Centre's Director is empowered to create, combine, divide, and dissolve the Centre's organizational units.
3. The detailed scope of activity of the organizational units will be determined by the Centre's Director in a set of organizational rules.

Chapter IV

THE PROGRAMME COUNCIL

§ 11

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

§ 12

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

§ 13

1. The Centre's activity is based on the funds from the budget; from the Centre's own means acquired from the statutory activities; voluntary contributions, donations, and bequests from natural and legal entities; 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 PROVISIONS

§ 14

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



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