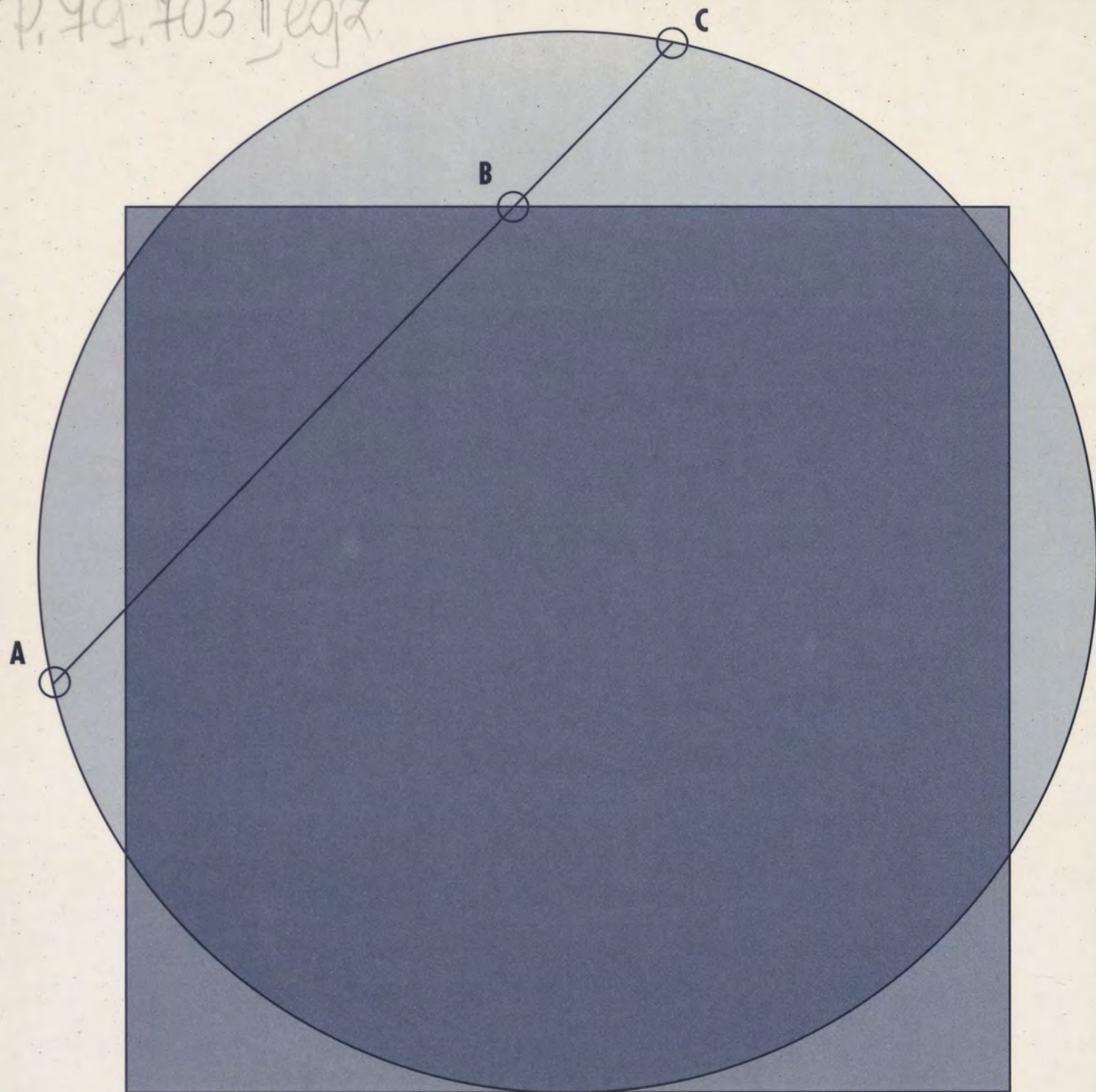


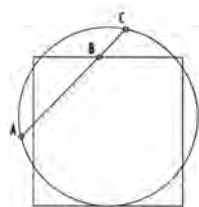
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The Potential of Culture – a Burden or a Chance for Development?

Another issue of the Yearbook of the International Cultural Centre appears at an extremely difficult time for Polish culture, and at a time that is especially important for the Centre.

One of the characteristic features of Poland's current international position is the fact that a relatively large state of 40 million inhabitants, one with a huge cultural and intellectual potential, lacks a modern and effective strategy for exploiting culture for its own development.

The political changes which have taken place in Poland over the last ten years have had only a relatively small impact on culture. The growing disparity between the rapidly changing situation in Poland, including the completely new rules governing economic life, and the country's increasingly fossilized and anachronistic system of state patronage and cultural management is a characteristic feature.

This state of affairs results from a combination of various circumstances. The legacy of fifty years of Marxist ideological domination is a deep-rooted conviction that culture and science belong to the "non-productive" sphere and for this reason play a secondary role, both economically and politically. In Polish politics there is no wider understanding of the role that "cultural diplomacy" and international dialogue in culture can play in achieving political aims.

At a time when culture represents an important factor of development in many societies, in Poland, culture in its institutionalized form is increasingly becoming a specific skansen detached from the challenges of a rapidly changing reality. The lack of any general policy for exploiting the huge potential of institutionalized culture as a tool of development in the widest meaning of the word is becoming increasingly harmful not only for culture itself, but also for Poland.

We at the International Cultural Centre, which was established in the wake of the political and systemic changes of the late 1980s and early 1990s, have from the very outset regarded opposing the anachronistic and static understanding of culture and its civilizational functions as one of our primary goals. The formation of a new consciousness about culture and cultural heritage has been one of the most important concerns of our work. We have often combined it with questions about the cultural potential of our large cities and its role in the systemic transformation. Exploiting such intellectual and cultural potential should proceed in tandem with the active preservation of the historic tissue of our historic cities – thereby creating a culture industry, the foundation of a service sector that is still underestimated in Poland.

The location of the International Cultural Centre headquarters in the centre of Cracow – at the heart of an historic metropolis – makes it easier to understand that cultural heritage is a crucial asset in nurturing local identity. In conditions of globalization, this historic potential becomes not only a value but also an opportunity that is hard to overestimate. Special emphasis in this context must be placed on the key role of cultural metropolises in the civilizational development of states and nations, for these metropolises focus on the problems of modern civilization. People's attitudes towards historical heritage is becoming again one of the most important problems.

A change in thinking with regard to the preservation of historic cities is also necessitated by the extension of the scope of cultural heritage preservation. Therefore, preservation should above all mean wise management of the changing function and potential of cultural heritage. This also requires adopting an integrated approach to the question of the historic city as an extremely complex system of many interconnected vessels. Thus not only the form – which we have been accustomed to in our previous thinking about heritage preservation – but also the function of historic urban systems today determines how efficiently they will be preserved. Heritage is much more than just a sum of historic buildings preserved in a given area. On the one hand, it is its symbolic layer, connected with interpretations of heritage as a sacrum, but also, which is still shocking for many, the fact that heritage is also a market product. In this sense efficient management of heritage resources means giving an accurate answer to the question of its accessibility and the problem of heritage consumers.

Our programmes and increasingly numerous publications have tried, both directly and indirectly, to meet the challenges of globalization culture is faced with. Among the most important issues, besides the potential of cultural heritage and culture as a factor of development, is the question of cultural identity which we have recently addressed.

We will also try to answer these and many other questions in the Yearbook of the International Cultural Centre. I think that the latest issue of the Yearbook enables us to say that it not only provides an extensive documentation of the Centre's work, but also becomes a journal with a wide view of culture, its continuity, ambiguity and variety, and of the changes that culture is constantly undergoing. Yearbook No. 7, covering the last one and a half years of our work, has finally compensated for the difference between the calendar year and the reporting year of the Centre, which up to now had customarily begun with the inauguration of our work in 1991 – in late May and early June. While constantly enriching our experience, we would like this publication to provide our growing number of partners, friends and readers with a broad look on culture – understood not only as a burden of civilization, but also as a factor of development – ever more effectively and in an increasingly wide-ranging fashion.

[translated by Jerzy Pilawski]



- Reflections
- Impressions
- Opinions



Cracow: St. Mary's Church from Mikolajska Street

Culture at the Close of the 20th Century – An Attempt at Diagnosis

For art, the 20th century begins with the avant-garde. Avant-garde artists knew who they were. They were the vanguard and firmly believed that the world was getting better and, being ahead of the rest of society, would eventually enable society to participate in the reality they would create with the aid of art. But there were also other forms taken by the avant-garde. Italian futurism enthusiastically embraced Mussolini's fascism, while constructivism gave its support to the Soviet authorities. Our progressive architects from the "Blok" group produced architecture which we today call *blokowisko*. Unfortunately, this symbolized the defeat of the avant-garde as an art movement which shaped social life. The answer to reality today is thus not the avant-garde of artists who construct the world – who saw man as a component within a social system, which, regardless of the will of the artists themselves, supported the totalitarian authorities. Today the situation is the reverse. The authentic avant-garde acts through "deconstruction", and through such a policy aims to repudiate authority. An opponent of the constructive order today defends the individual against the violence of the authorities. The constructor of the former avant-garde paved the way for society, marking out a better or more logical route for others. Such an artist could obviously demand social acceptance, because cities under his guidance would be built in a more sensible fashion, their inhabitants would lead better lives, and art would depict not only photographic reality, but also everything that the world of science and material progress revealed to man. Abstract art referred to the fact that seen from an airplane, the ground looks like an abstract painting, i.e. a certain kind of generalization.

After the Second World War, however, a new artist appeared who espoused an art of disintegration. Such an artist could not and cannot expect society to accept him. Such an artist acts in isolation, and in isolation dares to lay explosives under the foundations of the society he lives in, and, more importantly, is fully conscious of his destructive acts.

Andrzej Wajda is a highly renowned theatre and film director, one of the creators of the "Polish school" of film (*Canal*, *Ashes and Diamonds*), the recipient of many prizes (including the Palme d'or in Cannes, the Felix in Glasgow, the Golden Lion in Venice, and the Kyoto and Premium Imperiale awards) and honoris causa doctorates (the American University and the Jagiellonian University among others), founder (together with his wife, Krystyna Zachwatowicz) of the "Manggha" Centre of Japanese Art and Technology in Cracow, and a member of the Institut de France since 1997.

The text of an introduction given by Andrzej Wajda at the opening of the second session of the seminar, *The Modern Culture of Poland and Hungary*, organized by the International Cultural Centre in Cracow in conjunction with the Múcsarnok Kunsthalle in Budapest (5 – 7 May 1998).

Twenty years ago I was a film director who felt the presence of a large audience behind my back looking forward to seeing my new films. Gombrowicz aptly defined the role of the artist when he said: "a writer who cannot write because he takes what he thinks the censors will say into consideration, should not embark upon such a work". Censorship exists to some extent in every society. It was a marvellous experience when I knew that audiences saw on the screen exactly what I wanted them to see, and the censor did not always know what to censor in my films. Why was this possible? Film is the art of moving pictures, and every ideology is expressed above all in words. In film, any dialogue which was in conflict with the prevailing ideology, which in Poland's case was communism, had to be cut out. But when a picture appeared in a film, the censor was no longer sure whether he should remove it or not, because pictures have a different semantic content from words. Let us take an example: in the last scene of *Ashes and Diamonds*, the hero dies on a scrapheap. The censors said: this is good, our opponent dies on the scrapheap of history, because he dared to raise his hand against the authorities representing the people. But audiences thought differently: they're murdering our boy, and where? – on a scrapheap! Both interpretations are justified. Thanks to this the film was shown in Polish cinemas and was able to play such an important role in the public debate on the Home Army's past.

A common language is necessary to communicate with society. Society must have the same knowledge as the artist. Let us take my example. My family belonged to the intelligentsia, a social status it only achieved two generations ago. My grandfather was a village administrator in Szarów, my father became an officer, and I became a film director. Several years ago I was fortunate to meet Kurosawa in Tokyo. I asked him: "Master, how is it that in a film adaptation of a Shakespeare's play you were able to fathom Macbeth's secret better than any European film director?" Kurosawa answered offhandedly: "But you probably know that I went to high school in Tokyo, don't you?" He considered this to be a completely exhaustive answer to my question. High school once provided us with some form of understanding, because it equipped us with a number of ideas and facts about the past and the present. Someone who graduated from high school at that time knew that the reality of yesterday created the reality of today. I knew Greek and Roman mythology and was acquainted with the civilization of the Mediterranean world which is the one point of reference we Europeans all appeal to. I knew and I was proud of the fact that Polish culture was brought up in the cradle of the Mediterranean world. We understood Shakespeare precisely because the ancient world was so richly reflected in his theatre.

In the present, things begin each day with the evening news on television, and, for the overwhelming majority, whatever is on the news is of topical interest. Nothing else in reality exists. It is very hard to communicate with such a society. It is no wonder, then, that the artist today has become a solitary explorer fated to enjoy a small audience.

Is the artist today, after years of political oppression and subjugation, returning to his genuine calling: a man who pursues art against everyone and everything – in defence of himself, his personality, his individuality, and against only those who want to preserve this individuality? Such an artist cannot complain that society does not love him. This experience is today having a great impact on many of us. But these audiences and these recipients, who were so powerfully impressed by our films, have gone. This is not, however, what makes me unhappy. Rather I am afraid that the relationships between the artist and the recipient, a relationship forged by traditional high school, is becoming replaced by a vision of the world imposed upon us by the American entertainment industry, one that is robust and highly vital.

I would like to conclude with the following reflection. Trends in art on this side of the Berlin Wall before 1989 were much more keenly observed by people on the other side. When the Soviet Union was the potential enemy of the rest of the world, the latter was interested in its own future fate: How would its allies, the Hungarians, Poles and Czechs, behave? One of the reasons why films by Miklós Jancsó, Andrzej Munk and Milos Forman were watched with such interest in Poland was that they gave a positive answer to this question. "Are they like us, do they believe in the same ideals, do they have a similar sense of humour, and if so, does that mean they have no intention of cutting our throats?". Our films conveyed a hint of optimism for the West and became the forerunner of the European Community, which we are trying to build today. It was our success, because we showed that we, subjugated countries, were part of that Europe, which we desire to return to today. Therefore, the role of the artist is completely different today. Society is different, its interests are different, the world is different. And only those who try to communicate with the world, in its present state, have any chance of finding their own place in society and in the future Europe.

[translated by Jerzy Pilawski]

Culture and European Integration. Historical, Economic and Political Reflections on the Forgotten Factor in Europe.

The relation between culture and integration is situated at the crossroads between the past, the present and the future. One of the crucial issues in the present debate is how cultural identity and cultural plurality can be matched with European integration. Stimulating the cultural factor is an important source of inspiration and creativity. It will provide a meaning to the future of Europe and its citizens.

I have divided my lecture into three parts: some historical reflections on the process of European civilisation; secondly an overview of the existing European model of market integration and cultural diversity; and thirdly some prospects of the Europe of tomorrow in which the cultural factor will be important.

I. A dynamic process of European civilisation

"Europe is not an economy and not quite a political entity, it is a thousand-year-old culture. Any European action starts from a realisation of this fact."

(Hendrik Brugmans)

Cultural dimension of Europe

1. A process of integration and diversity

The European civilisation is the result of two seemingly contradictory tendencies: attempts to create sustainable European structures of co-operation and attempts to destroy integrated structures based on the principle of exclusion and separation. The European history shows many examples of a search between integration and diversity often institutionalised in broad economic, political, legal or cultural settings (such as the Magna Grecia of Alexander the Great, the Roman Empire, the Habsburg Empire, Europe of the cities, the

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The text of the lecture delivered at the International Cultural Centre on 23 March 1998. The meeting was prepared with the assistance of the European League for Economic Co-operation, to commemorate Joseph Retinger, one of the League's founders.

Hanseatic League, the German Zollverein, the Nordic Council, the European Free Trade Association, the present European Union, etc.). The very rich history of the city of Cracow is an excellent illustration of the European process of integration and diversity.

What are the elements from the European history which shape our own identity? They are the historical developments which refer to Christianity, the feudal system, the Renaissance, Reformation and Counter Reformation, the Enlightenment, the French Revolution, nationalism and imperialism of the 19th and 20th century, etc. Other common elements in the European history belong to the world of ideas. We refer to rationalism, democracy, human rights, the concept of solidarity, but also dictatorship, religious and political intolerance.

2. Cultural expansion periods

If we look into the common, hidden and visible sources of the European cultural heritage, we distinguish some major cultural expansion waves in the European civilisation.

- The first cultural expansion period was the one of the Roman Empire. Its cultural heritage includes also great parts of the Greek-Hellenistic culture. From this double culture we lent terms such as politics, culture, democracy, monarchy, dialogue, republic, federation and union.

- A second cultural expansion period refers to Christianity and Christian culture. Under the Roman Emperor Constantine Christian culture became standardised and institutionalised. After the fall of the West Roman Empire at the end of the 5th century, Charles the Great, *Rex pater Europae*, created a politically unified Europe in the 9th century and Christian culture was restored as the dominant integrative force. Monasteries played an important role in the Middle Ages.

During the Middle Ages the Mediterranean world maintained its role of cultural centre of Europe. Via Spain and Italy the Western world encountered the Arab and Byzantine culture and so the older Greek and Roman civilisation. It was the base for the Renaissance period in Europe. Greek ideas concerning the arts, philosophy and politics were transmitted through the Roman experience, together with a more specific Roman heritage of military, bureaucratic and infrastructural organisation. In intellectual and artistic circles the concept of a European culture with common scientific and artistic traditions was vivid. This is true for Cracow, it is also true for my own home town. Bruges was a meeting place of European humanists: Vives, Erasmus and Thomas More met in Bruges to discuss European affairs. It illustrates that European civilisation is characterised by its openness and capacity to integrate ideas and values from other cultures.

- Another expansion period in the European thinking and acting was the period of Enlightenment, the French Revolution and the Napoleonic era. The effects of this cultural expansion were: the emergence of nation-states, the modernisation of state structures, the application of a unified legislation and the use of political and state concepts from the Enlightenment (such as sovereignty, constitutional law, jurisdiction and legislation on the basis of written codes and civic rights, revalorisation of personal merits, etc.). The Europe of the Enlightenment was a commonwealth of different states, based on the same principles of public law, public administration and international order. Kant wrote in 1795 that a federal unified Europe was a condition for peaceful development in Europe.

Against this universalistic and modernistic Enlightenment tradition a more particularistic orientation developed. It focused on specific forms of cultural identity and on cultural plurality as basic characteristic of European civilisation. A new Europe was emerging which was characterised by diversity of religions, ideologies, national cultures, scientific paradigms, artistic styles and traditions. This national and political diversity gave powerful impulses to the European civilisation, but finally led to the two World Wars. It meant the end of European hegemony in the world but also the start of the current radically innovating European integration process.

Assessment: What lessons can we draw from the European cultural history?

1. The future of the past

It is obvious that a common European experience and culture has been developed through the centuries, with many attempts, successes and failures to unify Europe. They are bearing forces of identity and building-stones of a European identity. The awareness of a common culture is a guarantee for further integration in diversity.

From a reading of the European cultural history, regardless of the diversity of cultures and languages in Europe and regardless of diverging histories, a European framework culture exists in which the different cultures have developed. Europe should be conceived in the first place as a macro-structure characterised by a cultural heritage which is a source of inspiration for the development of a European common structure with a sustainable respect for diversity. The common values of a European identity concern universal values inherent to the European cultural heritage as well as values which consist of a wealth of cultural differences.

Still it is wrong to see the historical examples of common European experiences and shared culture as a kind of pre-history of the European Union. There is no unilateral European civilisation, but there exist common experiences and ideas from the Roman Empire, Hellenism, Christianity, Enlightenment, etc.

We need therefore to be very careful in jumping into conclusions concerning the development and stimulation of a European identity. European integration has been a dynamic process through its long history. It has continuously rethought and re-innovated its objectives and contents. This is also happening now. The long European tradition of common experiences and mutual influences does however not guarantee Europe's future. The intensity of the changing context with the technological modernisation and globalisation of economic and cultural processes does challenge Europe's future. There is a future of the past!

2. Common bearing forces

More and more it is accepted that the future of the European countries and regions is set within a unifying Europe. Europe needs therefore to be aware of its own identity as a complement of national and regional cultural identity.

What are the common elements which will bear the further integration? These are the common European values which we can distinguish in the European societal model such as individuality, rationality, objectivity, division of power and shared responsibility, democratic legitimacy and social solidarity. These are the basic principles of a democratic state. The protection and development of these principles are the points of departure of European integration. It is also an essential principle for accession to the Union. It provides a common normative consensus which shows respect for cultural diversity.

The dilemma to which Europe is confronted with is the choice between a commercialised Europe without meaning in which the dominant economic principles lead to a melting pot of cultures and a culture driven Europe, rich, diverse and socially sustainable. A sound and reflective universalism pleads for the maintenance of the very character of Europe, being the plurality of European cultures and identities within an acceptable Community structure. This is the pluralistic framework in which we situate the relation between culture and integration.

II. *The European model and practice of market integration and cultural diversity*

"In a general climate of doom and gloom, clear thinking is vital... It is important that we take the broad view, ignoring ups and downs and passing disputes. The real issue is the historical role of a revitalised Europe on the world stage."

(Jacques Delors)

At present, Europe is at the crossroads of its future: we detect many expressions of a crisis of meaning of the European project. The social implications of the present unemployment situation are putting the relationship between the European Community and its Member States under heavy pressure. Europe's credibility is at stake, even the *acquis communautaire* of the internal market becomes under strain with possible disintegrative effects. The "Europe of merchants" is in need of a purpose beyond its economic and political dimension. This implies the need for thrust building between institutions and citizens as well as the need for creative diversity and innovation in our societies.

The context of the European cultural practice

At the time of its foundation, the European Community was not competent in the field of culture. Economic (and eventually political) integration was to be achieved without standardisation or homoge-

nisation of cultures. The uniqueness of the European model implied economic and political integration with a maintenance of cultural diversity.

1. The European cultural practice is determined by a number of trends:

- A trend towards uniformisation and homogenisation exists which is characterised by a European model of similar market economy systems, the impact of the European integration process, and a common cultural heritage. In the 1950's and 1960's the European economic developments were strongly supported by the convergence hypothesis, legally strengthened by the Court of Justice in Strasbourg.

- A number of sociological changes have taken place in a dynamic societal context: family patterns, education systems, values and attitudes are changing.

- The European reality is changing: In the current European debate growing European and global interdependence is confronted with different expressions of national and regional identities. Moreover, the recognition of the persistence of cultural diversity within the single nation-state has led to forms of decentralisation and regional autonomy in several European countries. In the past, diversity has often been ignored by considering the States as the only legitimate actors of European life. The socio-cultural realities within the different countries are now more and more helping to explain the working of the economy.

2. Europe of today is once more confronted with internal and external challenges which question its unity in diversity.

- **The crisis of the welfare state:** The structural economic problems of the 1980's and 1990's are putting the social achievements under heavy pressure. The traditional economic structures and policies offer socially negative solutions and signals to the citizens. They are not very well equipped to respond to the changing economic realities. The national welfare state is losing its protective perspective for the future. The consequence is a demystification of the welfare state and a moral preoccupation of the citizen.

- **The deepening and widening debate:** The European integration process is characterised by a continuing debate on widening and deepening. Conditions for accession were set in the European Council of Copenhagen in June 1993: stable institutions which guarantee democracy, basic rights, human rights, respect and protection of minorities; the working of a market economy which can respond to the competition within the Union; and the acceptance of the political, economic and monetary objectives of the Union. A first formal meeting with the candidate member states was recently held in London. The enlargement debate will be a long and difficult negotiation conference. However, this widening has to be matched with an equally important institutional, political and social deepening of the European integration. Both aspects of the integration process are equally important.

- **The problem of legitimacy:** the growing gap between the citizen and politics at national level and the democratic deficit within the Community have led to political indifference and a lack of enthusiasm for the Union by the population. There also emerges a growing identification with local and regional communities, sometimes leading to exaggerated particularisms, sometimes to a positive bundling of actors of the civic society around specific societal issues. Traditional politics seems to have lost credibility by its often cynic short term policy, has reduced its citizens to mere economic actors and has neglected its role of educating citizens. This has led to an increased scepticism concerning the meaning of the finality of European integration.

- Another challenge refers to the **technological revolution** in the economic societies. The accelerated application of new technologies in the daily reality may imply that globalisation is seen as the only working frame and Internet as the only communication means. Such a development questions the role of identity as basis for intercultural communication. Education has therefore a crucial task in developing an intercultural identity within such a society.

The present situation seems to indicate that Europe's future remains the prisoner of a mere functional and technocratic approach and that there is a need for an inspiring vision and a strategy which empowers such a vision. Structures and institutions are not an objective in itself, but are only instruments to a sustainable and human European society.

More and more attention is being given to striking a new balance between diversity and convergence trends in European societies. Convergence trends seem to provide the common platform which allows

each state and region to live its diversity. A reading of the Treaty on European Union proves the double preoccupation of the European Community of strengthening economic and social cohesion by emphasising convergence between the Member States and of simultaneously preserving diversity by respecting their national and regional identities.

The premises for an actual European cultural practice are:

- Diversity is a characteristic inherent to the European civilisation. This leads to a recognition of various forms of decentralisation and regional autonomy in Member States.
- Diversity can be a source of complementarity and creativity in an integration process. It does not justify protectionism.
- Pluralism gives an ideal framework to balance both the drive for unity and the need for cultural diversity, the two main characteristics of European civilisation.

Specific Community actions in culture

1. Market Integration within the European Community

The European integration process developed through different phases from the Treaty of Rome, the Customs Union, the Common Market, an internal market with its *acquis communautaire* to the existing European Union. The predominant objective of the "cultural programme" of the EC was focused on the elimination of all (national) obstacles against free flow of cultural goods and services and on the stimulation of the free movement of cultural operators within the Community's territory. The emphasis has been on the economic dimension of the creation of a European cultural space. Within this perspective national and regional cultural policies are then limited by the market integration rules.

Conflicts exist between the principle of free exchange of culture and that of protection of cultural identity. These seem to augment with the changing economic and political context. Possible conflicts between the open border's economic objectives and cultural policy priorities have therefore to be understood in view of the impact of integration policies on the cultural sector. On the one hand, the promotion of free cultural exchange implies the creation of a common market for cultural goods, activities and persons by abolishing discrimination to the free flow of culture (i.e. negative integration), on the other hand, the compensation for the negative effects of market integration in the cultural field requires interventionist, positive integration policies.

In short, formal interaction of culture was set within the predominantly economic framework of the European Community: culture is dependent on the rules of the market integration. However, actual Community action in culture has always been confronted with the ambiguous task of combining economic competence with cultural ambitions in a strict legal framework. The actual challenge in Europe is therefore the creation of a more genuine link between culture and integration. J. Delors says: "We only have laid the economic fundamentals and have now started with the first floor."

2. The legal basis: what is the role of culture in the Treaty of the EU?

A first legal basis refers to article 92 of the new Treaty. It states that Member States can support the protection and stimulation of the cultural heritage, if free trade and competition are not damaged. In these cases cultural supporting measures are allowed.

The principle of subsidiarity is the second fundamental principle on which the European cultural policy is based. In article 3, sub b, the principle of subsidiarity reads that the Community will support and complement cultural activities of the Member States if necessary. The Treaty stated that only those activities will be conducted at Community level which cannot be realised by Member States individual or together. This means that common actions are meant to abolish frontiers, to provide more transparency and to create real added value. Cultural actions are only supported by the Community if they implement actions of Member States.

• The Treaty of Maastricht integrates for the first time culture in the formal competencies of the Community. Article 128 provides the legal basis for the support of the EU in the cultural sector.

• As to the tasks allocated, Article 128 of the TEU states: "The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore".

- As to the implementation of Community measures, Article 128 par. 2 states: "Action by the Community shall be aimed at encouraging co-operation between Member States and, if necessary, supporting and supplementing their action..."

- As to the policy areas, Article 128 states that Community action is directed to "... the following areas: improvement of the knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural exchanges, artistic and literary creation, including in the audio-visual sector".

- Paragraph 4 of Article 128 adds: "The Community shall take cultural aspects into account in its action under other provisions of this Treaty". The Amsterdam draft Treaty complements this paragraph with the phrase: "... in particular in order to respect and to promote the diversity of its cultures". This paragraph provides the legal opportunity to take into account the cultural dimension of Community actions.

In a first report on the consideration of cultural aspects in European Community action (April 1996) the Commission identified within the Community budget, in particular in the structural funds and Community programmes, actions which have or can have a cultural dimension and consequently can benefit from Community funding. The report concluded: the cultural aspects of the various Community policies are many, important and varied; the European Court of Justice is an important actor in reconciling objectives which are specific to support policies and objectives of a cultural nature; there are many opportunities to obtain European financing for cultural projects (it is estimated that only 20% of cultural projects or projects with a cultural dimension are financed by the EU cultural budget, 80% comes from other Community financing); and finally culture is a driving force of development and a goal of Community policy rather than an instrument of Community policy.

3. Cultural programmes of the EU

Three main cultural programmes of the Community can be distinguished:

- RAPHAEL: It covers the period 1997–2000 and promotes the protection, access and valorisation of the cultural heritage. Moreover, it encourages co-operation between countries. 30 million ECU has been allocated to the programme.

- KALEIDOSCOPE: The programme, established in 1996, stimulates cultural creation and promotes knowledge and diffusion of culture by co-operation at European level. The programme covers the period 1996–1998 and is allocated 26.5 million ECU.

- ARIANE: The programme, which covers the period 1997–1998, is meant to increase knowledge and diffusion of the literary creation and history of the European peoples. It benefits from a budget of 7 million ECU.

Community actions in the audio-visual sector, in particular in the film sector, aim at strengthening independent European productions and to guarantee their diffusion. The main programme (MEDIA) deals with the promotion of the development and distribution of European audio-visual works as well as with the establishment of a professional formation programme. 265 million ECU is allocated to cover the period 1996–2000. There also programmes which stimulate the use of new techniques and the protection of minority languages.

4. How do we evaluate the present European cultural practice?

- Three elements can be distinguished: the EC is not to develop a specific European cultural policy; the cultural diversity has to be protected and encouraged; the EC can only take incentives for a limited number of policy areas; and harmonisation of national cultural policies is prohibited.

- The TEU seems to be a first step to a new synthesis between economic and political integration on the one hand, and preservation of cultural diversity on the other hand. It signifies a turning point for the future developments in Europe in many respects. This is also true for the relationship between culture and integration in the European Community.

- The TEU attempts to preserve the specificity of the European model with a formal and legal anchorage of Community action in the cultural field. It has legally recognised the double preoccupation of the Community for economic and social cohesion and the preservation of cultural diversity.

Prospects of the existing European model of integration and diversity

- The European integration process is a continuous search for a just equilibrium between integration and diversity. Diversity can therefore only be a source of complementarity and creativity in a unifying and integrative structure and should not be a justification for protectionist attitudes. The EU can actually have an important role in establishing a framework to understand and apply diversity in an integration process. Within its integration model it can help to encourage regional cultures and to stress the cultural aspects in its Community actions.

- The recognition of a link between culture and development will become a vital element for further integration. Moreover, the growing importance of interaction between local and regional economic development and culture implies a clear link between identity and economic development. Social integration is therefore seen as a condition for further economic integration and crucial for sustainable development. The UNESCO report on "Creative diversity" (1996) stressed the importance of cultural factors for development. Also other studies illustrate the positive correlation between the economy and its social-cultural environment, identifying institutional, social and human variables as shaping factors of diversity.

- Within the European integration process partnerships between regional actors and the EU, the strengthened role of the Committee of the Regions, an enhanced definition and application of the subsidiarity principle, etc. will help to develop an integration structure for stimulating regional cultures and promoting the complementarity of culture with economic development. A supporting institutional and legal structure should allow for such a development. This requires a more structured and integrated Community action in the cultural sector. During its session of 26 September 1997 the Council has even asked the Commission to prepare a proposition for the creation of one cultural fund substituting all existing programmes.

- Culture, the arts and tourism are growing sources of income and are substantively contributing to employment creation. However, we have to be careful of turning culture into a regional economic product and deprive it of its human qualities. Cultural regionalism needs to be viewed in an open European context. Using culture for economic means in general and benefiting from culturally specific opportunities such as entrepreneurship and craftsmanship in particular should therefore not lead to protectionism. Culture is the outcome of an ever changing interaction between continuity and change and finally shapes the integration process.

- A flowering cultural sector helps to ensure real democracy and activates democratic empowerment, both by inspiring people to become active and by providing the creativity necessary to be critical. A civil society has to emerge which creates opportunities on different levels on economic, political, social and cultural action. This implies that the European integration model needs to go back to its roots in developing a vision which brings the market value of a person in harmony with his value as a citizen in society. Diversity as a source and inspiration for further integration!

What is the role of the forgotten cultural factor in the European Community structure? We believe that a sustainable attention to the cultural dimension of the European integration can offer a vision and a strategy for the European project.

III. Europe of tomorrow: A Europe of the cultures

"Europe is the antithesis of provincial narrowness, of small-minded egoism, of nationalistic coarseness and lack of culture, Europe is freedom and openness, intellect and goodness; Europe has come to mean calibre and cultural standards."

(Thomas Mann)

Today Europe is again confronted with the challenge to redefine and to rethink its diversified but coherent societal model. The European model of market integration and societal diversity should keep its specificity by combining further economic and political integration with the maintenance and respect of its cultural diversity. The present European reality is faced with a search for a new equilibrium between converging and diverging tendencies, in which cultures and regions have an important role to play. In other words, the

challenge remains to search for an equilibrium between two seemingly contrasting developments in a rapidly changing world.

It is my opinion that the societal deficit can only be overcome by giving answers which require imagination, innovation, vision and creativity, and that at different levels of political decision-making and social commitment. International partnerships and interaction which go beyond the level of technocratic management of integration are an essential ingredient for creativity in problem-solving. Open societies need positive policy approaches, and not mere negative integration policies, also in the field of culture and education. Culture is the forgotten factor in the European integration process, but is a vital dimension for Europe's future. We have to move culture to centre stage.

Building stones of understanding European societies

The present European debate illustrates the search for a new conceptual framework to deal with diversity in the European integration process. The way policy responds to the numerous structural and intellectual challenges will determine the vision of the European future. What are the conceptual tools for understanding Europe's cultural diversity in the ongoing integration process?

1. Changing conceptual context

We live in an age of epochal change. Fundamental values are at the base of paradigms which relate the individual citizen to the wider society. Profound changes are however taking place in our societies at the level of the relation between the individual and the society.

Not until very long ago the concepts of culture, economy and society represented separate worlds. The role of values in the economy has been almost totally ignored until recently. Economics as a scientific discipline wants to be free of values. However, our value systems are increasingly confronted with specific cultural expressions of society. The result is a change from culture as a set of cultural goods and services to culture as a process of values and patterns. With the reintegration of culture in economic thinking and acting culture is being considered as a set of values, norms and patterns influencing structure and behaviour through a process of institutionalisation. It implies that we have to make our values explicit and that culture has an important voice in this societal process of creativity. In other words, we recognise a reintegration of culture as a shaping factor in daily economic and political thinking and acting.

What are the policy consequences of such a conceptual shift?

- European culture is not a mythical or untouchable concept but rather an ongoing interaction of distinctive spiritual, intellectual, material and emotional features and attitudes that characterise a society and create a social and human capital. Those features are expressed in language, images, sounds, symbols, life styles, etc. expressing the pluriformity of the European society. The cultural roots of economic action and integration between societies need to be re-established by reintroducing ethical and social criteria, historical awareness and interdisciplinary networking.

- This implies that a promotion of cultures in Europe should show the maximum respect for the ethnic, social, cultural and linguistic characteristics of each of the different countries and regions within the Community. As to the objectives of cultural action, cultural policy on a European level should provide a favourable socio-economic environment, thereby in principle protecting the diversity of cultures in the face of a growing market integration, but at the same time increasing the public awareness of a common cultural heritage and a shared future. This policy of cultural (inter)action should be outward looking, decentralised and positive. It should have a multi-dimensional perspective which includes the European, national, regional and local level.

2. Socio-economic framework: economic globalisation and cultural assertivity

In the present socio-economic debate two major developments can be observed. On the one hand, today's world is characterised by the globalisation of international economic and political structures. The resulting structural changes in the international political economy are drastically altering the nature and working of the economies and the relationships between the different socio-economic and political actors.

At the same time, though, we are witnessing an increasing importance of culturally (regionally, linguistically) specific issues. The focus on the regional dimension within the global economy framework is asking for culturally driven responses by economic and political actors. As the process of economic globalisation intensifies, economic systems and actors will have to deal with diverging and conflicting cultural values. This trend relates the global interdependence and internationalisation to the different expressions of national and regional identities. The concept "glocal" has been introduced to describe this phenomenon as a mixture of global thinking and local acting. It allows societies to be better equipped to understand and capitalise on available human, social and emotional capital.

The social-cultural realities are now more and more seen as explanatory factors in the functioning of national and regional economic systems: they are responding to culturally, geographically and linguistically specific demands. Many studies are illustrating the positive correlation between identity and economic performance. Cultural diversity can be an (economic) advantage if it is assessed properly. Cultural aspects can have an added value on the economic performance of regions and economic actors.

How can we make a socio-economic framework of economic globalisation and cultural diversity operational? We need to manage the complex realities within a global approach on a human scale. We may learn by working together. The dynamics of intercultural interaction between the many different actors is therefore crucial.

Concrete action programmes to transmit these shifts have to be elaborated in well integrated partnerships between culture, economy and society. The actual realisation of such partnerships requires an imaginative and visionary approach to Europe's destiny. The arts have a vital voice in such a European play. This is, I believe, the frame of mind in which the International Cultural Centre is working.

The response is a synthesis between globalisation of economic and political structures and individualisation of perceptions, values, beliefs and culture specific issues. Such a diversified answer needs a learning process. A global economy requires culturally differentiated answers of economic and political agents. A global approach of complex realities can be developed in a flexible, small scale and culture rooted manner with success, as some enterprises have shown.

3. Ethical dimension

The conflicts between individual and collective needs in societies should neither be rejected nor exaggerated, but discussed. Tension exists between the recognition of collective identities and the ideal of individual authenticity and survival of cultures. Therefore, the terms of reference for a new conceptual framework in the analysis of the relationship between culture and integration should include the ethical question. We need to ask the finalisation of this relationship.

The changing process in European societies should therefore be guided by purpose and meaning which exceed existing socio-economic theory. It is my conviction that the European integration process needs a normative scale of values in developing and elaborating economic and political processes. The individual citizen has to participate in the civic society with an enhanced citizenship and an increased moral responsibility. In short, there is a need for a return of ethics in economy and politics.

We should accept and recognise the limitations of the deterministic conception of economic development. Trust, solidarity, respect are important elements. The moral questions often address fundamental issues of societies which go beyond the limitative and instrumental character of the economic and societal objectives. We are thus looking for a positive, not a regressive, synthesis between the roots and the vision for the future.

This third building stone assumes a plural postnational citizenship in Europe. Such a European citizenship requires a *bonum commune europaeum*. Only the acceptance of such a "common European good" will give meaning and purpose to the integration process which goes beyond the market integration in a unified European space. The cultural link is vital for the reasonable and responsible *Cives Europaeus* who converses with his immediate surroundings in a global setting. Such a participation may empower the citizen. "(Re)thinking Europe" implies a recognition of a radical increase of the level of complexity within our societies and the acceptance of a dialogue between formal and informal groups and persons beyond existing frontiers and institutions.

Points of departure

1. Culture as a driving force

Cultural pluriformity is the main character of the European civilisation. It is its wealth and strength. No any culture can be missed in the European cultural mosaic; all cultures are equivalent and complement each other. However, protection of cultural diversity does not imply nationalistic or regionalist isolation. On the contrary, a Europe of the cultures offers the opportunity for a good and tolerant communication between different cultural communities. This is the dynamic and pluralistic framework in which cultural diversity flourishes. Diversity and plurality stimulate creative and innovating thinking.

A Europe of the cultures starts from the recognition of the equivalence, complementarity and solidarity of cultures in Europe, big and small cultures. The respect and stimulation of cultural diversity is a guarantee for the further integration process. Cultural diversity is seen as an added value of Europe.

2. Need of a vision

The mere economic approach to Europe has created negative side effects which are undermining the further integration and have led to an increasing gap between the European institutions and the citizen. The EU is given too little attention to explaining the final objective and advantages (other than the material ones) of European co-operation. How can the European construction be reconciled with its cultural diversity? There is need for projects and initiatives which can sensibilise the citizen. We also need persons who inspire such changes. "Puisque les institutions européennes n'expriment plus par elles-mêmes un dynamisme tangible pour les citoyens, puisque les médiations politiques de nos différents pays ne sont plus en mesure de justifier un projet de longue haleine, n'est-ce pas aux philosophes, aux historiens, aux politologues et aussi aux hommes de science de dire un sens pour l'Europe aujourd'hui?" (J. Delors).

The major objective for the further European integration is the search for a new equilibrium between diversity and unity. The innovative vision of the European societal model has to take into account the historical, social and political changes as well as its internal diversity. Diversity can however not be an excuse for fragmentation. Similarity of habits and values can not lead to cultural reduction. The development of a vision has to be supported by the grassroots. The basis of the European civil society has to give impulses to the top. This is a challenge for the existing European Community structure. Shared responsibility for all.

The European reality shows a development to a structure *sui generis* with federal characteristics. The new political, legal and social structures lead to a unique form of integration with different levels and depth. Such a Community structure will be characterised by a shared sovereignty which replaces exclusive national sovereignty as well as by greater responsibility for the different actors involved. Only a vision which links a common normative consensus with cultural diversity within a variety of governance levels will inspire the citizen.

Such a vision requires an institutional reform with structures and competencies which are better equipped to respond to the European reality of unity and diversity. In practice there is a lack of transparency of the decision making process. Therefore the interaction between the European Union, the Member States, the regions, urban systems and cities needs to be revisited if the citizen is to be involved.

Contents: How can we develop such a vision?

1. The broadening of the societal perspective

In a Europe of the cultures we define culture in a broad perspective. It deals with the growing contradictions within the rapidly changing European society, in particular, the contradiction universal-individual, global-local and spiritual-material. It addresses issues such as the development of a sustainable environment, the concrete application of the technological change on the labour market, the consequences of growing urbanisation on the quality of life, the influence of the information society on the solidarity between citizens, the phenomenon of social exclusion, the importance of long life learning, the growing tension between political responsibility and the citizen, etc. A first signal was given in the European Commission's White paper concerning economic growth, employment and competition of 1993.

2. The crucial role of education in the integration process

In the process of socialisation and identification of an individual with his environment, education plays a fundamental role. A general challenge of all education systems concerns life long learning. The UNESCO publication of 1996, *Education: un trésor est caché dedans*, clearly set the objectives of education: "to learn to know": education has to transmit values; "to learn to do": education must provide skills to allow to participate in the knowledge society; "to learn to live together": education is based on respect for the other; and "to learn to be": education must identify the wealth and opportunities of each other in order to stimulate them. In short, a crucial role is set for education in the transmission of a common history and a collective memory, in the affirmation of the values of the proper identity and in the stimulation of a unique form of European integration.

3. The emphasis on employment

In the development of the European societal model the employment issue has become the priority issue. The dramatic increase of unemployment and the political incapacity to embed the economy with a social dimension have undermined the credibility of the European integration. The challenge is plural: an intellectual challenge which consists of looking for an equilibrium between changes and continuities; a challenge for Europe to give meaning to its own future and a challenge to keep the specificity of its societal model. The different governance structures in the Community structure have a responsibility to deal with the unemployment issue. It requires a long term vision about the positive role of the cultural factor in economic development, linking cultural values to economic growth.

At the European Top in Luxembourg (December 1997) it is accepted that specific social, economic and cultural differences require employment policies which differ from state to state, from region to region. The proposed measures deal with policy areas which concern culture in a broad perspective. The areas relate to mentality, attitudes and patterns of behaviour. Those measures are linked to identity formation.

4. The recognition of a plural identity

The Treaty of Maastricht introduced a citizenship of the Union. The status of a European citizen implies a multi-dimensional citizenship within a regional, national and supra-national space. In the political space of the European Union the nation-states are loosing their monopoly and exclusive position of sovereign entities of the societal life. Does this imply that we have to accept a proper identity of a European nation? What are we doing with the living diversity of the many national and regional cultures within the European space? Many questions, no easy solutions.

In spite of the formal attempts to stimulate European identity with some symbols, there is little enthusiasm with the integration process. A European identity will not and cannot replace a national or regional identity because of its lack of emotional and actual identification, but it can enrich an emerging multi-dimensional identity. If social and political cohesion at the European level is to be strengthened, the process has to be supported with the development of a European political citizenship, as a complement to the national citizenship.

Europe does consist of a variety of countries and regions, distinguished by their different cultural identities, but united in a Community structure. The European Union is then conceived as a public space and a political system, based upon universal basic principles of ethics and law, within which the respect for cultural diversity can be put into practice.

Such a reasoning assumes a post-national citizenship which is different from national citizenship; we are not becoming citizens of a European nation-state. With a multi-dimensional citizenship cultural diversity becomes a source of enrichment which can bring the citizen back to the European integration project.

A new equilibrium has to be created between the need for solidarity and the living experience of identity within a Community structure. We are moving to a European Union in which a legal structure determines the basic principles of a democratic system and protects the rights of the individual. The acceptance of a European citizenship which respects a concrete application of the multi-dimensional identity, is the answer to the challenges in Europe.

Conclusion: thinking multi-cultural Europe with multi-dimensional identities

Culture and integration are inherent characteristics of European developments. Still we have to be careful not to turn Europe into a global cultural area, which resembles a European melting pot, in which all diversity is lost. In the present debate it is clearly stressed that diversity can be a surplus value if it is well integrated.

Different cultures should not be separated; they may constitute together one (European) society, influence each other and transform themselves while remaining diversified. Europe has always constituted de facto a multicultural space in which intercultural dialogue has been a vital element. It would be a grave mistake to save the originality of particular cultures by isolating them and protecting them in a too radical way from the dialogue with other cultures. Europe as a culturally driven society should therefore create a space of positive intercommunication between its different cultures, large and small culture entities.

The increased role of the regions in Europe is probably the first acceptance of a general trend of recognised diversification. The number of languages, the number of peoples affirming their proper identity within this new European entity, the multitude of local and regional situations, make it therefore impossible to think Europe in a single unified model. All these elements should become constituent elements of a European society. The specificity of Europe lies in the diversity of its cultures and in its capacity to create and maintain political and social unity/cohesion of the European society by affirming and protecting this diversity.

The process of the unification of Europe which has been going on for the past few decades was at first based on political and economic factors. It was only failure on this route to a united Europe which led politicians to the reflection that the basic cement of the unification of the continent is its cultural identity, rich in its local variation, but consistent as a whole, since it grows from the same root: from Graeco-Roman classicism and Judeo-Christian traditions (in their Roman and Byzantine forms). Cultural identity is a non-material value – a spiritual one. It is however made material in the tangible cultural heritage: in the whole cultural landscape of our continent. We are all embedded in this landscape, and form part of it – often without being aware of this, and often unconscious of its value and the fact that this is our common heritage. There is a great gap between the values of the heritage and social awareness of this.

The concept of a common European heritage is not new. While not known by name, such a concept has accompanied European development for over two millennia. Europe has in the past long been aware of its cultural and artistic identity. Its art was created by artists and patrons who did not concern themselves with questions concerning its "national character", and who were aware of their belonging to the same world of "universal" and Christian culture. Only from the end of the eighteenth century did we succeed in destroying this vision of the culture of Europe. This was achieved in the period of the growth of national awareness which occurred in the Romantic period, leading to chauvinisms, and leading to the anachronic division of the European heritage into "national schools" and the competition of the alleged superiority of one culture over another. Such an approach to the cultural heritage with which we entered the twentieth century led to cultural barbarity on a large scale. It seemed however that the deliberate destruction of Warsaw by the Nazis and of Gdańsk by the Soviets at the end of the Second World War would be the last examples of crimes committed against the cultural heritage of the enemy. The destruction of Dubrovnik and Split, found on the List of World Heritage, however, makes us aware that world cultural heritage is threatened wherever nationalism and chauvinism are released. One may formulate a basic principle from this state of affairs: the protection of the cultural heritage in the spirit of understanding and respect requires fighting nationalism, chauvinism and intolerance.

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This may be achieved by returning to the basic concept, of a common European heritage. This was called back to life as a political tool only five years ago during the first summit meeting of the heads of the central European Member States in Vienna (and thus bearing in mind the Balkan tragedy) and was at once taken up by the European intellectual milieu, especially by historians of culture and art. Methodological advances of these disciplines, discovering the mechanisms of the creation and spread of artistic trends, had already led to the denial of the national character of works of art and architecture. In the concluding document of the World Congress of Historians of Art in Berlin in 1992 one can read that the "concept of a national art is a fiction". It is necessary to bear in mind a fact of very positive significance: in the realisation and propagation of the idea of a common European cultural heritage, both politicians and academics will go hand in hand, since the political aim is in agreement with the present state and aims of science.

In recent years there have been called into being many international working groups of art historians and conservators in order to resolve mutual problems, especially concerning the many bi- and multi-cultural areas in Europe. This type of permanent co-operation with German, Ukrainian and Lithuanian colleagues is especially well-developed in Poland, the political frontiers of which were shifted to the west to a considerable degree just after the Second World War. We are in agreement with the concept of a common heritage, investigating the cultural property of those areas together. There is still much to do in rooting-out of nationalistic historic fallacies from common opinion. The notion of a universal European heritage is acceptable only under the condition of the common admission of the existence of one historical truth, and the right to this especially for those who have lost cultural property due to changes in the former areas of their states. The right to the truth is the right to the remembrance of, and the honest dissemination of, a fully-expressed national history and the role of nationalities and ethnic groups in the formation of the cultural heritage. While in our academic communities there is a general atmosphere of understanding and co-operation, our joint problem is transmitting our views to local politicians and to society as a whole, instilling an awareness of these matters and propagating the idea of a common heritage and rooting out false nationalistic views and attitudes. We should be under no illusion, this will be a difficult and lengthy process which will never achieve full success. Let us remember that we are only just beginning to emerge from a period of cultural nationalism which has lasted two centuries, and while it is fading away by natural means with regard to European nations which have a stabilised political existence, it is aroused in nations which have just recovered or are recovering such an existence. No publicity campaign and no short-term programme will resolve this problem. Through the dedication of politicians and international European organisations, however, we may hasten and direct this process.

And here my propositions coincide with two of the initiatives of the heads of state of our countries in the latest summit in Strasbourg in October last year. The European campaign "Europe: the common heritage" which is to be realised as the century ends and the "programme of education for the democratic citizenship" complement each other in an ideal manner. A campaign of such a title can only be introduced and realised on the basis of a programme of public education. There is no alternative to this. The heads of our governments have given us two related instruments, and it is up to us how we are able to make use of them. I propose considering the following programme of action:

1. The protection of the cultural/historical landscape of Europe

Just as historians of art have broken away from the "national" vision of the history of European art, in favour of the connections between artistic phenomena, leading to the acceptance of the common cultural heritage of our continent, so there has been a significant methodological advance in conservation. It has gradually abandoned the concentration on single monuments and later their complexes and historical townscapes of the protection of the entire cultural landscape. The morphological units of the cultural landscape/environment have become the basic operational units of heritage conservation. We are now abandoning the protection of isolated points in the landscape in favour of overall protection, aware of the error that in the protection of single monuments we allowed the wholesale and irreversible destruction of whole portions of the cultural landscape. The

cultural characteristics of a given region is determined by the entirety of the cultural landscape. It comprises the basic common heritage in the widest sense; it is generally available, and its future lies to the greatest degree in the hands of individuals and local communities.

This is why I feel that the first aim of the campaign "Europe: the common heritage" and propagated by a programme of public education should be the protection of the cultural landscape. This must be active conservation. The cultural landscape cannot become a dead cultural reserve, it must develop and live. Its protection consists of its transformation in a manner ensuring its harmonious development without loss and depreciation of its historical values, in accordance with the concept of "management of changes" as defined by Sir Bernard M. Fielden. This requires the mobilisation of many political and social powers and making them aware of the values of the cultural landscape. Whether or not the European landscape remains faithful to regional traditions or becomes a cosmopolitan conglomerate, devastated by unrestrained development and bad modern architecture, depends a great deal on the success of our actions in this field.

2. Steering of cultural tourism and protection of cultural property from it

Together with the development of the media, we have entered an era of the visual image which has replaced the traditional oral and written methods of communication. The visual image has many values which can be wisely utilised, but eroding memory and visual sensitivity, as well as satisfying the senses by shape and movement, it discourages a deepening of the understanding of phenomena, which requires more time and intellectual effort. It becomes more important to see and experience more than to understand it. The increasing ease of communication and the cult of authenticity of substance and place which is particular to western culture (deriving from the cult of the relics of saints), creates a need for a "tangible" experience. This has led to an explosion of mass "cultural" tourism, superficial, hurried, and without intellectual preparation. Politics and both great and small businesses have created a huge tourist "industry" in which cultural property – monuments and their complexes have become an asset which it is necessary to attractively advertise and sell as expensively as possible. The tourist industry has become on the one hand a great opportunity for culture, but also a great threat for cultural property and historical sites, which can be shaped into Disneyland, irreplaceably destroying their authenticity. For this reason it is necessary to have great prudence and care in proposing new sites for mass tourist pilgrimages. One of the tasks of protection of many historical monuments has become their defence against the flood of tourists and their consequences.

The philosophy of and the programme of *places of remembrance* for France – very attractive for politicians and the bosses of the tourist industry requires assessment, which real (though difficult to measure) educational effects – in the sense of a deepened cultural identification with the European heritage – it brings, and to what degree this occurs at the expense of the loss of authenticity of place and monuments. The positive changes in the European understanding and feeling for the cultural heritage only concerns an elite. It is not for them however that these *places of remembrance* and *sites of citizenship* have been conceived. The whole problem of how the material cultural heritage of Europe should serve the strengthening of cultural identity of individuals and communities needs reconsideration.

3. World Heritage in Europe

If we do not wish to treat Europe as isolated from the rest of the World, we must understand the "common European heritage" as part of the common heritage of the whole of humanity. In response to the question whether we should determine a list of 200–300 *sites of remembrance* in Europe as the *sites of citizenship*, one may answer that such a list already exists and is systematically added to. To a great degree it remains on the sidelines of, or beyond, the social consciousness, despite its universalist values acknowledged by a world-wide body of experts, it shows the most valuable contributions of Europe to the World Heritage. Let the following statistics speak for themselves:

The World Heritage List of UNESCO at present contains 552 properties in 112 countries, in which there are: 418 items of cultural property, 114 of natural ones, and a further 20 which combine these two

aspects. In this, Europe contains 45% of these sites (245 properties). Of these 220 are cultural property (53% of World Heritage sites of this type), 19 are natural ones (17%), and 6 combine cultural and natural values (30%). A dozen or so European cultural properties await the decision of the World Heritage Committee at its meeting in Kyoto in December this year.

The World Cultural Heritage sites in Europe – among which are whole historical towns and units of the historical landscape – are inscribed not only on the basis of their universal artistic and cultural values. One of the criteria (only rarely used in the case of Europe) is the connection of some place with an extremely important historical persons or events. On this basis the concentration camp at Auschwitz-Birkenau is on the UNESCO World Heritage List, and Weimar (the town of the greatest poets of European Romanticism, Goethe and Schiller) is waiting to be included. We are obliged to protect World Heritage sites by ourselves for Europe and for the World. It is neither the obligation nor within the possibilities of UNESCO. At the same time, the state of a number of these sites is worsening, others require urgent conservation work – for which resources are lacking. Some of them are threatened with deletion from the List.

I propose considering the following suggestion: In the framework of the campaign "Europe: the common heritage", I propose that we create a conservation and educational programme *The Common European Heritage – World Heritage* as a European programme concerning the World Heritage List. This programme could include:

a) in the field of conservation:

- organising by the Council of Europe, in co-operation with the World Heritage Committee, monitoring of World Heritage sites to examine their current condition and to signal possible dangers,
- creating European programmes of aiding the preservation of World Heritage sites – in this both financial (based on funds from the EU, C of E and European foundations), as well as legal (protection against dangers caused by urban redevelopment and mass tourism),

b) in the field of public education of Europeans and promoting Europe in the World:

- the compilation of a series of publications (written by the most eminent art and cultural historians) published under the aegis of the Council of Europe, containing information on World Heritage sites in Europe. In these publications, world cultural properties should be shown as common and international, and seen in the context of the cultural landscape within which they belong,
- promotion of local publications, television programmes, and video-cassettes informing the public on cultural property in Europe, popularising them and showing them as the common heritage, part of the World Heritage,
- pressure on the school programmes of teaching history, geography and environmental protection. These are taught in a manner which is still archaic, boring and repellent. These programmes must be modernised, and combine in promoting the idea of a common heritage, demonstrate local history and culture, and awaken local patriotism. The nature of the way that environmental protection is taught in particular needs reformation. It must include both a portion of the natural and cultural environment, treating them as a whole.

These are just a few thoughts and propositions which might be useful as an introduction to our discussions. Their aim should be the maintenance of the full value of the European cultural heritage and educating the public of these values. The value and awareness of this heritage must go together, ensuring the present and future generations the right and possibility of identification with the history and culture of our small, but also special continent, and its – and thus our – common heritage.

[translated by Paul Barford]

What does vernacularity mean in culture today?

Although theorists of culture are averse to using this notion, it exists in colloquial usage. This means it is needed to describe certain areas of cultural reality. Generally speaking, vernacularity is something we are born into, which shapes us, and thanks to which our first – and most often only – enculturation in life occurs. Every other change in the identity of an enculturated man involves a process of acculturation (assimilation). Vernacularity is a specific code, which is assimilated before other symbolic codes have been learned. "A child is born into a specific family and locality, which is the first source of his or her incorporation into culture. Vernacularity has its ethnic and regional origins, while landscapes and regional customs are the principal environment in which a growing child is initiated into a culture".¹ Understood in this way, vernacularity reaches those spheres of spirituality which are unmatched in extent by anything during the early period of enculturation. Speaking in post-modernist terms, such vernacularity is our own, individual "narrative". It often permanently determines our attitude towards the world, the way we see things, and the direction and motivation of our future activities. It is a filter through which we sift through the knowledge we receive of other cultures; it is an ability to read cultural signs and texts in a semiotic sense. Briefly speaking, vernacularity usually means the unconscious acquisition of symbolic and cultural skills (in the same way that one learns one's mother tongue).

The signs of indigenous cultures can be both visible and invisible, and for Alexis de Tocqueville some of them are "habits of the heart". Many of them are unconsciously repeated actions, characteristic of the habits understandable in our indigenous consciousness; other signs, which constitute customs, are loaded with an axio-normative content. Such customs become norms enforced by social sanctions and group pressure. We read these signs and symbols of vernacularity in many cultural texts – in the landscape and architecture, in the profile of a church, in art, music and dance, in legends, local dialects and in the atmosphere prevailing at a Christmas Eve table. In other words, indigenous culture is made up of both material and non-material culture heritage, and visible and invisible signs.

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Each culture is temporal – it exists in time. There are non-territorial cultures, but territory is usually an integral part of any heritage. A landscape (the representation of a country, *Heimat*) is permanent, although changeable, and it is also an important carrier of vernacularity. Every type of indigenous culture has its "holy places", which reinforce it and delimit its space. If they disappear from our memory, our indigenous culture and understanding die with them. These holy places include graves (which serve as cultural texts), streams and mountains. Giewont is certainly a "holy place" in Podhale culture, but it is also part of the national canon.

Are indigenous cultures at risk today? Some even think that such cultures – understood as representing a people's authentic way of life – simply no longer exist, and that their only remaining traces are to be found in architecture, art and literature.² Such traces are relatively small in number in architecture, because the carriers of indigenous cultures are impermanent. Most of these traces have remained in literature and art, because they were introduced into the national usage, sometimes even becoming part of the national canon. They have thus survived till the present day, although in a changed form. Do national canons still exist today? Can any remnants of an indigenous culture become part of that canon?

Vernacularity was able to flourish in those cultures which the outstanding American anthropologist, Margaret Mead called postfigurative.³ In such peasant, tribal cultures, by adopting the cultural equipment and outfit of his parents an individual was able to live his whole life without experiencing any psychological shocks. It is banal to say that indigenous cultures have been threatened by the culture of modernity, which Mead called cofigurative, i.e. where enculturation and socialization occur not only in one's family and the immediate cultural surroundings, but also, often primarily, through institutions: schools, the army, political parties, etc.

Prefigurative culture, which is born before our eyes, represents the third type of culture described by Mead. Here transmission takes place horizontally, and people communicate through space rather than between generations; it is sometimes referred to as a "culture without memory", a post-historical culture, in which small narrations dominate and memory becomes privatized. This process is accompanied by radical pluralism and the prevalence of neo-tribal ties. In the age of the electronic media, which makes up the environment of prefigurative culture, it becomes, so to speak, a sum of medial impulses. It is often the case that in a prefigurative culture a society's elders have to learn from their children so as to live a long life without experiencing any shocks.

Are market forces a threat to vernacularity?

Now let us come back to the question we asked at the beginning: does the market constitute a threat to vernacularity? As we have already said, vernacularity was the natural state of pre-mass culture. Of course, an elite culture existed (courts, aristocracy), but it was confined to a narrow privileged circle. Art was a utilitarian occupation rather than a profession, and its impact was on a local scale.

Modernity introduced a mass constituent to culture. George Ritzer⁴ called it the "iron cage of McDonaldization", i.e. the domination of mass culture in increasingly numerous fields of social life. Thanks to its technological perfection, this industrialized culture favours the modernization of society, and makes knowledge, abilities and ideas much more widely accessible. The logic of this circulation itself forces the democratization of culture thanks to the abundance of television channels, ever cheaper audio-visual equipment, etc. Briefly speaking, never before in history have hundreds of millions of people had such easy access to the treasure-trove of world culture. But does this not pose a threat to natural plurality and the identity of cultures? The natural multi-coloured carpet of the past has become a man-made one of industrially manufactured tones. This is because "grass-roots" creativity is disappearing and community-based, indigenous cultures are being stripped of their creative artists. The latter, slowly being sucked into the world of the market are becoming boringly standardized. In this way the cultural experience of humanity is losing what was once its major strength: *varietas ludet et delectat*.

When formulating such diagnoses, we should look for analogies with the tradition of local manufacture, which in the developed countries has been destroyed by mass, standardized industrial production and has only been able to survive in skansens and reserves. Art was the last sphere which defended itself against *techné* (industrialization) and remained the home of the "craftsman". Just as the expansion of McDonald's restaura-

rants destroyed the culinary art by industrializing it and leaving only small enclaves (family restaurants, home cuisine), so today the home is ceasing to be the environment of cultural education. Instead it is becoming a "tele-home", a multimedia centre, in which ready-made food is provided. In this way art is becoming *McDonaldized*, in the same way that modern agribusiness has undermined peasant cultures. In modern countries only skansens of old culture have survived, and its artificiality is symbolized by the fact that even cows outside farms, standing "around the house", are only "landscape cows".⁵

Through commercial circulation, what are collectively known as the "cultural industries and services" have entered into the cultural sphere.⁶ These include audio-visual production, the tourist and heritage industry, history, science, sex, cuisine, travel, style, fashion, art of introduction, beauty (the Miss World contest), sport covered by the media, legends and fairy tales, symbols and myths processed through commercials, animation, palmistry, fortune-telling, paranormal phenomena, alien life forms, etc. All these "cultural industries" are in some way or other linked to the media, even if their products are consumed "live", so to say, without the direct agency of the media itself, and this is because there can be no promotion without mass media, multimedia, and increasingly often without computer networks.

The weakest link in this system is the lack of symmetry between its three regimes: the technological dimension (full freedom of transmission and openness of channels); the commercial dimension (freedom of trade, rejection of protectionism); and the legal dimension (any regulation is limited to copyright laws, mainly those affecting producers and distributors) and humanistic dimension, i.e. the guarantee of cultural rights.⁷

Little remains outside the powerful suction pump of the market. Much has been said about the "market and the identity market" in the USA. Paradoxically enough, identity is an excellent commodity, because how long can the world be exposed to monotonous and universal modernity? The market is an extremely important category for understanding the socio-economic mechanisms of cultural circulation, including the transmission of heritage. In the United States, even such important elements of indigenous cultures as ethnicity and religions are regarded as being governed by the principles of commercial circulation. Moreover they are regularly marketed. The concept of identity, which was once central to understanding the social mechanisms of cultural transmission differs from what it had been in previous generations. Today, with regard to identity – write Janeen Arnold Costa and Gary J. Bamossy⁸ – we have to deal more with cultural losses than with cultural ties. In previous generations, people did not choose their religion, they were "born" into it; it was unthinkable that they should reject it and embrace another. Today's religions have more in common with supermarkets than with traditional churches. Everyone knows that he has alternatives and treats any system which imposes a single religion on him as oppressive. Religion may be chosen *a la carte*, on the religious sect market, from ever more expansive and richer movements (Hare Krishna, Scientology or the Moonies) to lesser known and more recent ones.

Americans today more and more often fabricate their own identities from scraps of memory inherited from their grandparents and parents and from the phantasmagorias crammed into them by the media, which is suffering from a "diarrhoea of images". This in part can be put down to the post-modernist fashion for "new tribalism". Thus young people have at their disposal not only the pre-modern model of the family, but also modern individualism and post-modern tribalism. Even this example shows that an analysis of cultural processes will not help us develop this neo-evolutionary paradigm into three consecutive stages of civilization and culture. In reality, we are dealing not so much with successive stages as with dynamic coexistence and interpenetration between various elements of culture. Such a situation gives rise to tension. In today's world, where identities are being "tampered" with, there is much exchange and interaction between pre-modernity, modernity and post-modernity.

In short, identity in a multicultural and post-modern society is increasingly becoming a syncretic conglomeration of elements from various sets. This resembles a specific *bricolage* and an increasingly important role in supplying these "blocks" is being played by the marketing of various elements of culture. At present this experience is probably unique to multiethnic America. Nevertheless, knowing the circulation mechanisms of commercial culture we have to be prepared for the fact that these patterns may be transferred to other cultural markets as well. Today every industry is eager to draw all elements of American and non-American culture into its "international circulation system", which can attract the attention of audiences. It is enough to recall here the

international career of the dance of the Brazilian beaches – the lambada (which in essence was vernacular), eastern martial arts (the Ninja legend), reggae, and north African Rai. We may thus argue that just as is the case with technical equipment, the audio-visual product is "assembled in the USA" rather than "made in the USA".

Every local culture (at the national, regional or community level, i.e. indigenous) creates its own popular version of itself, which can be launched into international circulation. Most of these cultures, which are popular within a given system, do not enter global circulation for various reasons: their lack of appeal, an inability to adapt to different mentalities, a lack of interest from outstanding creators and showbusiness distributors.

Every product that enters circulation passes through a filter of industries. It becomes standardized and "McDonaldized" ("Mc" itself is now becoming the most highly internationalized mass "logo") so as to suit one type of taste. The culture business in the telematic age (i.e. the transmission of computerized information over long distances) divides culture not so much into good and bad, "high" and "low", elitist and mass, but into digital and analogue. In the culture business there are no sequences, nor any division into pre-modern, modern and post-modern: everything can be brought together, in one mixture. It is of little importance what is thrown into (increasingly digital) mixture. Everything and anything can be thrown in, in keeping with the post-modernist principle of "anything goes"; Graal's legend, "unplugged" music and its opposite, "techno", the above-mentioned lambada and concerts featuring great tenors or the music of Bach. In such a standardized, decontextualized form this is returned to the culture from which it originated, and although it draws on the original, its form is already different and the audience has to accustom itself to the new version. Few people know that "Taco Bell" is in fact an industrial American cuisine and no longer the Mexican original. In many regions of Italy "Pizza Hut" enjoys greater popularity than the original, Neapolitan pizza with its whole cultural setting (sprinkled with basil and taken directly out of the stove). This in turn attracts foreign tourists. This shows that tastes are incompatible: vernacularity and indigeness are a greater attraction for foreigners, while modernity and a small dose of cosmopolitanism in form and content are more attractive to the native population. This mechanism of filtration and standardization applies to most other products: it was not until the lambada entered international circulation that it came back to the Copacabana beach in Brazil as a global cultural product. The same happened to the Ninja legend, which was transformed by Hollywood. Japanese productions increasingly enter Japanese circulation only after they have been adjusted to suit Hollywood standards. The lambada is still Brazilian, the Ninja still Japanese in origin, but they have been fairly strongly decontextualized (or perhaps intercontextualized) culturally. They have no single context, otherwise they would not be understandable in other contexts. This is a translation of cultural idioms into a universal language. Such idioms, just like their counterparts in language, cannot be literal, because then they would lose sense.

Towards a post-mass culture?

The problem of vernacularity is a serious one and I will return to it in my conclusion. At this point I would like to put forward a hypothesis that our fears that culture will be destroyed are one-sided. The expansion of the market into culture will not only change the face of culture, but also the nature of the market itself. Analysis of cultural processes in the wealthiest countries of the West suggests that mass society will probably decline in the not too distant future. At the moment the "mass" character of people, goods and information is not on the wane. Nevertheless there is no longer any talk of a mass society we know from industrial society: crowded swarms of people, heaps of aesthetically standardized goods, a mass of homogenized information and mass-produced culture.

Information and culture are no longer standardized, because post-modern culture extols plurality in its most radical forms: the more different an individual is, the more he or she is interesting and desirable. Is it possible to reconcile mass society with radical plurality where everyone desires to have their own standard? But post-mass culture is not formed by the temptations of plurality. Such a society is emerging in the information age, where communications and production give a chance to become noticed. This is perhaps a counter-reaction to the uniformity of industrial society which was characterized by mass production and consumption. The mass media (primarily television stations – "broadcasting") are still in the communications by force of impetus, but

what media experts call "narrowcasting" (broadcasts addressed to very small groups or single viewers) and "intercasting" (interactive communication via digital networks) are increasing in importance.

Changes in production and material consumption are important features of post-mass society but not the most distinctive. They are more clearly seen in the spheres of communication and culture, where privatization of consciousness will perhaps have the most far-reaching consequences for man's future. The rationalism of the Enlightenment period, which was the father of the Industrial Revolution and the modern market destroyed the *sacrum* and led to man's "disenchantment" with the world. The market in a cognitive, post-mass society no longer reinforces this disenchantment. What is more, in many of its manifestations it even absorbs the *sacrum*.

The leading slogan of post-mass society is "creativity": everything must be "creative" (writing, etc.). If this really were the case, then the age-long division into elites and the masses should finally disappear. Everyone would belong to the elite and this would be of great benefit for culture. But there is every indication that things are not going so well, and that the elites are simply involved in a self-promotion campaign. Therefore an elite exists in post-mass society which programmes culture. This is no longer an intellectual elite, i.e. an intelligentsia with an educational mission which "creates" a legally valid, integral and humanistic culture. Culture, education and the satisfaction of one's religious needs were in pre-industrial society more spiritual, and this elite served in the public sector. Today this elite is different, it works on the market and for the market, and its numbers include a techno-managerial elite, specialists of the highest standard. Rather than having any mission, its objective today is to create needs, change dreams into needs, and "cater" for human freedom. This elite wants to create a post-mass society by drawing on various sides of the human psyche, and not only the best: psychodynamic, behavioural and cognitive. These spiritual needs now belong to the "management" sphere and are satisfied according to the secrets of this art. Today everything is managed. This new elite offers a new type of culture, for which there is a demand or for which such a demand can be created. Members of the traditional elite deplore the fact that the culturally productive elites only give the impression of providing high-quality products.⁹ In fact their creative achievements do not form an integral culture, which has any fundamental, central sense. Nor do they help tackle the dilemmas of our time, our place in the human world, in nature and in transcendence. This culture lacks cosmological and theosophical content. This is the greatest limitation of post-mass society, which in other aspects has many advantages.

"Villages on the globe" rather than the "global village"

The processes under discussion: the post-mass society, the invasion of technology, the free diffusion of cultures and communications have a direct and an indirect effect on the politics and the planet's state-national infrastructure, which is the basis of the former. Here we are not witness to the end of history in the way foreseen by Francis Fukuyama¹⁰ nor to a state of war between civilizations as suggested by Samuel Huntington.¹¹ On the other hand, we are certainly observing an epoch-making change in the role of the nation-state. Let us not be deluded by the fact that in some places, including in Europe, the nation-state is consolidating, often in a fundamentalist way. This episode concerns new nation-states that want to relive their lost history. On a historical scale, not only is the nation-state beginning to erode but the importance of formal structures is also on the decline. On the other hand, the importance of natural structures, i.e. cultural communities is on the increase. Particularly in Europe this is due, among other things, to integrating processes, which debilitate the state and its attributes (including state borders) and strengthen cultural boundaries. If there were no national currencies, passports and border guards, human communities would be identified through their culture, which would in a sense represent its fingerprints. Poland's coherence as a state and nation would also be undermined, and internal cultural lines and gravitational forces would appear. Politically transposed historico-cultural spaces will return to their original places through the irresistible force of the laws of diffusion. In this process Poland (including its culture), politically reoriented towards the West, would receive much support from the state's cultural policy.

Human communities have a profound need to protect their culture. In this way they hope to safeguard their identity and increase their power by transmitting cultural values from one generation to another.

As a result, one of the central problems of culture in the coming decades will be to reconcile the phenomenon of global circulation with one's own culture at the community level, beginning with indigenous culture, i.e. culture of the "first circle". At this point I would argue that open cultures (cultures governed by the "soft canon" and which allow communities to dampen the influence of the universum) will have a better chance of protecting and developing their cultures than if they were to maintain strict-canon cultures which are closed to the universum.¹⁴ In this conflict between open and closed cultures, the latter are less likely to survive because they have no dampening or immunological mechanisms (this was the case with tribal cultures which clashed with European explorers). The problem is to find a happy medium between openness (absorption), which puts imitative cultures at risk, and occlusion, which poses a threat to ethnocentric cultures.

In my opinion, present-day cultural processes show that the universalism of the Enlightenment (as understood by Edward Shils, i.e. where individuals and groups are torn away from the core of community culture or a central social system) is in retreat.¹⁵ A culture can undergo many changes and will not lose its identity provided that its core remains intact. Thanks to its previously inculcated scales of values, taboos, imperatives, education systems, regulations, rules of social and personal conduct, and transcendence, this central social system provides a model personality and encourages the appearance of characteristics which are in keeping with this model.

Cultures become more clearly defined when the orientations of both individuals and whole communities (expressive orientation in literature and art; cognitive orientation in science and education; normative orientation in community ties and religion; instrumental orientation in technology and production) are inspired more by the core elements of their own cultures than in an industrial society.¹⁶ This is happening in the face of, or possibly because of the fact that the world is becoming a *mundus communicans*, i.e. is entering a stage of intensive cultural diffusion (whose values and institutions are transplanted from certain conditions to others). Paradoxically, this need for identity will be reinforced by the growing multiculturalism of all societies (perhaps European societies most of all). This multiculturalism fortifies the sense of one's otherness and makes one ponder over the sense of one's own culture. Multicultural processes show that enculturation rather than acculturation is taking place, and that the new outcome of the clash of cultures is not so much acculturation as transculturation, i.e., the creation of a third culture. In addition to civic society (to which it will be closely related), multiculturalism will become one of the most important problems of domestic and international policy, while the profession of administrators of multiculturalism will be very much in demand.

What will be the implications for the future of our most immediate European environment? The dynamic of Europe's state-national architecture will result in what can be defined as the *polisation* (from the Greek *polis*) of Europe. Europe will become a conglomeration of perhaps several hundred entities. Nation-states will exist alongside independent economic and cultural areas (cities, regions, lands) which will aspire towards autonomy. After having acquired an independent identity, they will also seek integration on a larger scale, but without the agency of old political centres, i.e. the capitals of nation-states.

Conclusions for our own benefit

Small and medium-sized cultural markets are now faced with the dilemma: should they abandon ambitions of producing their own cultural property and become little more than markets for an international "technopol" of culture, or should they try and enter international circulation by adjusting to the rules of the strongest partners (this is the case on the international finance and services market). There is much evidence that smaller countries can adjust to these rules by finding niches among the giants of culture. For example, Scandinavian and Finnish manufacturers have found markets for their furniture, which is very much in demand internationally. Their furniture is replete with fine patterns of utilitarian culture, which often draws inspiration from indigenous elements.

The situation in culture is similar. Production for a small market is very expensive, so it either has to be strongly subsidized or left to market mechanisms and thus facing the risk of failure in a clash with the giants. Cheaper forms of production will always be more competitive than domestic production if the latter is not subsidized (or is undersubsidized). As a consequence, there will always be a greater emphasis on importa-

tion (this especially applies to the cinema). In developed countries those entities are trying to enter international circulation by advertising tourist and cultural products ("heritage industry"), etc. Even small regions, towns and communities are doing so, convinced that if there is room for small firms on the international market, there must also be room for small cultural entities in the intercultural communication.

Poland is far from being saturated with cultural industries. The amount of the average household budget spent on culture is limited. This is not only due to our relative backwardness, but also results from a worldwide trend towards the information society, which is associated with the constant pursuit of novelty. From the cultural policy point of view, the most telling fact is that an estimated 80–90% of the cultural "products" bought by "consumers" come from private producers. Even former statist countries are approaching this level. Private producers of cultural goods are increasing in number throughout the world, while the area "covered" by the public media and cultural industries is shrinking.

There is no doubt that we are approaching the end of the days when open- and closed-society elites could shape cultural processes through the agency of their own cultural policies and media strategies and put forward their own cultural products to compete with the global "technopol" of culture. Today such products are only the tip of the iceberg – the vast culture of the media and industries lies hidden under the water. Moreover, the days when the production and dissemination of culture was a matter of national independence are drawing to a close. As was the case earlier with material production, cultural production is falling into the hands of international corporations. It is thus becoming autonomous from the nation-state, thus depriving the latter of its chief attribute – independence. Today – let us repeat what we said at the beginning – a state's cultural policy increasingly often boils down to skilful management, i.e. its ability to find room for manoeuvre on the market amongst competitors, rather than to direct intervention or establishing of quotas. This represents another serious cultural challenge for Poland.

Indigenous cultures draw on what has accumulated vertically in a given space from one generation to another. Faced with a global culture "without memory" (which we thus refer to as *ready-made* culture) they are losing ground, and transmission between generations is being impeded. The problem is how can a community uphold its own canon under such conditions, or how to modify it so as to withstand the pressures and incursions of different values. The majority of European and other countries are now faced with these problems. Cultural education is regarded as one of the fundamental safeguards against an uncertain future. Only cultural education can provide suitable filters, immunological mechanisms, and a system of valuing things and phenomena, which will enable us to make sensible use of the mind-blowing international products on offer.

Indigenous cultures are not doomed to destruction. In the present-day world the appeals for greater diversity are very strong. Each community wants to promote itself rather than rely on someone else's cultural monopoly. We might argue that the "maximization of diversity" functions today very much like the law of "maximizing profit" once operated in the past. The Zakopane style also resulted from a desire to portray the nation through architecture. The Witkiewicz style, which drew creative inspiration from the prototype of the highlander hut, was, so to speak, an attempt to create higher applied art, perhaps a highlander manor which did not exist. But some elements of this neo-vernacularity in Polish early-20th-century architecture make it universal while at the same time decontextualize it. Similar houses can be found in Masuria and Mazowsze, i.e., everywhere. Of course, any highlander hut which existed before the Witkiewicz period would never achieve such a status. Witkiewicz himself (I wonder if consciously) achieved such an effect of decontextualization. Perhaps some will be offended by it. But for many others these more or less faithful copies of the decontextualized villas "Pod Jedłami" and "Koliba", scattered all over Poland, are much more aesthetically appealing and environment-friendly than the nouveau rich "palaces of Gargamel" or any other fairy-tale palaces.

Endnotes:

¹ K. Dadak-Kozicka, "Poczucie rodzimości jako fundament uniwersalizmu w sztuce" [The Sense of Vernacularity as the Foundation of Universalism in Art]. In: *Od rodzimości do uniwersalizmu i vice versa* [From Vernacularity to Universalism and Vice Versa], Warszawa (in print).

² S. Węglarz, *Kultura ludowa jako przedmiot upowszechniania dawniej i dziś* [Folk Culture as an Object of Dissemination Yesterday and Today]. Paper presented at the conference of the Cultural Animation Centre "Culture in the Local Environment", Łuczna, 26–28 November 1996.

³ M. Mead, *Culture and Commitment: The New Relationships Between the Generations in the 1970s*, New York, 1978. Polish translation: *Kultura i tożsamość. Studium dystansu międzypokoleniowego*, Warszawa, 1978.

⁴ G. Ritzer, *The McDonaldization of Society*. Polish translation: *McDonaldyzacja społeczeństwa*, Warszawa, 1997.

⁵ K. Krzysztofek, "Ekspansja kultury mediów a międzynarodowy przekaz kultury" [The Expansion of Media Culture and the International Transmission of Culture]. In: J. Damrosz (ed.), *Kultura polska w nowej sytuacji historycznej* [Polish Culture in a New Historical Situation], Institute of Culture, Warszawa, 1998.

⁶ J. Smiers, *Between Freedom and Protection*. Paper presented at a Symposium on Cultural Policies; Det Danske Kulturinstitut, 4 September 1995, Aarhus.

⁷ H. Mommaas, "The Politics of Culture and World Trade". In: A. van Hemel, *Trading Culture. GATT, European Cultural Policies and the Transatlantic Market*, Amsterdam 1996.

⁸ J. A. Costa, G. J. Bamossy, *Marketing in Multicultural World*, London-New Delhi, 1995, p. 70.

⁹ L. Dyczewski, "Człowiek w perspektywie nowoczesnej kultury" [Man from the Perspective of Modern Culture]. In: J. Damrosz (ed.), *Kultura polska...* [Polish Culture...], op. cit.

¹⁰ F. Fukuyama, "The End of History?", *National Interest*, no. 10, summer 1989.

¹¹ S. Huntington, "The Clash of Civilizations", *Foreign Affairs*, summer 1993.

¹² A. Szpociński, *Universum kulturowe a kanon kultury* [The Cultural Universe and the Canon of Culture] (manuscript), 1995.

¹³ E. Shils, "Centre and Periphery". In: P. Worsley, *Modern Sociology*, Hammondsworth 1970.

¹⁴ K. E. Rosengren, *Media Linkages Between Culture and Other Societal Systems*. Paper presented at the seventy-ninth annual meeting of the American Sociological Association, August 1984, San Antonio, Texas; K. Krzysztofek, "Rdzenie kultury a dynamika rozwoju cywilizacyjnego" [The Cultural Cores and the Dynamics of Civilizational Development], *Transformacje*, no. 2/1996.

[translated by Jerzy Pilawski]

Can National Cultures Flourish in the Time of European Integration?

The wording of the topic assigned to me by the seminar's organizers reflects an underlying concern that our planned efforts to join the European Union might blur what is unique to our own individual cultures. This concern is understandable. It has been voiced in a particularly extreme and noisy fashion by right-wing radicals who have sounded the alarm that any partial abandonment of our national independence to Brussels will be followed by our being deprived of our spiritual independence. In a less expressive fashion, this fear is being felt by all of us, including those who are dedicated to extending the European family of states while trying at the same time to find some vaccine to protect themselves from the virus of cultural uniformity.

I would like to dispel these fears right from the start. I do not think that establishing political and economic associations with European structures will have any significant impact on our cultures. Cultural integration has already been set in motion, at least since the moment our radio stations ceased to be jammed, our censor's offices were closed down, and policemen in customs officials' uniforms stopped rummaging in our suitcases. National and federal borders mean nothing when it comes to the cultural property. The spirit blows wherever it wishes.

The Nationality of Culture

For this reason, friends, I would prefer to turn your attention to the first issue raised in the title of this paper and discuss the opportunities for developing national culture in the modern world, and in East Central Europe in particular. When tackling this question, we see straight off that the notion of national culture itself is neither clear nor unambiguous. This notion is the product of the late Enlightenment and the Romantic

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The text of an opening lecture of the session of the seminar, *The Modern Culture of Poland and Hungary*, organized by the International Cultural Centre in Cracow in conjunction with the Műcsarnok Kunsthalle in Budapest (7 – 8 May 1998).

period, when, encouraged by the writings of such thinkers as Herder, and even more so by the ideas propounded by nascent national movements, all things specific and local, which were honoured by custom and tradition, or raised to national cult status by patriotic fervour, came to be especially appreciated in culture. Of course, Polish and Hungarian poets, artists, philosophers and critics did not strive to enclose the cultures of their nations within a wall: they were creative individuals who knew foreign languages, and observed and assimilated the intellectual and artistic discoveries of other nations, especially in western Europe (many of them lived and worked in exile in such countries). Nevertheless, they took care, always and consciously, to give their thinking and artistic work an identifiable national character and stamp, which would give their instruments a distinct and unique tone in the European orchestra. They achieved this using various techniques in philosophy and poetry, painting and music, and achieved it so efficiently that their works, even if they conveyed universal ideas, have remained until today almost incomprehensible to foreigners ignorant of the historical context and the symbolic codes involved. Even today many hours of school time in our countries are devoted to accustoming our children to feel at home on their own national culture farms.

What was so obvious for Romantics and their successors began to raise problems for subsequent creative generations. Together with accelerated changes in scientific theories, avant-garde artistic styles and customs, creative individuals in peripheral countries such as Poland had to keep increasingly abreast of the latest events in Paris or Munich, in order not to fall behind and not to be regarded as backward traditionalists from an exotic part of Europe. The duty of the intellectual to serve his or her national culture had to be reconciled with the need to follow modern trends in European culture, and it was not always known how to achieve this: was it enough for the subject of a work to be national, or should its form also be national in character? Polish cultural magazines of the late 19th and early 20th century were rife with discussions on what features distinguished truly national art, national music, national styles of architecture, national industry, and national mind. These disputes are evidence that the problem still seemed important, although it had lost its, as it were, "naturalness": national characteristics now had to be *devised*, and artists exploited folk art motifs to this end. Thanks to them no one doubts, for example, that Bartók's music has recognizable Hungarian characteristics and Szymanowski's compositions are "Polish", although they do not owe their international status to these qualities.

Another method used by the creators of culture was to seek an appropriate form and language to convey dramatic experiences and the fates of subjugated and humiliated national communities. The intellectual and artistic results of this servitude were sometimes poor, and sometimes excellent and permanent. But even in the latter case they hold little interest for Western audiences: thus the works of Żeromski, Wyspiański and Brzozowski were not convertible on Europe's cultural exchange market into, e.g., Wildes, Nietzsches or Tolstoys.

The slogans of national thinking and art became increasingly employed by right-wing radicals to denounce "degenerate" (modernist, cosmopolitan, "over-Judaized") art. This gave the very idea of national culture a political flavour, which put liberals, socialists and apolitical creators of culture off all things advertised as national. This phenomenon was not peculiar to Poland alone, and its unfortunate consequences remain until today.

Communism in Poland underwent an interesting evolution in this respect. After initially adopting a sectarian outlook, when the artificial course of "progressive" traditions was forcibly mounted, the party's dictatorship acknowledged itself to be the guardian of the whole canon of national heritage and, despite the political problems posed by some of its works (e.g. Mickiewicz's *Dziady* [Forefathers], Sienkiewicz's *Ogniem i mieczem* [With Fire and Sword], Żeromski's *Wierna rzeka* [The Faithful River]), it acquitted itself quite well in this task. At the same time, literary audiences were deprived of legal access to the literature of the new emigrés, and to a large extent, to European avant-garde literature and art of the 20th century, which was not particularly to the philistine liking of the party patrons of culture.

There were also long periods of recent history, especially with regard to the crimes of the Soviet empire, which remained outside the official canon of national remembrance. So with the recovery of independence in 1989, the first obligation of the creative intelligentsia was to describe, commemorate and include certain events in the collection of the nation's sanctified symbols: the Katyń massacre of 1940 for Poles and the Rising of 1956 for Hungarians will serve as examples here. Although perhaps neither historical science nor literature have

yet said all about these dramatic events, they entered the normal circulation of national culture and its rituals. By the nature of things, this undermined their ability to stir collective feelings.

At the same time, our countries were incorporated on a grand scale in the international market of knowledge, ideas and cultural property. Although Central Europe never, even in the hardest times, let itself become culturally isolated from the West, the last time it experienced such a massive invasion of cultural patterns was during the Napoleonic period. Our ability to assimilate these patterns remains an open issue, and does not – I repeat – depend on progress in institutional integration.

I suggest that we examine the situation in two areas: popular culture and the culture of the elites. Although they cannot be precisely divided into separate categories, for there are many specialized and middle spheres within each of them and between them, it is useful to introduce such a division for the sake of analysis.

The Lifestyles

Lifestyles and codes of ethics have for many centuries remained under the control of rural and parish communities; many traces of this heritage, even in dispersed and liberalized form, have also survived in working-class settlements (e.g. in Silesia) or even in old tenement houses in large cities. Regional and national characteristics of moral culture were firmly rooted in these communities. They were, however, largely destroyed under the communist system – partly because any form of modernization, even if distorted, breaks the cohesion of traditional forms of life and mentalities, partly a result of the calculated policy of the authorities which encouraged resettlements and the mixing of groups of different cultural profiles. In any case, the authorities generously subsidized folk ensembles such as "Mazowsze" or "Śląsk", while regional folk cultures, understood as lifestyles, went into decline.

Television and the mass seasonal travelling of workers to Western Europe and the USA prior to, and even more after 1989, was a powerful factor utterly destroying the cohesion of socially inherited and strongly ritualized lifestyles, which became most strongly pronounced, it seems, in the structure of the family (the authority of older family members was often undermined, and young people broke free from the control of their families and surroundings) and in entertainment and leisure. It is not always possible to replace traditional patterns with the new, especially American, ones, observed in popular TV series, for they generally require a different material and technical basis: only the best off and most worldly-wise young managerial class – whose current status symbols are computer notebooks, cellular phones, certain makes of cars, pubs, and holidays in the Canary Islands and other similar places – can afford such far-reaching imitation. The impact of cultural and mental patterns copied from the American mass media and entertainment industry, has not been examined scrupulously in a completely different socio-cultural setting. It seems that in the first stage their influence is largely destructive as it ruins moral rigours and community links, aggravates unsatisfied consumer demand, and generally leads to a cultural vacuum, including in relation to language which is increasingly being infiltrated by vulgar and Americanized slang.

It is too early to predict what kind of culture will finally emerge out of this turmoil to shape daily life, community life, work, domestic habits and recreation, nor the extent to which it will be imitative in character. Different moral formations will probably appear depending on income and education levels and age, which, I believe, will show little regional variation. It is already becoming evident today that the lifestyle of corresponding groups of young people in all European countries is becoming similar despite linguistic and economic barriers, religious differences and different socialization conditions.

If this is correct, a united Europe may prove more coherent culturally than we were inclined to believe even recently, and this augurs well for its permanence. But where national *idioms*, i.e. the peculiar characteristics of individual cultures will find shelter in this process, I do not know. Multiculturality today is appreciated in Europe, and even more so in America: the code of *political correctness* even demands that *identity* be cultivated. True, but it must be added that values in culture are like different species of animals: the strongest do not need protection as they can cope for themselves, while those at risk of extinction need help.

Elite Culture

That said, let us now examine the situation in high culture. In our geographic zone, elite culture is today in a difficult economic situation as it is unable to withstand the competition from products of mass culture. Its recipients are too few and insufficiently well off for high culture to function on a self-sufficient basis. Thus, it is being sidelined by market processes. Symptomatic of this is the fact that almost no ambitious programmes are being broadcast on Poland's private television channels, and those that are shown on public television are increasingly being moved to late night slots as they do not attract adverts due to their low viewer ratings.

There are, however, a few reassuring trends. Great museums and art exhibitions have begun to attract crowds on an unprecedented scale. Concerts given by famous musicians have seen audiences rush for tickets. If snobbery is at work here, it is a highly positive snobbery. Bookstore shelves in Poland and Hungary deserve admiration not only with regard to the number of publications they offer but also because of their thematic wealth: it is now perhaps safe to say that the more ambitious publishing houses in these two countries – thanks to support from state and private funds – have generally survived the hardest years of rapid commercialization. In no civilized country has the homogenized pulp of popular culture managed to extinguish more refined needs, and I do not think one should be seriously concerned that such a thing will happen in our countries.

My question, however, is whether our national cultures will retain their individuality in the new conditions of globalization. At this point I would like to recall the oft-repeated argument of Czesław Miłosz in the early 1990s that the various literatures of Central and Eastern Europe, with the experience of two successive totalitarian systems behind them, will eventually speak with their own voice and convey to the world a vision firmly embedded under their own skin, of man resisting and at the same time being crushed by the steamrollers of history. This hope has however only to a limited extent been realized in the first decade following the fall of communism. Writers and intellectuals from the post-Communist countries, although not without exceptions, generally seem to be more concerned with absorbing philosophical and artistic novelties from the West than with forming their own means of expression and unique picture of the world.

Such an approach is not without some justification. Since Romanticism East European cultures have been oriented towards history, the past, and the legends surrounding their struggles for independence. Some believe optimistically today that this era is over for ever, and with its end Romantic spiritual culture, with all its sanctified symbols and martyrology, has ceased to appeal not only to foreigners but also to members of the younger generation, who now take freedom completely for granted. As a matter of fact, Polish studies of popular knowledge and memorization tests for high school graduates have shown (since the declining period of communism) that knowledge of national culture is decreasing, and that a large number of young people feel that national classics are redundant when it comes to understanding the modern world.

In this state of things, teachers, historians, writers and film makers are increasingly led to believe that they are teaching a dead language, and their junior colleagues consider it more important and interesting to keep a watch on new topics and narrative techniques, especially in America, than to continue indigenous traditions. This certainly has its plus points: while economically we still fall far behind the standards of our future European Union partners, our intellectual elites are no longer confronted today with any serious problems in establishing, to the satisfaction of both sides, a dialogue with representatives of Western arts and the humanities.

However, approval for the continuing disappearance of variety in the world and the disappearance of characteristics specific to national cultures may be the price we will have to pay. Several days ago, when I went to see an ambitious exhibition of contemporary Hungarian art organized by the Műcsarnok at the "Zachęta" Gallery in Warsaw, I thought that if someone had told me that this was an exhibition of French, Swiss, or any other art, I would probably have believed them. This is perhaps a pity.

I realize that not everyone considers this a loss. I have heard the opinion expressed that thinkers and artists should convey their personal experiences and create their own world rather than participate anew in national rites and canons and extol their faith in the uniqueness of national fates and virtues. It would be a paradox, however, if at a time when we are expected, and rightly so, to acknowledge the special cognitive outlooks

and experiences of women, minorities, religious communities and others – these differences, which are validated by age-long history and millions of victims, were to become irrelevant anachronisms left in the care of nationalists.

The Coda

In Paris, Amsterdam or New York one can find ethnic restaurants from the world over located next to each other on the same street. This is the way that the idea of *culinary* pluralism and the consumer's right to choose is being achieved today in isolation from the individual's cultural background, denying the thesis about the irreversible McDonaldization of the world. It is hard to find a Polish, Czech or Hungarian restaurant among them. Is this because our fellow countrymen are not enterprising enough? Or is our cuisine insufficiently exotic? Do these cuisines lack the character or only the ability to tempt Western gourmets? To be honest, I do not know. Perhaps the European Union will pave the way for us. When Ukrainian borsch, Polish cabbage-filled dough, Czech *knedliczki* and Hungarian paprika goulash gain a firm foothold in the metropolises of Europe, it will mean that integration is progressing well and signify an important stage on the road to establishing national cultures of the Western East.

Do we want to make our presence felt more strongly in Europe? Do we have any secrets we wish to reveal to ourselves and the world? I ask this question, because I do not know the answer.

[translated by Jerzy Pilawski]

Magic Mountains – Constructing the Geography of Modernity

Magic Mountains are regions that are real and imaginary at the same time in the geography of a nation. Such magic regions are Podhale in the Tatra Mountains for Poles, Wallachia in the Beskides for Slovaks, Kalotaszeg in the Carpathian Mountains for Hungarians, and the Montserrat for Catalonians. These are places on the margin in a geographical sense, and at the same time places in the very heart of the country in an imaginary, mythological sense. At the turn of the century, Magic Mountains played an important role in the construction of national identity. Their discovery and research with the methods of empirical scholarship was inseparably connected with their cult and with their artistic representation.

Since Magic Mountains are located on the margin, near the political frontiers of the state, and frequently in ethnically mixed areas, they are contested territories. Issues of legitimacy, of the right to the territory are therefore paramount in national consciousness, as is a certain awareness of threat. Not necessarily a threat by a neighbour state, but of history itself, that seems to have avoided this region due to the forbidding geography that protected it from the ever-extending infrastructure of modernisation: the railroad tracks, the highways, and the telephone. In the hidden valleys of the Magic Mountain the golden age survived as a miracle: an authentic culture, in which art and life still are in an organic unity. But those who participated in this discovery knew all too well, that their appearance in the village is a first step towards the disappearance of everything that made the magic mountain exceptional. A feeling of urgency was overwhelming in the efforts of recording the culture of these regions, and artists as well as ethnographers hurried to collect, photograph, draw, publish and exhibit those material products of this culture that stroke them as specific and particularly important for the identity of the nation.

Many artists and architects were inspired by the discovery of the "authentic" culture of the village, and participated in the collection and interpretation of ethnic artifacts. Various political groups took part

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The text of the lecture delivered during the international conference *Vernacular Art in Central Europe*, organised by the Centre as part of the *Between Wawel and Giewont* Festival (Krakow – Zakopane, 1 – 5 October 1997).

in the invention of national traditions. Some attempts were traditionalist and nostalgic; others, however, modernist in intent, as they envisioned an authentic, functional, and collectivist culture and art.

The geography of the territory plays an important role in the formation of the identity of a nation or of an ethnic group. According to Anthony D. Smith, "nationalism always involves a struggle for land, or an assertion about right to land, and the nation almost by definition requires a territorial base in which to take root and fulfil the needs of its members".¹ The same applies to cultural groups or, by definition, regional groups, and territory seems to be one of the major components of human identity, both as a natural basis of a group's existence and as a space which is culturally organised by a group and therefore becomes part of a group's cultural heritage.

Societies occupy specific places, and partition them carefully according to their social organisation and procedures. The justification of the use of the land is formulated in the idea of the homeland, *Heimat*, *Vaterland*, or *Promised Land*, describing a territory that a national or ethnic community occupies by God's will or by natural right. The land itself is defined symbolically and possesses a sacred quality, concentrated at certain places like the Magic Mountains. When a group has its own land, it constitutes the centre of the world. Mythology describes the origin of the land, the act of God, who created the land and gave it to the people. Since the land is given by God and not chosen by the people themselves, the group cannot just inhabit any land, it is sacred property.² The emotions concerning this land as the legitimate place of the community are part of the collective memory, sung in epic poems learned by generations, even if a community does not actually live on this land any more. The idea of the native land plays an important role in shaping cultural identity, transformed often into a symbolic landscape, which then shapes the images and thoughts of the nation. The geography of the land is in such way culturally created and mythologised.

The cultural organisation of the land both in a physical and an imaginary sense has infrastructural consequences. The cultural monuments are carefully restored, the natural beauty cultivated, objects of material culture which support the ideology of the group's rights are preserved and propagated. Archaeology plays a role furnishing the evidence, while the counter-evidences remains hidden, removed, destroyed or reinterpreted.

Those who wrote of Magic Mountains in Central Europe around 1900, were first of all interested in the life of its dwellers, the highlanders, the village people. The village as a characteristic form of agricultural settlement has survived in its archaic form, although its economical and social structure has been eroded by modernisation. This is time, when hundreds of thousand poor peasants were leaving Europe to start a new life in the US. The first wave of the emigration brought peasants first of all from Wales and Ireland to the New World, who were escaping from catastrophical crops and failed revolutions in the 1840's. The second wave, in the 1860's until the crisis of 1873 consisted of mainly Scandinavian fieldworkers. And finally, in the 1880's we can speak of a new kind of migrations that now effected the agricultural population of Central and Southern Europe.

But the reality of the village hardly interested the artists at the turn of the century. In contrary, when Budapest artists invited their English or Finnish friends to visit Transylvania, they were received with opulent feasts, Gypsy music and dance parties. Even if they were well aware of the misery of the everyday life, they thought that the foreign interest for embroidered cloths and carved wooden tools will sooner or later result in a growing demand for such goods and an economic upswing.

Despite the problems, the decay of the village will not appear as a theme in Hungarian literature until the 1920's. Its image in the consciousness of the artist of the fin-de-siècle had no semblance to the gloomy reality. These artists worked in the cultural centres of Central Europe. Sometimes they moved to the countryside, to express their rejection of decadent cosmopolitan culture. Of course a city such as Budapest or Cracow were no metropolitan environments if compared to Paris or London, but the experience of modernisation was even more overwhelming because of its explosion-like speed. The psychological consequences, the disappearance of an authentic social life, the anonymity, isolation of the individual has been described and contrasted to the "healthy" environment of the village.

The nation-state could use this nostalgia for village community as the authentic form of social life. The interest in folklore became inseparable from efforts to create a national style in art and architecture. For this reason such efforts are regarded today as the counter-tendency to the international ambitions of Modernism.

Before the interest of French painters like Paul Gauguin turned to the Southern Seas, they found the primitive and the exotic not too far away from Paris, in Brittany, in Pont Aven. The poet Auguste Brizeux said

goodbye to the classical culture of Italy to praise the "primitiveness" of his Breton homeland in his poem of 1846, *Les quitteurs*. Of course the primitiveness of Brittany was a myth; certainly compared to Central Europe – but still noticeable if one lived in Paris.

The replacement of Classical ideas with more ancient or native traditions – Gothic revival, Swiss Cottage, primitive hut – took place in the architecture even earlier. The hymnic praise of Goethe in front of the cathedral of Strasbourg combined the enthusiasm for the newly discovered beauty of a wild language and its identification as the source of a national Germanic architecture.

Artists of the fin-de-siècle admired the peasants as human beings living in harmony with nature. The thesis of the "noble savage", still uninfected by corrupt urban institutions, looks back to a long tradition. One of its earliest forms is the idealised description of American Indian life by Montaigne in the late 16th century.⁸ Well-known fictions, such as *The Life and Strange Surprising Adventures of Robinson Crusoe of York* by Daniel Defoe (1719) Jonathan Swift's *Travels into Several Remote Nations of the World by Lemuel Gulliver* revealed not only the enthusiasm of the time for adventures and discovery, but their critical position to the civilisation of their time. Early ethnography can still be read as a critique of civilisation, for instance the *Nouveaux Voyages dans l'Amérique Septentrionale* by Louis-Armand de Lahontan (1702) emphasised the rationality of Indian customs contrasted with the irrationality of European institutions.

Jean-Jacques Rousseau, in his *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (1755) declared that the return to the natural condition is a necessity, a "loi naturelle". The morals of a people has been explained by their geographical and climactic qualities of their habitat. Montesquieu developed a coherent anthropogeography, a theory of climate: cold air makes the surface of human body contract, and makes people like freedom, more courageous and tough, but also less sensitive. Nature treats humans as Sparta its citizens: the stronger survives, the weak has to vanish. The French architect Eugene E. Viollet-le-Duc in his book on the history of dwelling maintained that the type of the house of a certain ethnic group reflects the climactic and geological conditions of the original habitat of the group. The form of the Swiss *chalet*, for instance, with its elevated log structure supported by primitive pilotis, originated on the slopes of the Himalaya mountains. The still existing difference of the housing types is according to Viollet-le-Duc the document of the *inégalité* between ethnic groups.

The Swiss cottage as an ideal looks back to a long tradition. Already Schinkel commented in a letter of 1836 on the ugliness of unadorned modern façades compared to the "noble, naive huts of the Alps". The Swiss cottage as the predecessor of the romantic villa originated in the garden follies of the eighteenth century. The *hameau* in the park of Versailles was a toy farm, with the house of the peasant as little capriccio. Like Strawberry Hill, Fonthill Abbey and other transformations of traditional architecture in England, Swiss cottages were not copies of Swiss vernacular models, but romantic variations on a nostalgic image. During the first decades of the 19th century, the Swiss cottage became an emblem of an architecture rooted in the mythology of nature. A large number of publications popularised the ornamental details. In the United States, so-called Gingerbread and "Hansel and Gretel" houses were built, with stronger references to fairy tales as to a certain historical period.

In Central Europe, the *Schweizerhaus* became the most important model for villas in the green hillsides in the outskirts of larger cities emerged around 1870. Intellectuals, not tied to daily work in the center of the city, found in the whimsical forms and jigsaw ornaments of the Swiss chalet the adequate expression of their "free" lifestyle. With the construction of suburban railway lines these villas became easily accessible for daily commute. In Budapest, the stations of the railway were executed in the Swiss chalet style. In Austria, the national connotations of the Swiss house were to be avoided, therefore such structures became known as "Tyrolerhäuser".

The exploration of the landscapes and rock formations of the United States, easily demonstrated in landscape painting, shows that the newness of the New World, the distinction of America was simply nature. "We nestle in nature, and draw our living as parasites from her roots and grains" – wrote Ralph Waldo Emerson. Emerson's transcendentalism expressed the belief in the superiority of the intuitive, the spiritual over the empiric. Transcendentalism, even if not directly related to Kant's philosophy as sometimes supposed, has been developed under the influence of German idealism. The presence of that ideal, spiritual reality in every aspects of life was an idea attractive to many architects.

Emerson's essays brought up the need for an original and self-conscious American art. American artists, stressed Emerson, should not imitate European models but express American identity in an original way.¹ It was suggested that American rock formations are the natural equivalents of the medieval cathedrals of Europe. Given this history, the idea of turning the appearance of rocks into architecture seemed natural. Literature can provide many examples of the metaphoric identification of national qualities with certain characteristics of stone such as toughness, resistance and a certain ruggedness. In addition, natural rock formations were transformed into monuments to the nation or its outstanding leaders. It was even suggested that American rock formations are more impressive and beautiful than the medieval cathedrals of Europe. The painter Thomas Cole, returning from a visit to Europe, remarked that what America lacked in tradition-wreathed monuments, it made up in wildness.

According to the poet Walt Whitman, "a typical Rocky Mountain canyon, or a limitless sea-like stretch of the great Kansas or Colorado plains, under favouring circumstances, tallies, perhaps expresses, certainly awakes, those grandest and subtlest element-emotions in the human soul, that all the marble temples and sculptures from Phidias to Thorwaldsen – all paintings, poems, reminiscences or even music, probably never can."

Clarence King, who was one of the most important advocates of Ruskinian ideas in America, likened the Sierra Nevada range to a work of art: "As I sat on Mount Tyndall, the whole mountains shaped themselves like the ruins of cathedrals – sharp roof-ridges, pinnacled and statued, buttresses more spired and ornamented than Milan's, receding doorways with pointed arches carved into blank facades of granite, doors never to be opened, innumerable jutting points with here and there a cruciform peak, its frozen roof and granite spires so strikingly Gothic I cannot doubt that the Alps furnished the models for early cathedrals of that order" (*Mountaineering in the Sierra Nevada*, 1871).

The parks designed by the American "landscape gardener" Frederick Law Olmsted, reconstructed the nature of the American West in the centres of metropolitan areas such as Manhattan and Boston. America's first pleasure park, Central Park in New York (1857), the Back Bay/Fenway area in Boston (1879–1895) and other urban parks had to fulfill an ambitious goal: to serve as a meeting place of people from different social classes and from different countries of origin, and contribute therefore to the formation of a unified nation. Olmsted envisioned this process as the result of contemplation in the sublime landscape, and not that of action. His partner in the planning of Central Park, the architect Calvert Vaux, evoked the spirit of romantic primitivism through his stone structures. But it was Olmsted's friend Henry Hobson Richardson, who captured the essence of Emerson's transcendentalist nature-cult in his buildings.

Richardson's Ames Gate Lodge in North Easton by Boston (1880–1881) marks an important station of the metaphorical identification of moral values with stone in the United States (while the famous rock sculpture of the four presidential heads in Mount Rushmore are probably the "non plus ultra", financed by the federal government). With the Ames Gate Lodge, Richardson went beyond the Ruskinian Medievalism that preferred polychrome facade textures based on the observation of historic precedents. Richardson relied on the expressive power of the building material as found in nature, considering the material effect itself as the main source of aesthetic pleasure. This represents a very different understanding for materials than the idealist approach that appreciated materials only as part of a symbolic context outside of which they are void of meaning and value. This achievement showed the way to future developments of the aesthetics that focused on the decorative effect of material surfaces. For the advocates of the "genuine" against the "surrogate", the "organic" versus the "classical" Richardson and the Ames Gate Lodge is a natural point of reference. It was probably Olmsted who encouraged his friend Richardson to use natural stone boulders as material for the gate lodge. Thanks the architects Carl Hinckeldeyn and Paul Gräf, German architects learned about the work of Richardson from articles published in the *Deutsche Bauzeitung*, and from the excellent photographic plates of the Gräf and Hinckeldeyn's *Neubauten in Nordamerika* (Berlin 1897). The Richardsonian inspiration was particularly strong in Scandinavian architecture, where architects searching for a national style could easily adopt with minimal alterations the American "truth to natural materials".

The figures who shaped the architectural culture of the nineteenth century in Europe were interested in Alpine geography and geology. John Ruskin's appreciation for crystals and other minerals was the

result of his visits to the Swiss Alps, and of his mineralogical and geological studies. Still, he condemned what he called "materialistic science". For him, the forms of geology allowed to observe the sublime scripture of nature, the work of divine creation that shapes matter by thunder and torrents.

Other important figures of the 19th century architecture, such as Viollet-le-Duc or Antoni Gaudí, had a similar passion for geology. But while for Ruskin, the fear of the divine, the "terror and peace, and calm and storm" of nature motivated an exalted, picturesque view of geological forms, for Viollet-le-Duc, the mountain masses were "vastes laboratoires" where a strict causality reigns.⁵ The chaos of landscape, the romantic "sublime" is mere illusion that conceals the basic order – the *grand système cristalline*. The phenomena obey laws that are eternal, the globe is nothing else but like a Gothic cathedral, the product of scholastic logic, where all parts have the same *raison d'être*. The scale of the phenomena is unimportant since the same rule determines all forms from the mountain chains to snowflakes. The phenomena of mountain erosion, for Ruskin a process of form-creation, was for Viollet-le-Duc a decay that blurs the clear visual system and must be stopped or even reversed. For Viollet-le-Duc, it was the structure of rock formations that allowed man to learn the order of the Universe. The primary structural problem which the Gothic builders had set themselves was that of spanning the enclosed volume, of closing the roof at the same time reducing to a minimum the area of supporting walls. The loads from the vault were brought together and concentrated onto a number of point supports and the lateral forces were taken up by counter-abutments.

The writings and restorations of medieval buildings by Viollet-le-Duc made a great impact on young Antoni Gaudí in Barcelona, searching for the roots of a Catalonian national style. He has found those roots not only in the architecture of the medieval "golden age", but also in the forms of nature, the rock formations of the Montserrat mountains, the shapes of trees, snails and sea creatures. Gaudí's Casa Milà (1906–1910) conjures the image of a mountain with its rugged, stone-like surfaces. The curved pattern of balconies and iron gratings recall the local vegetation. But much more interesting than a mimetic relation to nature was Gaudí's attempt to let nature herself shape architectural form. For the design of the unexecuted church in the Güell textile factory workers' colony, Santa Coloma de Cervello, (1898–1915), he used a hanging model. He attached pellet weights to the complex polygonal chord model, proportional to the "loads", to find the logical spatial form – a method used recently by the German architect Otto Frei to design lightweight tent structures.

Monte Verità, the Mountain of Truth in Switzerland was a place of healing from the ills of metropolitan life. Located near Ascona, a small mountain village on the northern shore of Lago Maggiore, Monte Verità was a rather "wild" experiment led by Central European artists, among them Otto Gross, Gusto Gräser, and Rudolf Laban. Writers such as Hermann Hesse and D. H. Lawrence, dancers like Mary Wigman and psychologists such as Carl Gustav Jung participated in this most remarkable of the life-reform experiments of the time.

The Gödöllő Artists' Colony near Budapest was born from the same spirit, but it synthesized elements of the English arts and crafts-movement, Hungarian and Scandinavian national romanticism, Leo Tolstoy's views on life, art and Socialist ideals. The most important artistic activity of the Gödöllő Colony was weaving, an art that traditionally belonged to the realm of female crafts, but the borders were already crossed by William Morris and other English art and crafts artists. In Gödöllő, Leo Belmonte, an artist of Swedish-French origin was in charge of the weaving school, established in 1906 what eventually became a manufacturing workshop employing more than forty girls. A leading artist of the Gödöllő Artists' Colony, Aladár Körösfői-Kriesch, made many of the illustrations to the first volume of the popular ethnographical series of Dezső Malonyay, *A magyar nép művészete* [The Art of the Hungarian People], published in 1907 in Budapest. This volume is entirely devoted to the small mountain region of Kalotaszeg.

The intention of the art critic Malonyay was to claim back the interpretation of ethnic artifacts from professional ethnographers. The participation of artists in the fieldwork served his goal to show the material culture of the village as embedded in everyday life. While professional ethnographers preferred the more objective photographic documentation, the paintings that illustrate Malonyay's publication avoid portraying abstract, puppet-like, ahistorical "others". The images are more complex, the artist tries to show relationships that connect the people, that give meaning to the objects. Images like this are on the border between scientific document and artifact, what appears as a contradiction considering the very differences in the intentions of the two paradigms. The world of the village can not be apprehended directly in its totality, therefore it has to be

represented in the form of an artwork, or at least in a volume in which a literary text gives voice to the individual village dwellers.

The ethnographic fieldwork in the first decade of the century was class-specific: both the ethnographers and their audience came from the middle-class *Bildungsbürgertum* that was fighting for a larger social role with the ascending entrepreneurial part of the bourgeoisie. After a more positivistic, sanctioned, and academic approach we see the emergence of a methodological pluralism, between the two poles of a specific science pursued by specialists and a free cultural interpretation by artists and enthusiasts. There is a great difference between the distance that the ethnographer built between himself and the objects of his observation, and the conviction of the artist-fieldworker that he has to live the village life, to identify himself with the peasants. The architecture of the Hungarian "national style" of the turn of the century was criticised by the young generation just a few years later exactly for this reason.

Károly Kos, a leading figure of the movement wrote: "We should root our souls deep into the soil on which we want to build . . . That is why I want to live the life of this beautiful Hungarian village people, to dream their dreams, that is why I want to think like they do, to be able to feel and to remember like they do. Because this feeling, thought, remembrance are present in their actions when . . . they are building their churches, their houses, their barns . . ." ⁶

The drawings and woodcuts of Kos show the process how the artist integrated the findings into a mythical imagery of the past. The *Magyar Iparművészet* published his hand-written *Attila Királyról ének* (Song of King Attila) in facsimile in 1908. This is another example of the folklore-based imagery that was elaborated as illustrations to fairy tales and legends and executed as a new urban architecture – from Moscow (Ivan Bilibin) and Helsinki (Akseli Gallén-Kallela) to Prague (Jan Kotera) and Budapest (Károly Kos); and was clearly influenced by the work of William Morris that first integrated animated history, social vision and a well-defined architectural language. In 1920 the Dutch magazine *Wendingen* re-printed Kos's *Attila Királyról ének* (with an Expressionist cover designed by Josef Cantre), showing that this vision was still recognised as meaningful by progressive artists in Europe. ⁷

In 1911, the publisher of the popular British art magazine *The Studio* produced a book, *Peasant Art in Austria and Hungary*. The Austro-Hungarian correspondent of the magazine, A.S. Levetus stressed in her introduction the role of the mountain landscape for the survival of peasant material culture: "Thanks to the comparative difficulty in penetrating its high mountain valleys, both North and South of Tyrol are still rich in peasant art." ⁸

In the essay on Austrian folk art, the author, M. Haberlandt emphasised its importance for modern art production: "For a long time peasant art was everywhere ignored. With certain honourable exceptions the eighteenth century looked down with scorn and disdain upon the peasant and his affairs, and so, too, in the nineteenth century with the growing pride of the urban proletariat the peasant was made to look small and ridiculous. Today, however, he and his work are taken seriously, alike from a scientific and from an artistic point of view, and the Cinderella stage of peasant art has been passed for good. From a scientific point of view, let us repeat, because here our ancient civilisation may be studied in its still extant survivals, and from an artistic point of view because here one may win back truths and ideas which amid the complex developments of higher artistic practice have to a great extent been lost sight of. Educated people have something to learn from the sobriety and restraint of peasant art. The lesson it teaches is that art is not to be desired at any price, but only when it is prompted by a vital motive or some special occasion. It is then, perhaps, that peasant art may serve us as an example and model for a really living and personal exercise of the artistic faculty." ⁹

The author of the Hungarian contribution to *The Studio* volume was the artist Aladár Körösfői-Kriesch, who again started with some observations about landscape and character: "The country itself is magnificent – mountainous yet fertile; everywhere brooks and babbling springs, and meadows gay with fragrant flowers. And a fine race of people, too, are its inhabitants, with their slender but well-knit powerful frames, the women with such graceful ankles and such well-shaped, slender hands that one cannot cease wondering how this can possibly be, seeing that they work from early till late – and arduous work, indeed, it often is. Intercourse with these people is both animating and instructive. It does one good to yet a glimpse of their mental world, so harmonious and child-like and yet so rational!" ¹⁰

The discovery or rediscovery of Magic Mountains was the first step towards the collection and publication activities that followed, the exhibitions and the use of the results in the creative process. The role of nationalist politics was significant here, as it served a chosen ethnic community, furnishing it with a past, that had to be, again, authentic otherwise it would have failed to legitimate the aspirations of the given community. The division line between activities claiming a quasi-scientific objectivity and openly subjective celebrations of a monumental national imagery in painting, sculpture, literature is very narrow. In all these cases we see individuals or groups of artists working on national styles by collecting, selecting, reassembling elements, forms, ornaments and colours. It is a question whether their selectivity means an impoverishment by reducing the original richness of vernacular culture by isolating the parts that conform with a certain image of "purity". A problematic trait of the search for authenticity is the purification, the purging of culture of elements considered "alien". A wide spectrum opens up from replacing words of foreign origin with newly invented native words, that is generally accepted, to the celebrations of the pure anthropological type, where the gloomy historical background is obvious, the purification of culture and community involved a rejection or hatred towards foreign cultures, ethnic minorities. However, purity does not belong necessarily to the ideology of the Magic Mountain. For Béla Bartók, the rich complexity of village culture was the result of its "racial impurity": "When a folk melody passes the language frontier of a people, sooner or later it will be subjected to certain changes determined by the environment, and especially by the differences of language. The greater dissimilarity [sic] between the accents, inflections, metrical conditions, syllabic structure and so on, of two languages, the greater the changes that fortunately may occur in the 'emigrated' melody. I say 'fortunately' because this phenomenon itself engenders a further increase in the number of types and sub-types . . ." ¹¹ It is therefore not its national "purity", but its popular, vernacular multi-layeredness that makes the ethnic artifact important for the modern artist.

Endnotes:

¹ A. D. Smith, "States and Homelands: The Social and Geopolitical Implications of National Territory", in: *Millennium: Journal of International Studies*, January 1979, vol. 2, no. 1, pp. 21-37.

² M. Eliade, *The Sacred and the Profane: The Nature of Religion*, San Diego, New London: Harcourt Brace 1959, p. 29 ff.

³ M. E. de Montaigne, "Des Cannibales . . ." (publ. 1580), in: *Oeuvres complètes*, Paris: Pléiade 1962.

⁴ R. W. Emerson, "The American Scholar" (1837), in: *Selected Essays, Lectures, and Poems*, New York: Bantam Books, 1990, p. 82 ff.

⁵ The subtitle of Viollet-le-Duc's study *The Mass of Mont Blanc* (1876) is telling in this respect: *A study of its geodesic and geological constitution, its transformations and the ancient and modern state of its glaciers*. E. Viollet-le-Duc, *Le massif du Mont-Blanc, Étude sur*

sa constitution géodésique et géologique, sur ses transformations et sur l'état ancien et moderne de ses glaciers, Paris: J. Baudry 1876.

⁶ E. Koronghi Lippich, "A művészetek és a stílus", in: *Magyar Iparművészet* (1908), p. 97.

⁷ K. Kos, "Attila Királyról ének", reprinted in Hungarian and Dutch in *Wendingen* (1920), pp. 2-12.

⁸ A. S. Levetus, in Charles Holme, ed., *Peasant Art in Austria and Hungary*, London: The Studio Ltd., 1911, p. 8.

⁹ M. Haberlandt in Holme, op. cit., p. 30.

¹⁰ A. Körösfői Kriesch in Holme, op. cit., p. 45.

¹¹ B. Bartók, "Race Purity in Music" (1942) in Benjamin Suchrott selected and ed., *Béla Bartók Essays*, New York: St Martin's Press 1976, p. 30.

The understanding of context in urban planning and architectural creation is the subject of the individual viewer's experience. Generalisation in the understanding of context leads to multiple interpretations, even though it is obvious to nearly everyone that each new architectural interference should result from the structure regulations already in existence at a given location. The situation is even worse because of the fact that architects' opinion is not often asked when locations are selected and they do not get a chance to say whether this or that particular place is adequate to make the planned "interference" suitable for a given type of environment and whether it could create or enrich its emotional contents.

The understanding of context is most often attained through direct spatial experience found in historic architecture. Fewer examples are provided by the man-transformed environment using the images and the language of the modern times, also because contextualism is rejected by many, as harsh criticism of civilisation and technology. Many people are convinced that the contextual attitude can be expressed solely through a nostalgic return to the existence dating back to the times preceding the technological revolution. The Postmodernist period has nearly succeeded in creating the stereotype that the historical tissue of streets and squares determines the basis for new interferences, especially although not exclusively in reference to reconstruction or recreation of the designed form. Totally new creations also draw from the past in terms of space geometry and quite often of function as well.

A question may arise whether the very fact of submission to the regulations present at a given location turns separate individual structures or complexes into truly valuable creations. Isn't the way in which they utilise the context to find their individual expression by far more important?

There is surely no need for "the new" to destroy "the old". It still does not mean that the new should not be influential as a reality invisible in a historically shaped place. The introduction of the new does not imply that "the existing" cannot remain what it used to be, and retain its character, but it can also become enriched by a new value which forms a "geological" stratum of a living place and of its population.

Romuald Loegler is an architect, a designer of many residential and public buildings (e.g. the Jagiellonian Library), recipient of many Polish and international awards (including the Honorary Award of the Association of Architects of the Polish Republic and the Fritz Schumacher Prize), member of the Saxon Academy of Art, and originator of the Biennale of Architecture in Cracow.

The text of a lecture given during the course *Integrated Urban and Landscape Heritage*, organized as part of The College for New Europe (14 – 25 July 1998).

When analysing the phenomena of architectural or town-planning creations, one should objectively state that they arise on the foundations of the past. Each place of "new construction" is not an abstract, utopian notion, but a real complex, the recognition of which enables one to develop and modify it. Shall we say then that the coexistence of various life styles (with *the future* in focus) can be the basis of existence for modern architecture? Is it possible for architectural ideas, as a common heritage, to be separated from the culture of a given period? Should the contextual attitude, which enables designers to create architecture rooted at a given location, mean that it gives up its own modern face? It is not easy to answer these questions. The defining of values referred to location and the aspirations to reach a "proper form" should not be the result of limiting the individuality or the unconventional character of expression the created architecture possesses, and cannot be restricted by any obligation to speak with only the use of quotations from the past.

The context – an important aspect of architecture – with no binding principle of style, should be understood in several various ways – in respect to ideas, politics, history, culture, as well as through the aesthetic values – in a wide spectrum of perception. The definition of the value of a location is made, among other things, through formal diversification of the architectural substance, at the same time maintaining a homogenous, balanced level of aesthetic quality. Such is my understanding of contextual architecture, of its contextual existence attained through the uniformity of the aesthetic level. Architectural creation is mainly the effect of an ability to define, in a creative process, values in reference to the place, the effect of experience, of full understanding and acceptance. In my opinion, neither the so called "accidents" nor regionalism nor other possible attitudes can be the answer to the problem of the contextual existence of architecture.

Architecture has its reality also in the aesthetic sense, in beauty, which, as some people say, is not the "property of things" but rather the human reaction to them. This reality of architecture is also expressed by man's reaction to the architectural nature, to a good or bad measure of architecture in relation to the urban context.

There are many places which confirm my conviction that the cohesion of aesthetic quality makes for the genuine significance of contextual architecture. There are many places which prove that the contextual existence of architecture is not confirmed by the homogeneity of style, by emulating tradition or regionalism, but expressed by the appropriateness of the quality of architectural objects existing next to one another. There are many places which prove that referring and submitting architecture to the local landscape only through the structural mechanisms does not offer an instant solution to the problem of its contextual existence.

Building "the new within the old" is an obvious phenomenon, yet for some a little incomprehensible, hence the reaction of objection, often propped on the argument of the necessity to preserve the historic sites. It seems to be an unacceptable point of view. Also the old, which used to be something bad, often becomes something special today, although within the categories of value and quality, it does not reach any admirable level. It often is a reflection of a craftsmanship standard, a state of social consciousness interwoven into the forms of life, but in the sense of spiritual contribution it does not represent anything valuable or worth of emulation. There are of course examples to be found in history which confirm, even today, the old maxim saying that the *c o n t r a s t* of modernity enhances the quality of the historical *c o n t e x t*. Karljosef Schattner, a renowned contemporary German architect all of whose work is connected with a strongly shaped historical context, says that "To refute, to reject the modernity would mean to refute and ignore history."

Seeking a dialogue between the old and the new is also a matter of courage. Goethe had a definite opinion in that respect, saying: "The more old buildings we have come to know, the more we lose willingness, while creating a new building, to imitate their forms – the forms which belong in the past."

Changes in Stereotypes: Poles Our Enemies, Poles Our Friends

Polish-Lithuanian relations are one of the most sensitive issues in the history of both nations. It can clearly be observed that relations between Poland and Lithuania were at times very friendly, and at times even hostile. Why? Before I answer this question, I will make a few preliminary remarks.

Relations between two neighbouring countries constantly change over the course of history – not infrequently even the most friendly countries become enemies (or vice versa). These processes are affected by the actions and ambitions of the two neighbours – everything depends on their prevailing interests at any given time (in politics there are no lifelong friends, nor lifelong enemies, there are only lifelong interests). Let us say for example that relations between two neighbouring states (let us call them A and B) are strained. State B suddenly becomes threatened by a newly formed power (state C), which thus also poses an actual threat to state A. Both states realize that neither is capable alone of opposing state C, which is a threat to their existence. States A and B will thus be forced to seek a compromise, soften their former enmity – otherwise they will both suffer losses (they will lose their independence). In this way estranged states become allies. On the other hand, people are influenced by stereotypical thinking, which however also undergoes changes from time to time. Mutual relations between states are determined by the psychological, social and political attitudes of their citizens, which in turn are formed both by subjective and objective factors. A nation's ruling elite may give way to the attitudes of society towards another nation (state). No government is able to act against the will of the nation unless it wants to risk being overthrown. However, it can find arguments prompting citizens to change their attitudes, should this be beneficial to state and society.

When analysing relations between states throughout history, we can see that although they are inevitably affected by objective factors, they are nevertheless also modified by subjective factors (personal contacts between politicians, an ability to conduct dialogue – politicians are not allowed to be fanatics who have no sense of reality). When exploring relations between Poland and Lithuania, and between Poles and Lithuanians, one interesting fact comes to light: the worse the relations of both states with other nations, the better their cooperation proceeds. This is confirmed by changes in Polish-Lithuanian relations from the earliest times up to the present day.

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The text of a paper presented during the bilateral conference: *The Culture of Poland and Lithuania Throughout History. Identity and Coexistence*, organized by the ICC (15 – 17 October 1998).

I will not go into why and how the Teutonic Order found itself in Masuria. I will just state the fact that although it had to fight with Prussia, its activities soon proved dangerous not only for Prussians and Lithuania, but also for Poles themselves. When the actual plans of the Teutonic Order became obvious, both nations had to act together, a fact that naturally brought them closer together. This cooperation ended in the Battle of Grunwald where the Teutonic Order was crushed. After this victory, discord again came to rule between the Grand Duchy of Lithuania and the Kingdom of Poland. It became weaker as a new threat began to emerge on the horizon, this time from the Kingdom of Muscovy in the East. Russians posed no threat to Poland and Lithuania until they were under Tatar and Mongolian authority. The situation definitely changed when, after releasing itself from the pressure of enemies, Muscovy again began to assemble Russian lands. This new state became a threat to its neighbours. It should be noted that this reveals a general rule in history: a nation that has just released itself from oppression suddenly becomes very aggressive towards its former allies. Let us recall Spain in the 15th century. Having freed itself from the rule of the Arabs, it directed all its energy against its neighbours, attacking Italy and expanding to include Holland. The rise in power of the dangerous Kingdom of Muscovy (Russia) forced Poles and Lithuanians to seek some kind of concord.

In my opinion, it is futile to debate for whom the Treaty of Lublin was more advantageous. The essence of the matter is that one of the most important reasons for making the treaty was the threat from Russia – Lithuania's rulers realized that they were not able to oppose Russian aggression alone (I consider the other motives of Lithuanian magnates as of secondary importance). In this period the Grand Duchy of Lithuania encompassed huge areas of land inhabited by people of the Orthodox Church denomination, and they had the longest border with Russia. Muscovy proclaimed that its aim was to release Orthodox believers from the oppression of Latin Catholicism (in this period the denominational argument was very important for people).

For two centuries the Republic of Poland opposed the invasion from the East, until it collapsed in 1795. All the former lands of the Grand Duchy of Lithuania fell into the hands of Russia; the latter also seized most of the Kingdom of Poland's territory. The occupying regime aimed to destroy all manifestations of Polish statehood. Both Poles and Lithuanians suffered at the hands of the Tsarist authorities. This united and galvanized them into concerted action against Russia. This joint struggle brought both nations closer together. Families became related, a common cultural tradition was formed, and the sense of a common fate was widespread.

Throughout the 19th century Poles and Lithuanians opposed Russian imperialism: they fought together in uprisings and formed political organizations, thus reinforcing the Polonizing process. It was not until the second half of the 19th century that independent cultural organizations began to form in Lithuania. In this period enmity towards Poles began to be manifested, encouraged by social, political and psychological factors. Polonization first embraced the Lithuanian elites. The majority of the rural population spoke Lithuanian. This social stratum gave rise to the Lithuanian intelligentsia. When social tensions appeared, the population of rural origin came to associate noblemen with Poles. The majority of Lithuanian noblemen, who voiced pro-union views, did not understand the essence of the national Lithuanian movement and regarded it as separatism supported by Russians or as irresponsible acts of peasants. Tensions therefore appeared between ideologists of the national movement and unionists. In addition, the rural population had been inclined to believe since pagan times that every stranger speaking a different language and thinking differently was a foreigner. These factors gave rise to an increasingly negative outlook with regard to all foreigners, not excluding Poles. So the objective process – a rise in Lithuanian national identity – led to increasing enmity towards Poles.

The image of the Pole as an enemy established itself after the fall of the Tsarist empire. At that time it was not yet understood that Bolsheviks would gradually adopt the tradition of Russian imperialism, and for this reason too much attention was paid to these, in a way internal, disputes, which dominated the reality of the time. Antagonism reached a climax when – after Lithuania and Poland had regained their independence – in 1919 and 1920 Poland annexed the Vilnius region and the historical capital of Lithuania.

There were also objective causes behind the rise in enmity between the two countries: Poland and Lithuania had no clear historical state border, while the ethnographic border had become obliterated during the long years of Russian domination, and families living in the borderlands were mixed. One brother would regard himself as a Pole, whilst another would profess to be a Lithuanian, and often they would take part in the activities of opposing political organizations. For example, the Narutowicz brothers: one became President of

Poland, the other signed the Act of February 16. Because of this some politicians of the interwar period did not imagine their state to be other than that which was formed in the years following the Treaty of Lublin, and therefore relations between Lithuania and Poland in 1920–1939 were very strained. Lithuanians considered Poles as enemy number one. This was the attitude of the whole nation rather than of the government. "Arguments" were sought throughout Lithuania's history to prove that Poles apparently never wanted Lithuania's independence. Under the influence of these attitudes, even A. Šapoka described the January Rising of 1863 as the "Polish period".

Historiographers of Lithuania's interwar period became convinced that the Treaty of Lublin was a fraud perpetrated by Poles. But even then the Lithuanian government was not lacking in sober judgement. When in 1939 Lithuania was in no uncertain terms offered the chance to participate in the division of Poland and take back Vilnius the government declined, and when Hitler's Germany and Stalin's Russia attacked Poland, Lithuania received Polish refugees and offered them all kinds of help. Anti-Polish sentiments began to decline. After the problem of the Vilnius region was solved, there was no longer any "apple of discord". But not all politicians and not all citizens immediately understood the irreversibility of the historical process.

After the Second World War, both states came under the influence of Communist Russia. But their status was not identical: Poland enjoyed the rights of a satellite state, while Lithuania became a province of the empire. Poland was granted a broad cultural autonomy, and there were no threats to its national status, while intensive Russification was conducted in Lithuania, and the existence of the Lithuanian nation became seriously threatened. The political situation in Poland was more liberal than in other countries controlled by the Russian imperialists, to say nothing about Lithuania. Liberal tendencies in Poland were most prominent after 1956. Poland maintained cultural relations with the West.

Outstanding works of Western European and American writers and philosophers were translated into Polish, including those blacklisted by Lithuanian censors. A paradoxical situation occurred: according to the tradition of that period, almost everything that was published in other socialist countries could also be found in Lithuania (there were even special bookshops). For example, French editions of writings by P. Sartre and A. Camus were in restricted-access collections (unavailable to the general reader), but Polish translations could be freely bought in Poland and distributed in Lithuania. On this occasion it must be noted that Polish cultural policy was much more well-disposed to disseminating culture than was the case in other so-called socialist countries. In GDR, for example, even fewer books by Western authors were published than in the Soviet Union. Poles came to be seen as political partners in Lithuania; the former enmity disappeared, and a concept of joint action appeared – and not without the influence of historical tradition for that matter.

Various historical and socio-cultural studies were conducted in Poland which attracted the attention of Lithuanian readers as well. The occupying authorities had no idea how to halt the influx into Lithuania of independence ideas from Poland. It would have been a political scandal to introduce overt censorship of books published in "brother countries". Such a gesture would have meant that Poland was not regarded as the same as other socialist countries. The oligarchic government of Brezhnev could not let this happen.

Poland became a stepping stone between Lithuania and Western culture. This bridge slightly liberalized cultural policy in Lithuania itself. For example, when publishing plans were approved in Moscow, it was said: "People in Lithuania know this book, for it has been published in Poland". This was an important argument for partocrats. In this way more books by Western authors were published in Lithuania than in any other province of the empire.

Objective historical studies, especially of one's own country, were not possible in Lithuania. Polish scholars enjoyed better working conditions, and were also interested in Lithuanian history. Lithuanian scholars were among those who took part in various conferences in Poland. They published many of their works in Poland, because censorship was more liberal in Poland than in Lithuania. Thanks to this those works by Lithuanian historians which could in no way appear in Lithuania, saw the light of day. In this way Poland and her intellectuals helped to develop and maintain Lithuanian national consciousness. Some members of the Lithuanian intelligentsia learnt Polish specifically so as to be able to become acquainted with the legacy of world literature and to make friends with Poles.

All this encouraged Lithuanians to observe political events in Poland closely. We clearly realized that if one Soviet bloc country would regain its freedom it would trigger similar processes in the other

countries. Therefore Lithuanians pinned their hopes on the events of 1968 in Czechoslovakia and Poland. The "Prague Spring" was expected to spread to Poland, and from there to other countries. Under the influence of these ideas, intelligentsia clubs were revived in Lithuania, in which the events in Czechoslovakia and Poland were discussed, and their possible effect on Lithuania was considered.

After August 1968, pessimistic feelings set in for some time in Lithuania. The rise of the "Solidarity" movement in 1980 rekindled new hopes. The majority of Lithuanians again turned their eyes to Poland. After the "Solidarity" movement went underground, faith in the fall of the empire and the liberation process did not fade in Lithuania. Indeed the irrational theory came to emerge that every 12 years the empire was apparently shaken by a new, increasingly strong wave of protests and that this process would reach a point where the Soviet Union would disintegrate, as had been earlier the case with the British, French and Spanish empires. Arguments? The events of 1956 in Hungary, 1968 in Czechoslovakia and Poland, 1980 again in Poland. Encouraged by this idea, Lithuanians impatiently waited for the year 1992. They expected an even greater crisis to break out at that time. But events inside the empire itself developed more quickly than expected.

Gorbachev's *perestroika* undermined the foundations of the empire. A new stage in the collapse of the Communist Russia began in 1988. This time the Baltic republics became the hub of the anti-imperial movement. The National Front was established in Estonia in 1988, and the Sąjūdis government was formed in Lithuania on 3 August 1988. This was a more radical, mass movement than in Latvia or Estonia. The Sąjūdis government sought contacts with the "Solidarity" and strove for joint action. Lithuania became the most important centre of the anti-imperial movement. Contacts with the Polish opposition were maintained. Many opposition-inclined people from the whole of Soviet Union came to Lithuania to familiarize themselves with Sąjūdis activity. Lithuania provided a stimulus for the creation of legal opposition structures throughout the Soviet Union. The founding congress of the National Byelorussian Front was held in Vilnius. The Baltic Republics served as a plague-ridden den of opposition in much the same way as Prague had in 1968.

When the entire European portion of the Soviet Union was already beginning to "murmur", the so-called "Socialist republics" were still calm. We waited for an outburst in Poland. We realized that if Poland did not rebel, and other countries did not follow suit, the "Baltic Spring" would come to an end in the same way as the Prague spring in 1968. After the rebirth of "Solidarity" we understood that the Russian Empire, formed under the guise of Communism, had come to an end. After the fall of the communist regimes in Poland, Czechoslovakia and GDR, a genuine opportunity appeared to proclaim and reinforce Lithuania's independence. I venture to say that the events of 1988 in Lithuania accelerated the events in Poland, just as the latter quickly led to Lithuania's decision to proclaim its independence.

After the fall of the empire, a new era of Polish-Lithuanian relations began. The "Treaty on Friendly Relations and Cooperation between Lithuania and Poland" was signed and ratified by the parliaments of both countries in 1994. In addition to other matters, this treaty is of exceptional psychological importance. The majority of Lithuania's citizens believed that Poland and Lithuania were part of Europe, that our countries must live in harmony, and that conditions were conducive to it. Such feelings force one to reject the biased view. These changes are also reflected in historiography: Lithuanian historians come to see the Treaty of Lublin as a settlement beneficial to both sides. I think that the rapid signing of the friendship and cooperation treaty was also helped by the fact that both countries were now governed by political forces which understood the need for consolidation that would enable them to join the European Union. Without doubt there are radical groups in both countries which are not interested in developing friendly relations, but these groups do not have any influence over general attitudes. Every year hundreds of thousands of Polish and Lithuanian citizens visit one another. The absence of visa requirements between the two countries helps us better understand internal feelings and is conducive to the disappearance of past resentments.

I believe that I know Polish and Lithuanian politicians well enough to say that they feel threatened by Russia and are patriots in their countries, while at the same time are striving to tighten relations between Poland and Lithuania. I am afraid that this threat is real: imperialist thinking, nostalgia for the past – calls for the reconstruction of the empire, all these attitudes are being disseminated through Russian television and newspapers. There is no guarantee that these forces will not dominate in Russia and that this state will not become dangerous again. The Baltic countries may once more be the first victims, for their independence is still being

questioned. But would it stop at that? Such a turn of events would also constitute a considerable danger to Poland.

The short-sightedness of politicians always has unfortunate consequences. Let us recall Munich and its effects. Let us recall the Ribbentrop-Molotov Pact and its effects. We, Lithuanians, cannot forget this. I think that Poles cannot either. This forces us to ponder on how we should preserve our statehood and our culture.

In summing up, we can say that Lithuanians and Poles are now being brought closer together by the following factors: the still existing threat from imperialistically-minded Russian politicians and the long-lasting cultural tradition linking both nations. We hope that Russia will become a democratic country and will pose no threat to her neighbours. Then the first – "negative" – unifying factor will disappear, but the second, "positive" and very important – cultural tradition – will remain.

[translated from Polish by Jerzy Pilawski]

The splendid title of a Woody Allen's film [*Deconstructing Harry*] has inspired me to write about feminism, despite the fact that feminists probably see Allen and his screen alter ego as a perfect scapegoat. However, my viewpoint is different and I will not investigate, who and when has criticised the filmmaker in this respect. I believe it is interesting to take a closer look at what feminism has changed in people's views on art and artists. How has the image or perhaps this puzzle of coded relations been reduced to its elements? Can we really see them? Can we really deconstruct the darling of art historians, the great artist, the genius – the *dead white man*, albeit not only a feminist notion?

Let me first refer to Andreas Huyssen's outlook on feminists' role in deconstructing modernist art. Huyssen belongs to the most sagacious diagnosticians of postmodernism and none of his views require supplementing. According to him, a new dimension to the critique of high modernism and the emergence of new cultural forms came from art, literature, and film, and also feminist critique and artists of minority groups – a result of recycling the long-buried and mutilated traditions, the pressure to explore art and aesthetic forms of subjectivity linked with sex or race, an outcome of people's refusal to reducing things to standards. In the author's opinion, complex links exist between modernist imagery and African and Oriental arts. What's more, one will praise contemporary Latin American writers, who obviously learnt their skills in Paris, for reasons other than the fact that they are good modernists – he claims. Feminist critique has cast new light on the modernist canon, which it has discussed from many viewpoints. It seems obvious – as long as we do not agree with a certain feminist "essentialism", which is one of the most complex aspects of the movement – that if it wasn't for the externalising of feminist critique, the obsessions of the male in Italian Futurism, Vorticism, Russian Formalism, *Neue Sachlichkeit* or Surrealism would probably remain imperceptible, he concludes.¹

Let us now turn to feminist critique acclaimed by Huyssen which is said to perceive and discuss art in terms of creators' and viewers' gender. The approach has never been exhausted and new viewpoints emerge. However, people's views on modernism and its canons have changed in the same way as have the methods of studying them. According to Griselda Pollock, an expert in the field, when looking for relations between art history and feminism, one should consider two major phenomena. One of them takes place within the system and it is about embracing a new hierarchy of values, namely, promoting forgotten women artists by

Maria Hussakowska-Szysko holds a doctorate in Art History at the Jagiellonian University's Institute of Art History. She specialises in the art of the 20th century – American art in particular. Her book on Minimalism is due out soon.

The text is a part of the book Maria Hussakowska-Szysko has been writing on the links between feminist art and the Anglo-Saxon theory of feminism.

using universal instruments and including them into the already existing structures of tendencies, trends or schools. Such investigations are usually accompanied by questioning the reasons of discrimination. The other approach transforms the subject of art historians' investigation by turning their attention from the subject – namely artifact, work of art – towards the "... complex historic texts, whose meanings require theorised as well as historic 'reading' in order to grasp the dynamic of art as a practice – shaped by, but also acting, upon the institutions, economies, sign systems, ideologies, within which the works are produced."²

The sources of both these approaches as well as of any forms of feminist activity are to be found in the cultural revolution of the late sixties. In fact the "revolution as a happening" shook the American artistic and scientific establishment only as late as 1970. The events of the summer that year, that is to say the invasion in Cambodia and the killings in Kent State University (Ohio), electrified both milieus and resulted in a storm of protest. One of the most heated discussions of art critics took place during the conference *Art Criticism and Art Education* held at the New York University. The problem discussed during the meeting was a crisis in conventional art history, which was said to profess no methodology and employ standards which turn out completely useless in contemporary art. The defenders of formalism and Greenberg's views were defeated by the advocates of new critique, which was originally focused on the social and political context, and the opportunities behind interdisciplinary research. Lawrence Alloway, very active at the time, later dubbed the opponents a coalition of liberal, angry, impulsive idealists whose policy had a minor effect on institutions. However, Artworkers Coalition (co-founded by Lucy Lippard in New York's legendary Chelsea Hotel) had its role in initiating the transformations of art criticism.³ Today, the Women's Liberation Movement's strictly political activities are believed to have given birth to many components of feminists' outlook on art. The participants of those events (Suzanne Lacy, et al.) claim that if during the seventies feminism was mostly about campaigns and conferences, the nineties has seen it in journals and academic courses.⁴ Within feminism major revolts took place too, not to mention that alternative galleries and museums emerged. Marcia Tucker, director of the first New Museum of Contemporary Art, said in an interview that the movement's bad point in the seventies was the fact that its activists almost completely devoted themselves to problems of white middle- and upper-class women. The urge to transform and win the movement the women of different cultural background – which was postulated in the eighties – could be observed in art only towards the end of the decade.

Obviously, it would be absurd to accuse women's movements of discriminational tendencies. Promoting the issue is partly a result of the white majority's collective sense of guilt, which prevails in art world. Barbara Kruger, a renowned artist and activist, claims that every woman – depending on their origin, race and financial status – will have a completely different vision of feminism. However, in the same way as there is no fixed feminist thinking, no such formula exists with regard to women artists – whether they relate to the movement or not.

In art history, the Anglo-Saxon approach has definitely become the most manifest and the most universal. New Art History has been mainly inspired by this approach, too. The presence of feminism in art idiom was acknowledged by the article entitled "The Feminist Critique of Art and Art History", published in the prestigious *Art Bulletin* in 1987. The minute article was written by Thalia Gouma Peterson and Patricia Matthews in the form of an objective report. Pollock, who comes from the same circles, claims that one cannot accept the approach in which methodology is the primary notion which unifies yet blurs aspects of political motivation and the theory itself. Not trying to answer, why to criticise the respectable branch of knowledge that art history is, one will never be able to understand the problem. In Pollock's opinion, feminism's links with semiotics, post-structuralism and psychoanalysis have emerged as indispensable in questioning problems concerning social practice and the knowledge of culture. She claims: "Feminism cannot be understood or defined only diachronically, as the history of ideas or the succession of social movements. In our moment there has emerged a dispersed and fractured feminist space in which conflicting ideologies and politics simultaneously co-exist between groups, tendencies, communities." In her opinion, the activities of feminists connected with the socialist tradition (Rosalind Delmar, Juliet Mitchell and Elizabeth Wilson, et al.) have not had impact on the transformations within American universities. A general sense of crisis of the branch of knowledge, which in the UK was referred to as the Great Exile's art history originated in the Courtauld and the Warburg Institutes, emerged on the turn of the sixties, accompanied by a growing demand for art historians specialising in the twentieth century – a result of the

expansion of new methodologies. The history of photography, caricature, the language of advertising, cinematography or comic books became the subject of studies and lectures denying the traditional notions of the art of the 20th century. "Since 1968, feminist theory and practice began to develop in marginal spaces and emergent sectors, where the lack of rigorously policed disciplinary boundaries allowed a new kind of intellectual practice to develop of which feminist practice in knowledge and theory was both one instance and a major influence and resource."⁵

In the nineties feminism became firmly established – an inevitability in the system within which it has been operating. Most American and Canadian universities have Women's Studies departments; various publications appear in abundance, and feminist periodicals are not ephemeral anymore. Lynda Nead writes that, considering the complex links between state and society in the late capitalism, a clear and socially distinguishable feminist space in culture is inconceivable today. She reverts to Rita Felski's concept of countercultural practice, in which the existence of a Utopian space outside commercial or state institutions is impossible, but a public forum for opposition and alternative practices can be built.⁶

The discussion on the identity of artists in Anglo-American criticism of the last ten years has revolved around several major issues. The critics tend to expand the context of the discussion by questioning various social relations, many of which are to be found in the materials presented during the seminar *The Identity in Question* held in New York by CUNY's Cultural Studies Programme in October 1991. The report of the meeting was the main subject of no. 61 of the *October* magazine (1992). The starting point of the conference was the assumption that even such common notions as *culture, authority, representation and identity*, which obviously come to mind, would reveal unknown areas of concession – in the course of a heated debate. Auxiliary questions concerned *universality, agency, liberalism, plurality, nationality, avant-garde, alterity, subjectivity, methodology and theory*. One of the participants was Rosalind Krauss who represented art history or – to be more precise – New Art History. Other initiators of the event were John Rajchman and sociologist Stanley Aronowitz, both connected with CUNY.

As New Art History has it, there are no neutral questions and it is of great import who asks the questions. Why shouldn't we try and answer them then? According to Rosalind Krauss, a major Anglo-Saxon theoretician and co-editor of the cult *October*, the answers will always be ideologically stained. Assuming that knowledge is always politics-infused, one should be aware of the actual meaning of the notion, as well as of those who create it.

The existence of diverse values in modernist art – based on the hypotheses and theories of the aesthetes and shaped according to the standard – has led to obvious hierarchies. Aesthetic views expressed by insiders have turned out to be transitory (which was evident already in the sixties, with the its ever-changing criteria of success and /eventually-accepted/ plurality) and relative. The views – presented by intellectual elites of the time – have turned out astoundingly dubious. And dubious they were indeed. In the eyes of feminists, who saw them as typical product of WASP male chauvinism – and in the eyes of minorities, who had always been as if outside the discourse on modernity.

"If 'political correctness' is the label attached to critical attitudes and behaviour, 'multiculturalism' is the programme it is said to be attempting to enact. This project of somehow recognising the demographic diversity that has become characteristic of many colleges, universities, and urban schools has been reviled by conservatives as a dangerous orthodoxy. One writer refers to the 'cult of multiculturalism', distinguishing a few reasonable proponents among a preponderance of fanatics. Another suggests that multiculturalism's 'Europhobia' will undermine the unity and the common culture of the American nation. Proponents insist, on the other hand, that multiculturalism will increase both fairness (by representing the range and richness of America's different ethnicities) and tolerance (by exposing students to multiple perspectives on the meaning of history). In this view, multiculturalism pluralises the notion of an American identity by insisting on attention to African-Americans, Native Americans, and the like, but it leaves in place a unified concept of identity."⁷

Does political correctness mean anything in art? The answer to the question could lie in the story of a young artist of diverse ethnic roots – a visitor to the galleries in SoHo whom the gallery-owners kept directing from one place to another and they did not even bother to see her portfolio. They refused politely, because their offer had already included one female artist, one African-American, and one representative of

ethnic minorities. In art criticism, political correctness is an obvious opposition to modernist formalism, and a subject of merciless attacks of neo-conservatives, who still see Roger Fry's or Clement Greenberg's ideas as extremely attractive – even if they (i.e. neo-conservatives) do not express it directly. Thomas McEvilley sees a danger in the longing for criteria of values in the ambiguity of the criteria: they were created to facilitate identifying universal attitudes in society, regarding good taste. However, it won't work as long as certain people are not excluded from the game, which implies a sense of ill-will. The desire to create such universal concepts should be realised through looking for different modes. They could be called " . . . global in a more pragmatic sense – I mean the sense of incorporating, through deliberate effort, some feeling of what is meant when an Indian, or a Japanese, or a Senegalese, or an Australian says this or that is good."⁸ Despite the efforts to overcome stereotypes, people still perceive other cultures from the Western viewpoint – as a product of *others*, namely, foreigners – or they believe that the concept of a *good picture* (taking local accretions into account) can in fact be projected onto very different products. Next to music, visual arts are ideal export product. Recognising the ideas of decolonisation, artists penetrate the images they see as *foreign* in all possible ways, numerous proofs of which are to be found in the Simulationists' studies.

Americans, fond as they are of catchy acronyms, refer to political correctness transferred into art in a slightly mocking manner, namely as "multi-culti". However, according to McEvilley, a deeper meaning of political correctness reverts to another notion hidden behind an identical acronym (e.g. p.c.), namely, postcolonialism.⁹ In NAH circles, a result of the regionalisation of art in the eighties (obvious on the postulational level) and the cautious assessment may be the fetish of differences, which turns out to be tricky.

It all began with the expansion of murals painted on walls, fences, underground train cars, in the ghettos and outskirts of metropolises. The fact that they were noticed and then selectively yet almost instantly assimilated can be seen as a *signum temporis*. The book *Toward a People's Art: The Contemporary Mural Movement* was published in 1977. A couple of years later Basquiat and other "street artists" stormed onto the art scene – a great achievement and defeat at the same time. Everything may be absorbed by the system, but it is the system that actually does the selection. Consequently, none of those involved in the consolidated Black Americans Culture movement entered the major league, however, several African-American artists such as Lorna Simpson, Renée Green, or Adrian Piper (of the older generation) have become very successful. Symptomatic of the eighties were the careers of Andres Serrano (artist of Cuban Catholic roots), Robert Mapplethorpe (controversial photographer), and Felix Gonzalez-Torres. They were "sucked in" by the system or – to put it in an old-fashioned way – they made it big. Their success in various alternative galleries run by art co-operatives and critics was meant as a kind of a counterbalance. The relativity of criticism, which was often mistaken for favouring the minorities, resulted in a paradoxical situation – a cul-de-sac. Especially that the sphere of this alternative-gallery art has been gradually expanding and it has been promoted in the (often independent) media. Everybody creates and writes in the *post-Warhol epoch*, Andy could clearly see the mechanisms of the system. A keen deconstructor and *charismatic cynic*, he proved that avant-garde artists were archaic individuals. The endlessly imitated lesson in Warhol's art combined with the "extra points" for the artists' origin had a poor effect on alternative art – perceived from both superficial and more or less professional viewpoints.

In this view, the discussion during the *Identity in Question* seminar was to focus on a "revised" notion of avant-garde by answering major questions like "Does the mainstream absorption of the great movements of cultural modernism necessarily mean that there can, or should, no longer exist a dissident art other than an art of subcultural empowerment with its concomitant embrace of mass- and artisanal-cultural forms?"¹⁰ None of the lecturers expatiated on that issue, however, in a faction of NAH, which denounced modernism and its avant-garde formations, the art created by *others* and its status became one of the basic issues – as was the question of what should be seen as *political* in art.

Many theoretical studies (characterised by different implied meanings) regarding vast areas of art created by women have often been obviously role reversal-oriented. The system and its hierarchies have long remained unchanged. The clash between ideology and reality and the tendentiousness of many treatises have been criticised. Carol Duncan states that artists tend to become trademark for their products, and feminists' ideas might become a product too. The author aims at showing the artificiality and commercialism of such an art, and she postulates analysing implied ideological meanings in art history and criticism. In her opinion, it is the system

that needs to be changed, not the artists' gender.¹¹ However, like Valie Export, many women artists will claim that art can be the right medium to express their identity, namely, art does not have to be male-dominated. In art which relates itself to feminism, the problem of representation is most often connected with the diversity of cultural images. The claim that the system should accept the women's discourse has lost the spark of rebellion, which does not mean that it has lost its power of persuasion. The generally accepted Foucault's message regarding "immodesty of speaking on behalf of others" has inspired many new counterdiscourses.

Artistic activities and literature, which tackle the issues of race, sex and class, are still realised, however, the artists – aware of the new transformed circumstances – employ different strategies. Accepting identity as the concept which undergoes constant changes depending on the process of investigating cultural differences is sometimes seen as impractical in pedagogics and politics, yet inspiring in art. Two interesting approaches have emerged. The first, represented by Denise Riley, is about questioning oneself, "Am I That Name?" (the title of her article). However, Tania Modelski is against such a concept, and she considers it not only ahistorical, but anti-feminine too.¹² The art of Cindy Sherman, who takes pictures of herself in different costumes, namely, creates different cultural visions of femininity, revolves around this conflict. In Craig Owens's opinion, the artist assumes that her spectator is male, and she rejects male desire, avoiding the trap of an unchangeable identity. The author claims that, "... while we can presume to recognise the same person, we are forced at the same time to recognise a trembling around the edges of that identity. In a subsequent series of works, Sherman abandoned the film-still format for that of the magazine centrefold, opening herself to charges that she was an accomplice in her own objectification, reinforcing the image of the woman bound by the frame. This may be true; but while Sherman may pose as a pin-up, she still cannot be pinned down."¹³ Another approach is presented in Mary Kelly's *Post-Partum Document*. The cult work of art, realised during the first six years in the life of the artist's child, was about analysing and visualising the relations developing between mother and child. In Kelly's discussion on female identity, motherhood and art were mixed together, and the various means of social communication she used, namely scientific treatises, pictorial language of archaeological graphs, diagrams, fiction, form a combination of narratives. The artist says that no theory can explain all principles of social communication or all political life forms.¹⁴ Because everything that is private, is seen as public in women's discourses.

The Romantic notion of artists as extraordinarily gifted individuals was undermined long ago. The concept was ultimately compromised by the art of the sixties – the time when the hero of modernism, an artist of genius, turned out to be a giant on the legs of clay, if I may use the metaphor from the famous publication by Peter Burger. The expansive avant-garde artist became archaic in the eyes of that generation. All avant-garde revolts, which followed, became long forgotten utopias. Specialists trying to unravel the entangled links of the system remained. Ready to become successful regardless of their sex, they know *who rules the Art World* and they are familiar with the rules of the game.

Endnotes:

¹ A. Huyssen, "Mapping the Postmodern", in: *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Bloomington: Indiana University Press 1986, pp. 178–221.

² G. Pollock, "Rewriting the Story of Art", *Women's Art Magazine*, Jan/Feb. 1993, no. 50, p.5, see also: "Degas/Images/Women; Women/Degas/Images: What Difference Does Feminism Make to Art History" in: *Dealing with Degas*, ed. by R. Kendall, G. Pollock, London 1991, pp. 22–40.

³ L. Alloway, L. Golub, "Art and Politics", *Artforum*, October 1975, p. 67.

⁴ S. Lacy, "The Name of the Game", *Art Journal*, Summer 1991, vol. 50, no. 2, pp. 64–68.

⁵ G. Pollock, "The Politics of Theory: Generations and Geographies, Feminist Theory and the Histories of Art Histories", *Gender*, Fall 1993, no. 17, pp. 97–120.

⁶ L. Nead, *The Female Nude, Art, Obscenity and Sexuality*, London: Routledge 1992.

⁷ J. W. Scott, "Multiculturalism and the Politics of Identity", *October*, Summer 1992, no. 61, p. 13.

⁸ T. McEvelley, *Art and Otherness: Crisis in Cultural Identity*, Documentext, McPherson & Company 1996, p. 25.

⁹ Ibid. pp. 130–131.

¹⁰ Appendix, *October*, Summer 1992, no. 61, p. 122.

¹¹ C. Duncan, "When Greatness Is a Box of Wheaties", in: *The Aesthetics of Power*, Cambridge University Press 1992, pp. 121–132.

¹² T. Modelski, *Feminism Without Women: Culture and Criticism in a Postfeminist Age*, as quoted by J. W. Scott, op. cit., p.19.

¹³ C. Owens, "The Discourse of Others: Feminists and Postmodernism" in: *Postmodern Culture* . . . , pp. 57–82.

¹⁴ M. Kelly, "Preface to Post-Partum Document", in: *Theories and Documents of Contemporary Art*, University of California Press 1996, pp. 858–861.

[translated by Paweł Łopatka]

- Chronicle



Toshihiro Hamano. The Man and Art – part of the exhibition



Participants at the 4th Meeting of the ENCC also held discussions during private meetings
(from the left: Antti Manninen, Staf Lauwerysen, Herman Heyns, Agata Wąsowska, Paul Sergier, Jef Gunst)
A commemorative photograph taken at the conclusion of the *Culture Management* course

Students taking part in The Geography of Central Europe . . . course visit Villa Decius



Diary

June 1997 – December 1998

June

5 June

A session of the ICC Programme Council

5 – 8 June

Upper Silesia – Little Poland – Moravia – Slovakia at the Centre of Europe – another seminar in the series, organized over the last few years, on regional cooperation and the protection of national and regional objects of cultural heritage, combined with a study tour and attended by members of the Programme Council (southern Moravia)

9 – 22 June

Leuven: Rafał Solewski attends a training course – establishment of contacts with art historians and specialists in cultural heritage protection (as part of the TEMPUS programme and cooperation with the Jagiellonian University)

14 June

Visit by the Deputy Minister of Foreign Affairs, Marek Grela

16 June

Marburg: Prof. Jacek Purchla gives a lecture on *Cracow and its Importance for European Culture* (Herder Institute)

20 June – 31 July

Toshihiro Hamano. The Man and Art – an exhibition of Toshihiro Hamano, winner of the Grand Prix of the International Print Triennial '94, organized as part of Triennial '97; the vernissage is attended by the artist

22 June

Visit by representatives of the Deutsche Gesellschaft, conservators of historic monuments from Saxony – business talks and information from director Anna Gawron about the Centre's work

26 – 29 June

The International Cultural Centre hosts the 4th Session of the European Network of Cultural Centres

29 June

Lecture by Prof. Jacek Purchla on the history of Villa Decius, as part of the *Open Days* organized regularly at the Villa

July

9 – 11 July

Loccum: Director Jacek Purchla takes part in a conference organized by the Evangelische Akademie

10 – 20 July

Culture Management – the Polish part of the course for culture managers organized by the ENCC, ICC, FEVECC and Malmitalo (offered at The College for New Europe)

13 July – 2 August

Democracy and Diversity – an annual course offered at the College by the New School for Social Research located in New York

14 July

Inauguration of courses for The College for New Europe

14 – 27 July

Basic Social, Cultural and Economic Problems of New Europe – a basic annual course of the College

14 – 27 July

The Geography of Central Europe in History, Politics, Economy and Culture – a course offered at the College and organized jointly with the Institut für den Donauraum und Mitteleuropa (Vienna)

15 July

Visit by a delegation from the city of Kyoto and representatives of the League of Historical Cities, including Toshia-ki Kitazato, deputy mayor of Kyoto, and Jorge Czajkowski, board member of the League in Rio de Janeiro

18 – 19 July

Visit by Nicolas Maziau, consultant of the Council of Europe for Minorities, combined with his participation in the closing of the *Culture Management* course

29 July

Working visit by Jonathan F. Fanton, president of the New School for Social Research to discuss further cooperation and the Centre's educational plans



The Surrealist Marcel Mariën:
 final arrangements before opening day (Xavier Canonne, author of the exhibition, and Philippe Kridelka, Counsellor at the Belgian Embassy) . . .
 . . . Director Anna Gawron opens the exhibition

It is time to begin the cracovienne . . . Dances at the "Rydlówka" are led by Professors Adam Miłobędzki and Csaba Kiss,
 participants of the conference *Vernacular Art in Central Europe*



August

8 – 23 August

Leuven: Agata Wąsowska receives training on the functioning of European institutions, including cultural networks (as part of the TEMPUS programme and cooperation with the Jagiellonian University)

11 – 25 August

Coimbra (Portugal): Training of Barbara Szyper – promotion of the programmes of The College for New Europe at the Coimbra University (as part of the TEMPUS programme and cooperation with the Jagiellonian University)

26 August – 6 September

Landscape Heritage – a Polish-Ukrainian conservation course as part of The College for New Europe, organized in cooperation with the General Conservator of Historic Monuments of the Republic of Poland and Lvov Technical University

September

2 September

Working visit by Philippe Degouis, head of the Department of Central Europe of the French Community in Belgium to discuss the Marcel Mariën exhibition and the undertaking of joint projects as part of another government cultural programme

3 – 8 September

Moscow: Presentation of ICC publications at the International Fair in Moscow

5 September – 26 October

Staging of the exhibition *The Surrealist Marcel Mariën (1920–1993)*; the opening of the exhibition was attended by Philippe Kridelka, counsellor at the Belgian Embassy in Warsaw and Agnieszka Drop, cultural attaché of the Embassy of the Republic of Poland in Brussels

11 – 14 September

Santander (Spain): Director Jacek Purchla takes part in the First UNESCO Forum of Culture and Science; Prof. Purchla gives a paper on *Heritage Development. A Message from Cracow*

17 – 21 September

Brussels: Director Anna Gawron takes part in the Forum of European Cultural Networks

22 September

Visit by Monika Platzer and Dr Dieter Bogner of Vienna to discuss preparations for the exhibition under the provisional title *Architecture and the City in Central Europe 1890–1934*, organized at the Bank Austria Kunstform and planned for 1999

24 – 28 September

Thessaloniki: Director Jacek Purchla takes part in an annual session of Europa Nostra

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The International Cultural Centre receives a Diploma from the Minister of Foreign Affairs "For Outstanding Services to Polish Culture in the World"

October

1 – 5 October

Vernacular Art in Central Europe – an international conference organized by the ICC as part of the *Between Wawel and Giewont* Festival

4 – 5 October

Niedzica: Meeting of the ICC management with the Founders' Council and chairman of the ICC Foundation Programme Council, Dr Erhard Busek to discuss plans for cooperation between the Centre and the Foundation in 1998

9 – 12 October

Brussels: Director Anna Gawron takes part in a sitting of the Executive Committee of the European Network of Cultural Centres – a preliminary assessment is given of the first part of a course for managers; plans are presented for the Network for 1998

10 October

The Age of Surrealism – a lecture by Dr Maria Hussakowska-Szyszkowska and a showing of Marcel Mariën's film *Imitation of Cinema* in connection with an exhibition of the Belgian artist's works at the ICC Gallery

15 – 20 October

Frankfurt: Alicja Górka and Anna Śliwa take part in the 49th International Book Fair – presentation of ICC publications

17 – 19 October

Amsterdam: Director Jacek Purchla sits on the jury granting Europa Nostra awards for work in conserving historic monuments

22 October

Visit by Manuel Barreiros, the Portuguese Ambassador, to discuss preparations for a Maria Helena Vieira da Silva exhibition at the ICC Gallery

23 – 25 October

Presentation of ICC publications at the first Book Fair in Cracow

24 October

An Iconoclastic Idolater – a lecture given by Xavier Canonne, curator of the Marcel Mariën exhibition, closing the exposition

November

4 – 6 November

Opava: Prof. Jerzy Wyrozumski and Katarzyna Pajdzik take part in an international conference on *The Figure of Saint Adalbert in Czech and Polish Literature and Art*, organized by the Silesian University in Opava to mark the millennium of St. Adalbert's death

6 November

Warsaw: Director Anna Gawron takes part in a panel discussion on *The Needs of Cultural Policy in the Field of Cultural Studies*, organized by the Institute of Culture



Opening of the *Architecture of Lvov in the 19th Century* exhibition
 (from the left: Dr Karolina Grodziska, Prof. Antoni Podraza, Rector Franciszek Ziejka, Consul Zinoviy Kuravskiy)
 A lecture by Prof. Helena Madurowicz-Urbańska (27 November 1997)



Robert Wilson, recipient of the Tadeusz Kantor Award



New Year's meeting
 of the ICC Team and its Partners:
 Małgorzata Radnicka wins
 a study tour prize –
 an award of The College
 (on the right: Barbara Szyper
 and Director Anna Gawron)

12 November

A visit by Mark Toner, the newly appointed Consul for Press and Cultural Affairs at the U.S. Consulate General in Cracow connected with his appointment

14 November – 14 January

The exhibition *The Architecture of Lvov in the 19th Century (1772–1918)*, showing the architectural art of a now forgotten yet still important centre of Polish architectural thinking; the opening of the exhibition was attended by Zinoviï Kuravskiy, the Ukrainian Consul General in Cracow

A series of lectures accompanying the exhibition *The Architecture of Lvov in the 19th Century*, presented at the ICC Gallery:

14 November – Dr Yuri Biryulov, *The Wind of Change. New Tendencies in the Architecture of Lvov 1890–1914*.

20 November – Prof. Jan Malecki, *Lvov and Cracow. Two Capitals of Galicia*.

27 November – Prof. Helena Madurowicz-Urbańska, *Lvov. The State and Goals of Research on the City's History*.

11 December – Prof. Jacek Purchla, *Lvov and Cracow in 19th-century Architecture*

14 – 15 November

Regina Pytlik takes part in a conference organized by Cracow Television, *The Presence of Culture in Public Television*

19 November

Opava: Director Jacek Purchla takes part in a Czech-Austrian-Polish symposium, *Literature and Art in Austria, Bohemia and Galicia. 1890–1918*; Prof. Purchla gives a paper *Lvov and Cracow as Two Centres of Polish Turn-of-the-century Architecture*

20 November

Director Anna Gawron meets Claude Derégowski, Director General for Culture, Youth and Sport of the Liège province

20 – 21 November

Warsaw: Director Jacek Purchla takes part in a meeting entitled *European Integration*, organized by the Polish Robert Schuman Foundation

21 November

Visit by guests from Norway: Dr Siri Myrvoll from the Department of Heritage Management of the City of Bergen and Else Skau, representative of the mayor of the city of Skien

24 November

Promotion of recent ICC books: *Radio. Chances and Challenges* (in conjunction with Radio Kraków S.A.) and *Art Around 1900 in Central Europe, Art Centres and Provinces*

24 – 26 November

Director Jacek Purchla takes part in a seminar on *Spirituality* organized by the Cracow 2000 Festival Bureau; Prof. Purchla gives a lecture on *The City's Genius Loci*

27 – 28 November

Warsaw: Director Anna Gawron and Alicja Górka invited to take part in the conference *Great Britain and Poland in the European Union*

28 November – 7 December

Helsinki: Agata Wąsowska participates in the second part of the *Culture Management* course (the first theoretical part was held at the College in Cracow from 10 to 20 July)

December

4 – 5 December

A session of the ICC Programme Council

8 December

Award ceremony for Robert Wilson, recipient of the Tadeusz Kantor Award, founded by the International Cultural Centre in 1992

18 – 19 December

Rotterdam: Director Jacek Purchla takes part in the opening of the exhibition *Mastering the City: 100 Years of Urban Planning in Europe*; Prof. Purchla wrote a text for the exhibition catalogue about the Greater Cracow town-planning design competition in 1910, while Rafał Solewski coordinated, on behalf of the ICC, preparations for the Cracow part of the exhibition

18 – 21 December

Barcelona: Director Anna Gawron takes part in a meeting of representatives of the European Network of Cultural Centres and Spanish cultural centres, and visits the Interarts Observatory (Spanish member of CIRCLE)

January

8 January

The Traditional New Year's meeting with Partners and Friends of the International Cultural Centre

16 – 18 January

Stockholm: Director Jacek Purchla takes part in the inauguration of the European City of Culture Festival – Stockholm 1998

22 January – 22 March

Vieira da Silva. Graphic Works – an exhibition of works by a Portuguese artist from the École de Paris circle, who represents the lyrical abstraction current; the exhibition is organized in conjunction with the Arpad Szenes – Vieira da Silva Foundation, with the help of the Portuguese Embassy

23 – 25 January

Helsinki: Director Anna Gawron takes part in a sitting of the European Network of Cultural Centres

27 – 30 January

Brussels: Director Jacek Purchla attends an award-giving ceremony of annual Europa Nostra awards for work in the field of historic monument preservation; the Zamoyski Museum in Koźłówka received one of the gold medals for 1997



Friends and partners
talk about Professor Piotr Krakowski ...



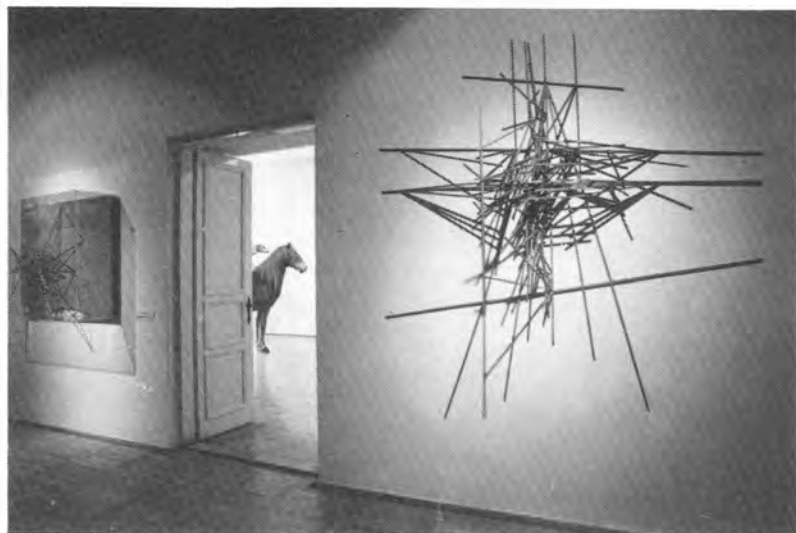
Prof. Andrzej Rottermund opens the *Architecture of Lvov in the 19th Century* exhibition at the Royal Castle; next to him Prof. Jacek Purchla,
Dr Zbigniew Zuziak, Prof. Jacek Purchla and Dr Krzysztof Broński present the book *The Historic City. Heritage Potential*



A lecture by Prof. Léonce Bekemans

Poland and Hungary... A Triple Dialogue – part of the exhibition; in the foreground:
works by János Megyik, in the background: *A Pyramid of Animals* by Katarzyna Kozyra

Budapest: opening of the *Architecture of Lvov in the 19th Century*
exhibition (from the right: Rafal Solewski, András Hadik, János Gerle)



February

5 February

A meeting organized to commemorate Professor Piotr Krawkowski – an outstanding art historian, member of the ICC Programme Council and supervisor of the ICC Gallery – on the first anniversary of his death

5 February

Visit from Jaime Gama, the Portuguese Minister of Foreign Affairs

9 February – 5 April

Warsaw: Presentation of an exhibition entitled *The Architecture of Lvov in the 19th Century (1772–1918)*, held at the Royal Castle and organized by the International Cultural Centre in the autumn of 1997

March

5 March

Lecture by Vasco Graça Moura on *Relations Between Poetry and Painting in Modern Portuguese Culture* (accompanying the Maria Helena Vieira da Silva exhibition)

6 March

Prof. Jan Kott is awarded the Tadeusz Kantor Award; previous recipients include Peter Brook (1992), Giorgio Strehler (1996) and Robert Wilson (1997)

10 March

Meeting to discuss the publication, by the ICC, of *The Historic City. Heritage Potential* (edited by K. Broński, J. Purchla and Z. Zuziak)

23 March

Lecture given by Prof. Léonce Bekemans from the European College in Bruges on *Culture and European Integration*, organized in conjunction with the European League for Economic Coöperation

26 – 29 March

Lisbon: Director Jacek Purchla takes part in the *Public Art in the City* conference, organized by the Centro Nacional de Cultura, and presents a paper entitled *Cracow and its Cultural Potential*

26 – 29 March

Leipzig: Alicja Górka and Anna Śliwa take part in the International Book Fair – presentation of ICC publications

30 March – 1 April

Norwich: Director Jacek Purchla takes part in a British-Polish-German symposium entitled *Borders. Aspects of the Geography of Art. Nations, Centres, Provinces*, organized by Prof. Stefan Muthesius; Prof. J. Purchla presents a paper entitled *Lvov and Cracow in the 19th Century. Two Centres of Galician Architecture*

April

1 – 5 April

Naples: Director Jacek Purchla takes part in the annual sitting of the Europa Nostra

7 April

Visit by Péter Inkei, Hungary's Deputy Minister for Culture and Education, and Vera Szolnoki, Deputy Director of the Department of Art at the Hungarian Ministry of Culture and Education, in connection with the opening of the *Poland and Hungary...* exhibition at the ICC Gallery

7 April – 17 May

Poland and Hungary... A Triple Dialogue – an exhibition of works of six artists (Kozyra-Forgács, Winiarski-Maurer, Mikołajczyk-Megyk), organized by the ICC and the Múcsarnok Kunsthalle in Budapest

17 – 21 April

Kaunas – Vilnius: a series of business meetings involving Prof. Jacek Purchla, Prof. Jerzy Wyrozumski and representatives from Lithuanian cultural and academic institutions to discuss preparations for the autumn Polish-Lithuanian conference and the introduction of the College's conservation course planned for 1999; Krzysztof Czyżewski, director of the "Borderland of Arts, Cultures, Nations" Centre in Sejny, cooperating with the ICC, also took part in this visit

23 – 26 April

Uppsala: Agata Wąsowska takes part in the annual sitting of the ENCATEC network

24 April

Warsaw: Panel discussion *Culture and Science as a Tool for Creating Poland's Image in the World*, prepared by director Jacek Purchla as part of the conference *Creating Poland's Image in the World* organized by the Nowy Sącz Higher School of Business

27 April

Working visit from Philippe Kridelka, counsellor of the Belgian Embassy in Warsaw, to discuss plans for the Victor Horta exhibition

29 April

A presentation of the publication *Kościoty i klasztory rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province], the fifth volume in the series *Materials on the History of Religious Art in the Eastern Lands of the Old Polish Republic* (edited by J. K. Ostrowski)

30 April – 30 June

Budapest, Museum of Architecture: Another presentation, outside the Centre's headquarters, of *The Architecture of Lvov in the 19th Century (1772–1918)* exhibition; the opening day was attended by Rafał Solewski

May

5 – 7 May

Bilateral seminar, *Contemporary Culture in Poland and Hungary*, organized by the ICC in conjunction with the Múcsarnok Kunsthalle in Budapest

5 May

Presentation of Tadeusz Barucki's book, *Architektura Węgier* [The Architecture of Hungary], published by the ICC



Opening day of the exhibition of Emil Nolde's watercolours and prints
(Heinz Jürgens, Director of the Goethe-Institut in Cracow
next to Director Jacek Purchla and Anna Zeńczak, curator of the exhibition)



Dr Erhard Busek inaugurates
the summer sessions of
The College for New Europe 1998



Villa Decius: inauguration of the course,
Integrated Urban and Landscape Heritage
(from the right: Prof. Ákos Moravánszky and
Dr Zbigniew Beiersdorf, Director of the Department
of Historic Monuments Protection, Cracow City Office)



The conclusion of the session:
Basic Social, Cultural and Economic Problems of New Europe;
Barbara Szyper, Head of The College,
and Director Jacek Purchla
award certificates to course participants

6 May

Meeting of Director Jacek Purchla and Dr Peter Urbanitsch from the Österreichische Akademie der Wissenschaften to discuss a joint project provisionally called "K. u. K. – Archiv"

8 – 10 May

Warsaw: Agata Wąsowska takes part in the Fifth Polish European Meeting, organized by the Polish Robert Schuman Foundation

9 – 15 May

Lvov: Director Jacek Purchla and Alicja Górka take part in the Cracow Days in Lvov and European Culture Days; Prof. J. Purchla gives several public lectures at the Technical University, the Chamber of Commerce and Industry, and the City Hall, and the meetings are accompanied by a presentation of ICC publications, later donated to the Maria Konopnicka Polish School and the Lvov Technical University Library

14 – 18 May

Warsaw: Presentation of the Centre's publications at the 43rd International Book Fair

17 – 20 May

Sejny: Prof. Jacek Purchla, Prof. Jerzy Wyrozumski and Regina Pytlík take part in an international seminar on the multicultural heritage of the Spisz region, organized by the "Borderland of Arts, Cultures, Nations" Centre and the "Borderland" Foundation; the seminar coincides with the opening of the *Spisz* exhibition, which will be presented in the ICC Gallery in early 1999 (the ICC is also one of the publishers of a four-language exhibition catalogue)

18 – 21 May

Košice, Bardejov: Rafał Solewski takes part in the conference entitled *Viktor Miškovský a súčasná prax pamiatkovej starostlivosti v strednej Európe*; R. Solewski presents a paper on the issues of historic monument preservation in Cracow in the 19th and 20th centuries

25 – 28 May

Director Jacek Purchla takes part in the 6th World Conference of Historical Cities, organized in Cracow

June

1 June – 31 July

Emil Nolde. Watercolours and Prints – an exhibition of works by this eminent German expressionist, one of the greatest colourists of the 20th century, "master of etchings and woodcuts", organized in cooperation with the Serge Sabarsky Inc.

12 – 16 June

Salzburg and Salzkammergut: 8th Seminar of the ICC Programme Council *Culture and Nature. Problems of Active Heritage Preservation* (as part of the programme entitled *The Cultural Space of Central Europe*)

23 – 25 June

The various events which accompanied the Emil Nolde exhibition included:

– a lecture by Dr hab. Tomasz Gryglewicz on *The Problems of Emil Nolde's Work* (ICC Gallery)

– a showing of a two-part feature film, the *Deutschstunde*, based on Siegfried Lenz's novel (Goethe-Institut)

25 June

Meeting with representatives from the Franco-German TV ARTE television channel to discuss the forthcoming series of television programmes on Polish culture

July

2 July

London: Director Jacek Purchla takes part in a conference devoted to *Arts and Society in the New Democracies of East Central Europe* organized as part of the Festival of Central European Culture

3 July

London: Director Jacek Purchla attends a seminar entitled *Intellectuals as Statesmen* organized by the London School of Economics, Österreichisches Kulturinstitut in London and the International Cultural Centre in Cracow

6 – 8 July

Aberdeen: Director Jacek Purchla takes part in a conference entitled *In Search of Heritage as Pilgrim or Tourist* organized by Robert Gordon University

13 July – 2 August

Democracy and Diversity – an annual course organized as part of The College for New Europe by the New School for Social Research in New York

14 July

Mitteleuropa and European Integration – a lecture given by Dr Erhard Busek inaugurating the summer sessions of The College for New Europe

14 – 20 July

Common Heritage Salzburg – Kraków – the first part of a training course for Austrian high school teachers, organized as part of the College in conjunction with the Pädagogisches Institut des Bundes in Salzburg

14 – 25 July

Integrated Urban and Landscape Heritage – a course offered at the College dealing with issues of international conservation

14 – 27 July

Central Europe and European Integration. Past – Present – Future – a course offered at the College for the fifth time in conjunction with the Institut für den Donaauraum und Mitteleuropa (Vienna)

14 – 27 July

Basic Social, Cultural and Economic Problems of New Europe – an annual course organized as part of the College

28 July

Visit by Barbara Monheim with a group of guests, including Sir Julian and Lady Bullard (All Souls College, Oxford), Prof. Sander Gilman (Chicago), Dr Gary Smith (director of the American Academy in Berlin), to familiarize guests with the Centre's work and discuss possible cooperation



Cracow Voivode Ryszard Masłowski,
Minister Bronisław Geremek
and Director Jacek Purchla
during a meeting
at the International Cultural Centre



Krzysztof Penderecki at the opening day of the exhibition
"The Black Mask". Contemporary Dance of Death;
in the background, on the left: Paweł Jaskanis,
Deputy General Conservator of Historic Monuments;
on the right: Prof. Tadeusz Chrzanowski,
President of the Citizens' Committee
for the Restoration of Historical Monuments of Cracow



Experts from the Council of Europe are guests
of the International Cultural Centre



The Culture of Poland and Lithuania . . . (from the left: Prof. Leon
Brodowski, Maciej Miśkowiec, Czesław Miłosz, Prof. Krzysztof
Baczowski, Father Stanisław Obirek, Prof. Marian Zgórniak)



Director Anna Gawron
presents Margaret Hunter,
author of the *Tangents* exhibition

August

12 – 26 August

Sommerakademie – a Polish-German course of the College organized for the third time in conjunction with the Studienstiftung des deutschen Volkes in Bonn

25 August

Working meeting of Director Jacek Purchla with Prof. Zdzisław Najder to discuss the organization of a session in memory of Joseph Conrad

29 August

– Official visit by the Government of Flanders headed by Prime Minister Luc Van den Brande to discuss the implementation of the "Brugges – Cracow" project

– Working meeting of Director Jacek Purchla with Dr Alois Woldan from the Institute of Slavonic Studies of Salzburg University to discuss cooperation during the execution of the project "K. u. K. – Archiv"

September

11 September

A working meeting of representatives of cultural institutions, Cracow authorities and Prof. Bronisław Geremek, Minister of Foreign Affairs, to discuss the role of Cracow in international cooperation and promotion of Poland abroad

17 September

Meeting of Director Anna Gawron with representatives of the Deutsche Gesellschaft as part of the Leipzig Days project in Cracow designed to convey information about the work and plans of the ICC

17 – 20 September

Heritage and Tourism – an international conference aimed at local governments, conservation services and institutions involved in cultural heritage preservation

19 September – 10 October

Krzysztof Penderecki "The Black Mask". *Contemporary Dance of Death* – an exhibition organized in conjunction with the Kraków 2000 Festival Bureau as part of the Krzysztof Penderecki Festival

28 September – 8 October

Galicja – the Little Homeland: Whose and Where? – a course organized by the International Cultural Centre, the Centre for Studies on the Classical Tradition of University of Warsaw, and the Institute of Polish Philology of the Jagiellonian University, as part of a programme initiated by the International Humanities School of Central and Eastern Europe

October

6 – 12 October

Frankfurt: Alicja Górka and Anna Śliwa take part in the 50th International Book Fair – presentation of ICC publications

9 October

Visit by a group of experts from the Council of Europe to discuss denationalization and privatization of cultural institutions in the period of transition

15 – 17 October

Polish-Lithuanian conference on *The Culture of Lithuania and Poland Throughout History. Identity and Coexistence*

19 October – 22 November

Tangents – an exhibition of works by Margaret Hunter, this year's recipient of the European Woman of Achievement Award for art; the opening day of the exhibition is attended by the artist herself

21 October

Working meeting of the newly appointed ICC Yearbook Editorial Committee

22 – 25 October

Presentation of ICC publications at the second Cracow Book Fair

23 October

– A visit from Josep Maria de Sagarra, director of the Cervantes Institute in Warsaw, to discuss possible cooperation between the two institutions

– Working meeting of Director Anna Gawron with Philippe Degouis (the French Community in Belgium) to discuss the Victor Horta exhibition, planned for the year 2000

24 – 26 October

Paris: Director Anna Gawron takes part in a sitting of the European Network of Cultural Centres and becomes elected the Network's President for the next term

27 – 28 October

Poznań: Agata Wąsowska-Pawlik takes part in the conference *A Citizen in the European Union*, organized by the Centre for European Research and Education

28 October

Prof. Andrzej Rottermund and Prof. Jacek Purchla address Prime Minister Jerzy Buzek about the need to reform the management of culture

November

11 – 13 November

Leipzig: Renata Latala takes part in the session the *Kulturelle Pluralität, nationale Identität und Modernisierung in Ostmitteleuropäischen Metropolen 1900–1930*, organized by the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas

16 November

Presentation of the book, *The Metropolitan Functions of Cracow*, the Polish-German version, published by the Department of Regional and Spatial Planning, a body of the Voivode Office in Cracow, and the ICC Foundation



Prof. Stanisław Grodziski meets some of his readers at the ICC Gallery

A December meeting with directors of cultural institutes and cultural attachés occupying Polish diplomatic posts



December

4 December

– Visit by a group of students from the National University of Belarus

– Meeting of Director Anna Gawron with students of the University of Art and Design in Helsinki

5 – 11 December

Salzburg: Second part of the course, *Common Heritage Salzburg – Kraków*, organized this time for a group of Polish teachers (as part of The College for New Europe)

7 December

Presentation of Prof. Stanisław Grodziski's latest book, *Wzdłuż Wisły, Dniestru i Zbrucza. Wądrowki po Galicji dyliżansem, koleją i samochodem* [Along the Vistula, Dniester and Zbrucz Rivers. Roaming Galicia by Stage-coach, Railway and Car], published by Grell Publishing House

10 December

Warsaw: Katarzyna Pajdzik-Reufsteck takes part in the

meeting organized by the All-Polish Club of Lithuania's Friends to mark its 10th anniversary

11 – 13 December

Torino: Agata Wąsowska-Pawlik takes part in the first meeting of the project on *Models of Innovative Management of European Heritage (MIMEH)* within the framework of ENCAIC network

14 December

Meeting with directors of cultural institutes and cultural attachés serving at different Polish diplomatic posts

14 – 15 December

A session of the ICC Programme Council

17 – 20 December

Stockholm: Director Jacek Purchla takes part in the closing of the festival, European City of Culture – Stockholm 1998

18 – 19 December

Presentation of Christmas card designs sent to the competition organized by the Cracow Hospice Aid Foundation (ICC Gallery)

[translated by Jerzy Pilawski]

Conference participants in front of Villa Decius



One of the main activities of the International Cultural Centre is participation in the work of European cultural networks. By maintaining permanent contact with them, the Centre is able to participate in a constant exchange of information and thus have a specific database on the cultural projects being undertaken in Europe. The ICC is a member of the following organizations: the European Network of Cultural Centres in Historic Sites (*Reseau Européen des Centres culturels dans les monuments historiques*); the European Network of Cultural Administration Training Centres; the European Network of Cultural Centres; the Forum of European Cultural Networks; and the Network of the European Cities of Culture and Cultural Months.

In June 1997 the ICC played host to the 4th Meeting of the European Network of Cultural Centres. About thirty representatives from centres in Belgium, Finland, Germany, Hungary, Ireland, Poland, Romania and Russia took part. Dr Krystyna Kietlińska from the Department of Finance and Banking, Faculty of Economics and Sociology of Łódź University was a special guest. She gave a paper on the financing of culture in Poland, with a special emphasis on cultural centres. Her lecture sparked off a discussion on the role of state patronage and on the way cultural centres will be organized and function in the future. A second important point of the programme was a presentation of an ENCC publication containing a list of cultural centres affiliated with the Network, a detailed description of them, photograph of their headquarters, address, and several thousand addresses of centres in Europe, the potential partners for multidisciplinary cooperation.

Other topics at the meeting focused on questions about the future of the Network and its development. The organization of a summer course for culture managers, with financial support from the Flemish government and the European Commission, DGX, was also discussed and set as the Network's most important task. A decision was made to set up three study groups that would concern themselves with the following issues connected with the day-to-day work of the Centres: "Culture, Art and Youth"; "Multiculturalism and Minorities"; and "Art and Disabled People".

One important goal of this event was to make the Polish cultural centres more acquainted with the various activities of the Network. The participants were also invited to Dworek Białoprądnicki to gain a first-hand experience of the work performed by a district cultural centre. The Biały Prądnik Cultural Centre joined the Network as a result of this visit.

The 4th Meeting of the ENCC also gave rise to a discussion about the possibility of establishing the Polish Federation of Cultural Centres.

Agata Wąsowska-Pawlik
The Centre for the Promotion of the Arts and Sciences

[translated by Jerzy Pilawski]



Vernacular Art in Central Europe:
in theory (session at the Mehofer Room of the "Globe House") ...
... and in practice (dinner at the "Chlopskie Jadlo" restaurant)



This international conference was organized within the framework of the *Between Wawel and Giewont* Festival and consisted of two parts. Papers discussing the phenomenon of vernacular art were presented in the first part. In the second part, which involved a study tour, the participants were given an opportunity to familiarize themselves with the uniqueness of the Polish vernacular and native character in the culture of the Podhale region.

The question of vernacular art in its widest meaning was brought up on the first day. Prof. Adam Miłobędzki discussed the development of European wooden architecture and the often artificially created picture of archaic forms of rural architecture. Prof. Ákos Moravánszky pointed to the modernistic inclination to use the natural mountain landscape to project Romantic and "native" visions on the one hand and modernistically modern ones on the other. Dr Emil Brix and Antoni Kroh presented their observations, anecdotes and their own reflections on understanding and using such notions as tradition, people, nativeness, and lastly vernacularism in the widely differing realities of Austria-Hungary and the People's Republic of Poland. Prof. Thomas Hubka attempted to define the notion of vernacularism and stressed the vagueness of its formulation and freedom of interpretation. The papers of Stefania Kozakowska and Nicola Gordon Bowe enabled us to see the question of the vernacular inspiration in the work of fine and applied artists.

On the second day the meeting was opened by Dr Stefan Muthesius. In discussing a body of problems similar to those presented by Prof. Miłobędzki, he focused on the neo-vernacular revival of the late 19th century and the associated popularity of wooden architecture in the "Swiss chalet", "cottage" or "das Deutsche Bauernhaus" style. The question of using folk and rural inspiration on the one hand and historical analyses on the other to create a national style in societies striving for artistic independence was discussed by Prof. Jacek Purchla (Cracow), Doc. Yuri Birjulov (Lvov), Jindřich Vybíral (Prague) and Katalin Keserü (Budapest). The special links of architecture drawing its inspiration from vernacular patterns and a given region were pointed out by Dr Dorota Głazek and Dr Janusz Dobesz, both of whom discussed Silesian art. The role of native, or national style in working out one's own artistic style was discussed on the third day of the conference by Anthony Gall, Dana Bořutova and András Hadik. These were followed by papers focusing on the "Zakopane style". The "roots" of this style and the origins and development of Stanisław Witkiewicz's thought were analysed by Prof. Jacek Woźniakowski and Zbigniew Moździerz. The later history of neo-vernacularity was discussed by Barbara Tondos and Rafał Solewski. Finally, the ethnographic aspect of vernacularity was discussed by Maria Zachorowska and Andrzej Rataj, while the present situation of native culture was presented by Prof. Kazimierz Krzysztofek.

The meetings were frequently accompanied by discussions on the definition of vernacularity, the presence of folk inspiration in the art of many countries and regions of Europe, and the question of national style and the sense of national character in general. Those taking part in the conference could observe the genuine vernacularism of a mountain region and the power of the "Zakopane style" phenomenon during the study tour, when they became acquainted with wooden churches in Orawka and Dębno, wooden cottages in Chochółów, and the "Koliba" and "Pod Jedłami" houses designed by Witkiewicz.

Rafał Solewski
The Research Institute of European Heritage



First day of the seminar.
From the left: Andrzej Wajda, Gábor Hárs, Dr László Beke, Miklós Jancsó, Prof. Jacek Purchla, Ferenc Puskás

The first session of the Polish-Hungarian seminar was called *State Cultural Policy in the 1990s*. The meeting began with two preliminary papers. András Török discussed the issue of state financing for cultural institutions and projects, and focused on the idea of the National Cultural Fund. This fund is the basic source of financial support for the cultural activities of institutions in Hungary and for award funding. The Polish solution to the problem was presented by Paweł Jaskanis, Deputy General Conservator of the Historic Monuments of the Republic of Poland. The subsequent discussion was dominated by state's legitimate role in financing culture, and the Hungarian participants emphatically demanded large state subsidies for culture. The Polish participants did not contest the Hungarian standpoint, although they did stress the tendency of the Poles to support the self-financing of culture in the form of sponsorship and patronage. These have become the pre-eminent means of financing culture in Poland in the 1990s. Both sides complained about the weak impact of culture in the media. The similarities and differences between the two were summed up by Rafał Wiśniewski, the Plenipotentiary of the Minister of Foreign Affairs of the Republic of Poland for the Promotion of Polish Culture Abroad.

During the second session, the *Culture of Poland and Hungary at the Close of the 20th Century – an Attempt at Diagnosis*, film producers Andrzej Wajda and Miklós Jancsó presented a fairly pessimistic view of the modern culture of both countries. They pointed out the difficulties in finding a common language between different generations, the pauperization of artistic works, the limited role of authors and intellectuals in social and political life in the post-Communist democratic system, and the decline in teaching standards, the process of forming ideas, and national and universal culture.

During the third session, entitled *Heritage of the Past. Elements of this Heritage and their Influence in the Age of Communism and after its Fall*, Prof. Jerzy Wyrozumski from the Jagiellonian University and Prof. Áron Pétneki from Miskolc University illustrated the role of tradition and culture in historical and social development, and in the formation of statehood and the feeling of identity in both nations. Papers and discussions during this part of the meeting also presented the ways societies defended their own sense of morality under Communist oppression.

During the fourth session, *The Chances for Developing National Cultures in the Face of European Integration*, comments were made about the efforts of both countries to join the European Union. In their papers, Prof. Jerzy Jedlicki from the Institute of History, Polish Academy of Sciences in Warsaw, and Dr László Beke, director of the Műcsarnok Kunsthalle in Budapest, discussed the fears and hopes arising from the tightening links of both countries with Europe. Jedlicki and Beke commented particularly upon the encroachment of western cultural patterns. On the other hand, many optimistic notes were struck by the speakers, including the increasing contacts between national intellectual elites with European academics.

Katarzyna Pajdzik-Reufsteck, Rafał Solewski
The Research Institute of European Heritage



A panel discussion closing the conference *Heritage and Tourism*:
 Prof. Jacek Purchla, Sergiusz Najar, President of the Kronenberg Bank Foundation,
 and Pawel Jaskanis, Deputy General Conservator of Historic Monuments

Participants in the seminar visit the Salt Mine in Wieliczka



The goal of the conference, organized by the International Cultural Centre in cooperation with the ICC Foundation, was to analyse the developmental possibilities of tourism with the aim of making the best use of the heritage of cities and historic areas. Those invited to participate included Polish and foreign experts, both theoreticians and practitioners, such as Prof. Andrzej Rottermund, Prof. Gregory Ashworth, Prof. David Airey, Prof. Jeremy Boissevain, and Prof. Jerzy Mikulowski-Pomorski.

Our conference was designed to appeal to the interests of representatives of regional administration, local governments, conservation services and institutions involved in cultural heritage protection. The participants in the conference included a large group of local government delegates from historic cities, and students from the Institut für Kulturelle Infrastruktur Sachsen of Dresden.

A common theme in the papers and comments of the participants was the idea that in a free-market economy, effective preservation of the cultural heritage of historic cities and regions requires skilfully incorporating heritage issues into the economic domain. The participants repeatedly stressed the need to establish a legal and economic framework for historic areas. This in turn involves finding a compromise between the laws of nature on the one hand and the requirements of everyday life and the economy on the other. It is out of the question today that an historic area can be protected without effective management strategies. Even the best rules and regulations cannot by themselves revitalize historic cities and regions effectively. Modern heritage preservation entails not only the physical preservation of historic substance but also its use. Western European experiences have shown that market laws alone are not enough to ensure the rehabilitation and maintenance of heritage. Representatives of Polish historic cities emphasized that local governments and governments of historic regions see tourism as one of the most important factors of economic development. We should also bear in mind that, as was emphasized in the papers presented by Polish and foreign experts, unbridled expansion of the tourist industry may adversely affect a country's historic urban fabric. To minimize the risk and maximize the benefits of developing tourism, new strategies need to be developed that would link the development of tourism with the preservation of historic monuments.

The plenary session concluded with a panel discussion on the theme of *Heritage Preservation and Economic Development: The Polish Experience*. The conference closed with a study tour of the Podhale region, where participants became acquainted with the issues of cultural heritage preservation and the creation of the region's tourist industry.

Krzysztof Broński

Deputy Head of the Research Institute of European Heritage

[translated by Jerzy Pilawski]



Director Anna Gawron welcomes lecturers and guests of the Polish-Lithuanian conference;
next to her are Prof. Tadeusz Wasilewski and Prof. Jerzy Wyrozumski



Conferences
Seminars

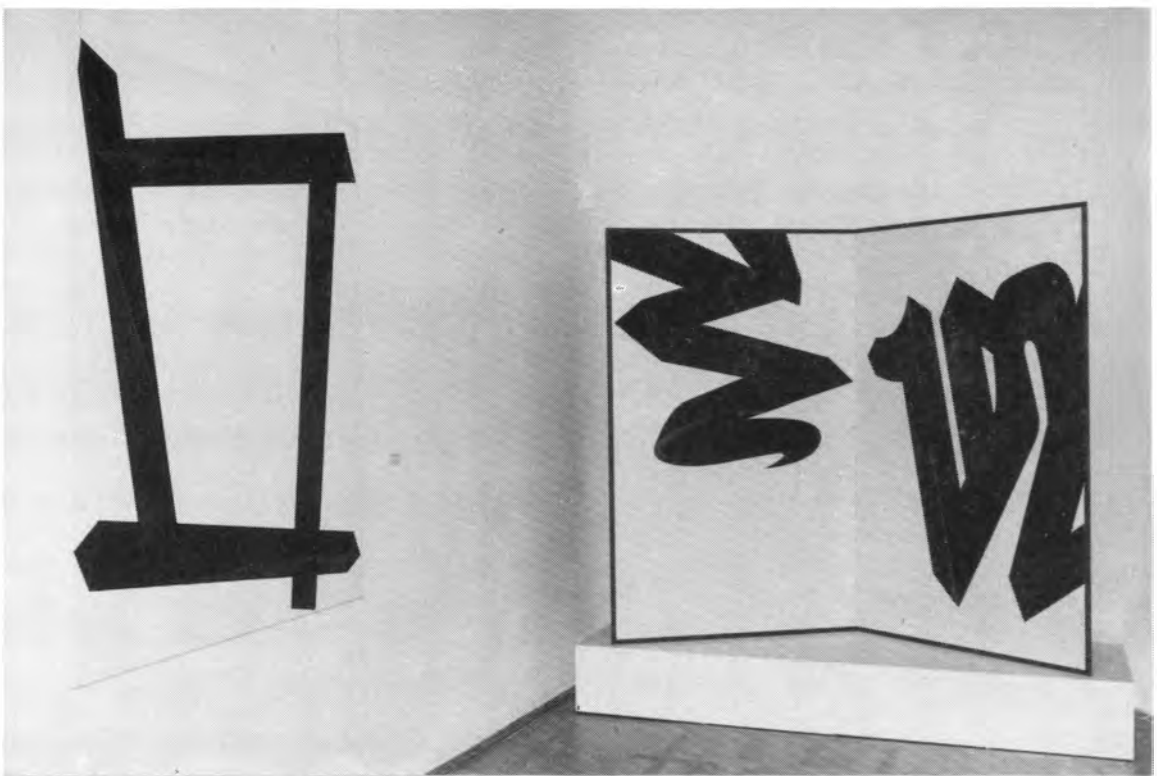
The Culture of Lithuania
and Poland Throughout History.
Identity and Coexistence.
15 – 17 October 1998

The ideological message of this conference was formulated in the conference's programme written by Prof. Jerzy Wyrozumski: "The peculiar political union that existed between our states for several centuries has been explored by scholars and assessed by historians on many occasions. Indeed this theme will continue to give rise to new questions in the future. Each new generation will seek answers to them, for historical consciousness is an inalienable component of national consciousness. We will not deal with this area of our common existence during this conference. We wish only to discuss the phenomenon of Lithuanian and Polish culture or Lithuanian-Polish culture in the context of the political coexistence of these two states. The process of Lithuania's Polonization in history can be easily observed, but we are less aware of the process of Poland's Lithuanization, which has been in progress for several centuries. While the former was concerned with language and legal and political institutions, the latter must be primarily related to the mental sphere, which often escapes historical observation. The Lithuanian element is present in Polish culture to the same extent as Polish influences are in its Lithuanian counterpart".

Eminent specialists in the culture and history of Lithuania and Poland were invited to take part in the conference, including Prof. Jan Widacki, the former ambassador of Poland in Lithuania, Prof. Juliusz Bardach, a renowned specialist in Lithuanian history and culture, Prof. Bronius Genzelis, a distinguished politician in the newly independent Lithuanian state, and Giedrius Puodziunas, first secretary of the Lithuanian Embassy in Warsaw. The Lithuanian contribution to the conference was represented mostly by historians from the Lithuanian Institute of History of Vilnius University and Vytautas the Great University in Kaunas.

The conference programme was arranged in chronological order. The lecturers presented issues reaching as far back as the Middle Ages, i.e. when Polish-Lithuanian contacts were initially established and then touched upon themes in the early modern and modern periods while illustrating dynamic development of the neighbourhood of both states. Among the topics analysed were the effects of the Polish-Lithuanian Union, which have been subject to varying interpretations over the course of time, the impact of Polish culture on Lithuanian culture and vice versa, the image of Poles in the eyes of Lithuanians, and Lithuanian stereotypes promoted by Poles. Issues relating to religion, law and language were also debated. The figures of King Władysław Jagiello, Adam Mickiewicz, Józef Piłsudski, Adam Honory Kirkor and Czesław Miłosz, who attended the inaugural sitting, were also called into mind. However, the main stress was on the sense of identity of the Lithuanian people and their ethnic status. The Cracow conference led to a lively discussion on subjects that have been often controversial and not completely clarified in the past. It also provided a basis for further discussions and showed the importance of dialogue and cooperation in many fields of life as a means of neutralizing conflicts that have built up in history.

Katarzyna Pajdzik-Reufsteck
The Research Institute of European Heritage



Toshiiro Hamano, recipient of the Grand Prix of the International Print Triennial '94,
at the opening day of his works at the ICC Gallery

Exhibitions

Toshihiro Hamano. The Man and Art. 20 June – 31 July 1997

The exhibition of Toshihiro Hamano, winner of Grand Prix'94 of the International Print Triennial, provided an opportunity to present a number of examples of modern Japanese art, which is still little known in Poland.

Toshihiro Hamano, regarded as one of Japan's most eminent artists, is a uniquely versatile representative of this field. Not only does he produce paintings and monumental compositions, he also makes sculptures, prints and garden designs. Hamano's large-format serigraphs and paintings presented at the ICC Gallery, which form just a fraction of his rich artistic output, permitted viewers to discover the sense and wealth of meaning contained in his art. Hamano's art and way of life are based on Zen philosophy. The Zen-based concept of "all-in-one" art combines tradition and modernity, East and West, and, as the artist claims, may become a common principle around the world, which will indicate the way to the future. Hamano's paintings, constructed from straight lines (symbolizing Oriental culture) and curves (reflecting the achievements of Western civilization), help him to express his desire for world unity. *The Tower of Peace* and *Turbulent World*, two works specially produced for the exhibition, best reflect this idea. *The Tower of Peace* represents Western architecture, while *Turbulent World*, which brings to mind connotations of a house for a tea drinking ceremony, represents an example of an Eastern building.

While making an effort to combine various influences of Eastern and Western art, Hamano has not forgotten his native cultural legacy. Hence his works contain transformed elements of traditional Japanese architecture, such as pagodas and ornamental landscape compositions and religious paintings influenced by old scroll paintings. In their form, Hamano's works are contemporary despite being deeply rooted in Japanese art tradition. Hamano expresses his artistic credo by operating within a narrow scale of colours – which is most often limited to black, white and gold, unreal shapes and signs that sometimes resemble letters of the Japanese alphabet.

In addition to pursuing his own artistic career, Toshihiro Hamano has devoted much attention to the Ryu Modern Art Association he established in 1971. With time it has become international in character, concentrating its activities on building an understanding between artists beyond state and cultural borders, a goal Hamano strongly aspires to.

Agnieszka Jankowska-Marzec
Curator of the exhibition

[translated by Jerzy Pilawski]



An Iconoclastic Idolater
at the International Cultural Centre Gallery



Exhibitions

Surrealist

Marcel Mariën (1920–1993)

5 September – 26 October 1997

Marcel Mariën belonged to the second generation of Belgian surrealists and was not an orthodox adherent of the main ideas behind this movement. On the contrary, he freely but consistently assimilated its achievements to express his own attitude and use them in his daily struggle with the "strange and foreign" world surrounding him.

He came into contact with surrealism in his early youth in Anvers, where he worked as a photographer's assistant. Affected by two Magritte paintings he saw at an exhibition, he read André Breton's *The Manifesto of Surrealism* and other surrealist texts. This had some influence on his first attempts at poetry and photography. In Brussels he soon met Magritte and men of letters from his circle, such as Paul Nougé. He corresponded with René Char and Paul Eluard. At the age of 18 he published his first book. Not much later, in 1941, he established the "Magnetic Needle" publishing company and started to publish a long series of publications: works, documents and journals connected with the surrealist movement as well as his own works. Mariën was a photographer, writer and publisher. In his turbulent life, however, he took to many other occupations – he worked as an engine driver, sailor, bookseller, reporter, and travelled widely.

The art he pursued was not a goal in itself but helped him to debunk reality and make it "harmless"; art was, to use the words of Xavier Canonne, the world's rival. He was primarily fascinated by words – he selected them carefully to convey an intended, often paradoxical meaning, which always took the reader by surprise; he used puns. In addition to his surrealistic short stories and literary collages, he produced aphorisms, his favourite form ("Heaven is the soul's ceiling"; "The world lacks a beginning and an end. We live somewhere in-between").

In the field of the visual arts, he experimented with photography, produced collages and surrealistic objects, and made a film (*Imitating the Cinema*). All this was shown at the International Cultural Centre exhibition. His objects aroused particular interest. Mariën composed them according to the criterion of function and provided them with titles which functioned as an integral part of the whole. For example, the figure of a rearing white horse, stuck with two feathers, probably from a goose (connoting Pegasus or an ink-bottle) is entitled *A Letter to a Young Poet*; a small kangaroo on top of a sizeable spring is entitled *The Springboard of the Antipodes*; and a starfish shod in a miniature shoe is *The Dancing Star*. Mariën's works illustrated the desacralization of art, a theme so characteristic of the 20th century, in the form of iconoclastic actions of the Duchamp type.

Mariën's works will not leave viewers indifferent: they amuse, surprise, unexpectedly discover something, provoke. They are yet more proof that certain aspects of the surrealist outlook, and especially surrealist poetry, are extremely vigorous.

Anna Zeńczak

Curator of the exhibition

[translated by Jerzy Pilawski]



*The Architecture of Lvov:
 on the streets of Cracow ...
 ... and at the International Cultural Centre*



Exhibitions

The Architecture of Lvov in the 19th Century (1772 – 1918) 14 November 1997 – 14 January 1998

The exhibition pursues a theme which has been present in the work of the International Cultural Centre for several years. In focusing our programme on the phenomenon of Central Europe in the 19th and 20th century, on cultural heritage and its preservation, and on the need to develop cooperation with our neighbours, it is important not to overlook the complex and fascinating themes related to the architecture of Lvov and Galicia.

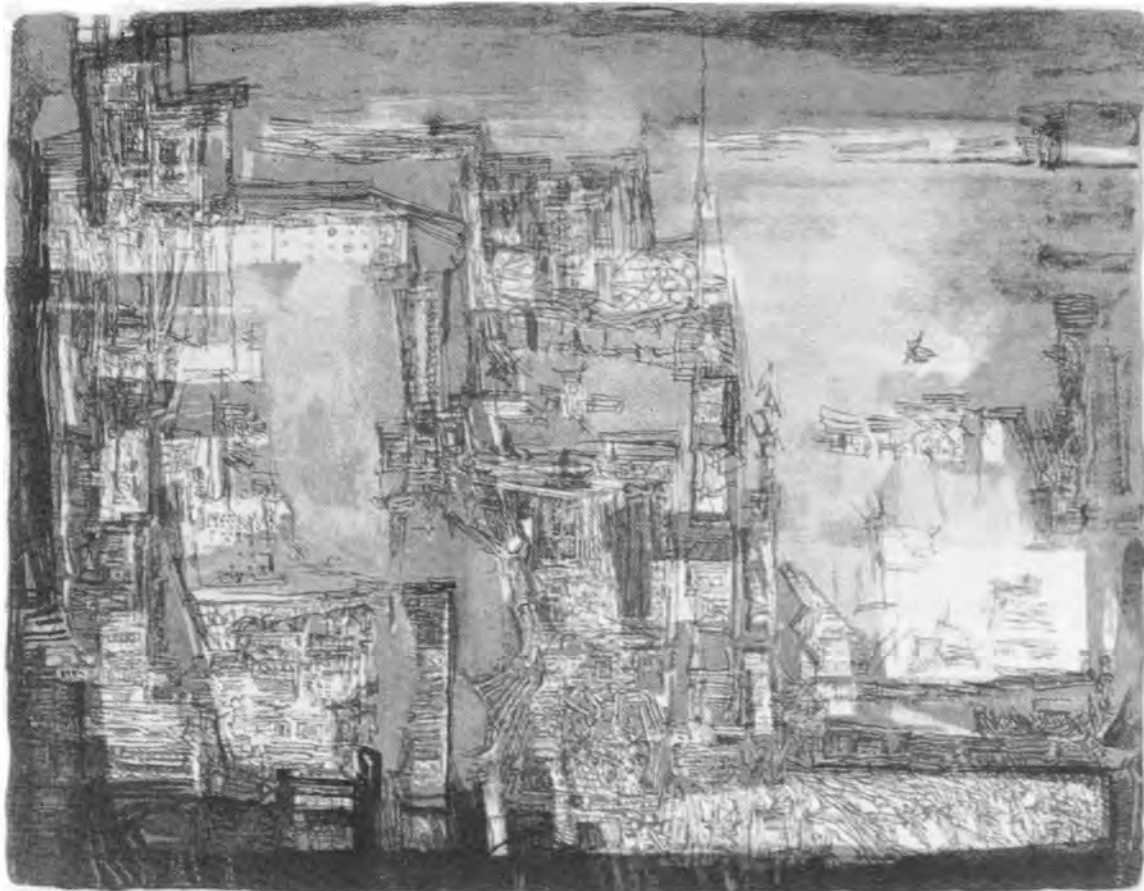
The architecture of Lvov demonstrates in an indirect fashion the unique complexity of the city in this period and the multifarious functions it performed. As the capital city of Galicia, Lvov primarily reflected the artistic standards and official architectonic forms in force in Vienna. The turn of the century, the autonomous period – the golden age of Lvov – witnessed the culmination of the emancipation efforts of Poles and Ukrainians, which is clearly seen in the city's architecture of that period. The search for national, local and native identity in art, and the struggle against the uniformizing, cosmopolitan forms of architecture imported from Vienna, coincided in Lvov not only with the modernist outlook of the turn of the century, but also with the increasing importance of Lvov Technical University, which educated a whole host of young students of architecture around 1900. It was largely thanks to them that Lvov was able to create its own architectural language before the First World War. It is something of a paradox that we still know so little about 19th-century architecture, which remains conspicuous by its absence in modern textbooks. This trend was largely a result of the city's later fate.

The exhibition in a way presents an individual view of Lvov's 19th-century architecture. My choice in this respect was verified by iconographic material collected in the Centre. For the most part we have only used archival materials from collections in Lvov and Cracow, most of which have never been published. The ICC was able to gather a large number of archival photographs of Lvov thanks to the generous help of many institutions and people, including the Historical Museum of the City of Lvov, the Lvov State District Archives, and the Ethnographic Museum of the Ukrainian Academy of Sciences. In Cracow, collections were made available by the Jagiellonian Library, the Polish Academy of Sciences Library, and the Historical Museum of the City of Cracow. Because of the disastrous floods of 1997, the photographs we had ordered from the Ossolineum collection in Wrocław failed to reach us. They were replaced mostly with reproductions from period magazines: *Czasopismo Techniczne*, published in Lvov, and *Architekt*, published in Cracow.

We treated this exhibition not as the crowning achievement of our many years of research on Galicia's cultural heritage, but as the beginning of the next phase of studies on the phenomenon of Central Europe, in which Lvov, Cracow and Galicia should take their rightful place.

Jacek Purchla
Author of the exhibition

[translated by Jerzy Pilawski]



The discreet charm of da Silva's "lyrical abstraction" . . .
Atlantis, 1973, a lithograph
 Below: part of the exhibition



Exhibitions

Maria Helena Vieira da Silva. Graphic Works.

22 January – 22 March 1998

Maria Helena Vieira da Silva (1908–1992), important figure in 20th-century European art, is little known in Poland. The artist's works are to be found in all major modern art museums, with the Musée d'Art Moderne in Paris heading the list. Vieira da Silva was Portuguese. She was born and brought up in Lisbon. In 1928 she came to Paris and soon became linked to this city. She spent the Second World War in Rio de Janeiro, but in 1947 she and her husband, Arpad Szenes, a Hungarian-born painter, joined the international artistic circles of the Paris art centre, known as the second École de Paris. She soon became successful (numerous exhibitions in France and abroad, good reviews, awards and state decorations) and continued this series until her final years. The Arpad Szenes – Vieira da Silva Foundation was established in Lisbon in 1990. A museum dedicated to both artists was opened four years later. The exhibition in Cracow was made possible thanks to cooperation with this Foundation and thanks to its collection.

Vieira da Silva's works belong to the lyrical abstraction movement which gained prominence in the 1950s and 1960s, but they also bear da Silva's own strong individual stamp. Her compositions, mainly composed of countless, small, often rhythmicized elements, present subtle constructions of intriguing form, colour and light. These paintings resemble some mysterious labyrinths, views of cities, libraries, and façades of Gothic cathedrals, which the artist additionally emphasized with appropriate titles. Da Silva was a versatile artist who produced ornamental fabrics, frescos and stained-glass windows in addition to her paintings. She was highly successful in the field of graphic prints. This is supported by her aquatints, serigraphs and lithographs, presented in Cracow, which illustrate the transposition of her achievements as a painter into graphic language, and by a series of graphic works produced in 1959–1961 as illustrations, but in fact as a creative supplement to René Char's volume of poetry, *Distant Austerity*.

The Vieira da Silva exhibition, another presentation of key phenomena in 20th-century art at the International Cultural Centre Gallery, was the first showing there of art directly connected with Paris groups.

Anna Zeńczak
Curator of the exhibition

[translated by Jerzy Pilawski]



A dialogue of works: *A Pyramid of Animals* by Katarzyna Kozyra and *Pig Slaughtering* by Péter Forgács



Exhibitions

Poland and Hungary . . .

A Triple Dialogue

7 April – 17 May 1998

It is a great joy and privilege to be able to work with experts one can relate to both in terms of their personality and their abilities. I was already given such an opportunity in the year 1996, as I was organising the first exhibition showing Hungarian art in the International Cultural Centre in Cracow. It was a great honour. Cracow's international cultural renown is unique indeed. Also, it is not an easy task to bring Hungarian art – a "guest" in the Polish city every two years – back to Cracow again.

We have said it many times, how little knowledge we (namely, the Polish and the Hungarian) share about the art of our countries and, consequently, how significant it is to create the opportunities for our art milieus to get to know each other. Wishing to match the splendid success of *Polonia Express* Cultural Festival, we strove to make the Cracow presentation in 1998 a really unique occasion.

The idea of *A Triple Dialogue* was born during the main exhibition of the *Polonia Express* Festival. It was then that we turned our attention to some Polish artists whose creations, we thought, were similar to those of some Hungarian artists. In fact, they tackle the same issues and their attitude towards the artistic media is identical. Katarzyna Kozyra's *Animal Pyramid* is obviously devoted to the same subject as Péter Forgács's *Pig-Slaughtering (Hungarian Totem)*. Similarly, Dóra Mauer and Ryszard Winiarski are strict Constructivists and they give up the principles of geometry in favour of colour and humour in their works. Isn't János Megyik, who combines pipe structures with painting on the wall, projecting things just like Antoni Mikołajczyk, who illuminates spatial objects with reflector light?

The six artists' works were presented in the International Cultural Centre Gallery. A real dialogue began in the exhibition halls as the creations were interacting and complementing one another. In this way our aim turned out successful. I hope that in the next two years – the turn of the 20th century and the turn of the millennium – we shall start another dialogue.

Krisztina Jerger

Curator of the exhibition

[translated by Paweł Łopatka]



Emil Nolde – "master of etching and woodcuts"



Exhibitions

Emil Nolde. Watercolours and Prints. 1 June – 31 July 1998

Exhibitions of outstanding German and Austrian expressionist artists have been organized by the International Cultural Centre since its inception. This series was inaugurated by a large and very interesting exhibition, *The Graphic Art of German Expressionism*, in January 1992. On the one hand, this series is a consequence of the Centre's emphasis on Central Europe, on the other, it results from many years' cooperation with Serge Sabarsky, a Vienne-born collector and connoisseur of turn-of-the-century Austrian art and German avant-garde who settled in New York (he died in 1996).

This time we showed watercolours and prints of Emil Nolde (1867–1956), an artist regarded as one of the greatest individuals of 20th-century art. Nolde is mostly recognized as a representative of expressionism. He achieved the unique, not to say shocking, character of his works through the use of strong accents of deformation and often grotesque stylization, but, above all, by means of highly intensive colours. He attributed mystical, symbolic meaning to colours, which were full of ardour and "lived a life of their own". He liked to paint cabaret and carnival motifs, and portraits which depicted the spirit rather than the look of a model. His mysticism inclined him to religious subjects – these works, satiated with sensuality and a certain brutality, and showing his interest in primitive art, were far from the accepted standards of the time and not only of that time. With time, his paintings, in which he still employed deep and intense colours, came to be dominated by a poetic, romantic mood. Some of these traits characterizing his paintings were to be found in the watercolours on display. However, the delicacy, not to say subtlety of some of his compositions, which seem to be unexpected from this artist, was often surprising.

Graphic prints are another issue in the field of expressionism. The expressionists pursued graphic techniques, especially woodcutting, on a wide scale, making them the characteristic medium of expressionist art. Nolde began to work and experiment in this field from the beginning of his creative career. The character and scale of his sensitivity and mastery are shown by his works, such as his series of etchings presenting port motifs, urban landscapes, nudes and portraits produced using various techniques, and suggestive black-and-white woodcuts, including his famous *The Prophet*.

Anna Zeńczak
Curator of the exhibition

[translated by Jerzy Pilawski]



The Black Mask costume from a performance in Poznań, 1987 (designed by Ewa Starowieyska)
 ... from idea to performance (part of the exhibition)



Exhibitions

Krzysztof Penderecki "The Black Mask" – Contemporary Dance of Death (From Idea to Performance) 19 September – 10 October 1998

The exhibition, held as part of the Krzysztof Penderecki Festival, was devoted to the Expressionist opera entitled *The Black Mask*. The main idea was to show the unique links between the traditional and the contemporary, where the continuation of the former achievements and an opposition towards them prove to be the great import of a cultural heritage. Fundamental motifs connected with the human condition and people's attitude towards the world and God have been tackled by writers, painters or composers for many centuries. Death is one such motif. The exhibition held in the International Cultural Centre Gallery strove to show how the rich, centuries-old ways of portraying the Dance of Death evolved into Krzysztof Penderecki's modern vision of the motif as depicted in his opera.

The exhibition was divided into three parts. The first showed various interpretations of *danse macabre* in fine arts – from the medieval woodcuts and the famous painting in the Bernardine church in Cracow through Dürer's and Pencz's fascinating interpretations to Edward Munch's dramatic vision of the *Totentanz*. A complementary comment – selected quotations of artists and thinkers of many epochs (from Kohelet and Petrarch to Artaud, Marcel and Ricoeur), regarding time, death and fate – was meant to inspire the spectators to reflect on the human condition and people's attitude towards death.

In the second part of the exhibition Krzysztof Penderecki's rough drafts for *The Black Mask* were shown. Displayed next to the matching parts of the score, they were supposed to show the complexity of creating a contemporary stage work. The outlines of musical themes, the motifs typical of Penderecki's music, and the rough drafts of the structure of scenes – shown according to the chronology of the opera – created something of a Dance of Death circle, emphasised in the final scene where the world descends into chaos and the Black Mask leads a procession of the condemned.

In the third part the materialisation of the composer's work was illustrated. The costume designs and photographic records of the world premiere in Salzburg, the Polish premiere in Poznań, and the Warsaw performance, and also a video presentation of the splendid performance in Poznań were shown.

Regina Chłopicka
Author of the exhibition

[translated by Paweł Lopatka]



Margaret Hunter: terseness and expression, modernity and tradition

Exhibitions

Margaret Hunter.

Tangents.

19 October – 22 November 1998

The "tangents" in the title of the exhibit may be explained in many different ways. The most important would be the "points of contact" of the cultural experiences of the artist, who divides her time between the dynamic Berlin scene of the 1990's and the unique Glasgow milieu. One should also bear in mind Hunter's memories of Africa and its art. In her work, these recollections are manifested in a sensual attitude towards wood as art medium. At the same time, Hunter's creations are obviously rooted in the 1920's and the English and German Expressionism. Wishing to be seen as an immigrant artist, Hunter wants to remain an outsider. She refers to already-existing images to re-use them and – by putting them into a specific context – capture tradition in the simplest way possible. In this way the iconography in her paintings is born: on the canvases entitled after rock standards the forms of medieval *Trichter* appear. In her paintings, the funnel of knowledge is sometimes turned into the characteristically British dunce's cap. The form, which the artist has discovered by accident, is enriched by new surprising meaning in her subsequent works. This is yet another example of a tangent – a point of contact between instinct and intellectual reflection.

The work, which is a key to understanding the exhibition, is *Trichter Balance* – a large, brightly-coloured canvas with a motif of three parallel "strings" of triangles, whose dual message the artist finds extremely important. The painting, displayed in the arcade bay, attracted the viewers' attention almost instantly. In the first exhibition hall, against black background Hunter's drawings were shown, and on the wall with a window another huge painting was hanged. Tellingly called *Changing Places*, the vividly-coloured painting includes one triangular motif, namely a giant funnel of knowledge which contains and dominates several smaller images. It was displayed so as to counterbalance the softly-coloured drawings. Two series of drawings were meant as an introduction to the exhibition, presenting an initial stage of creating the signs which are typical of Hunter's art. More importantly, they show the artist's dramatic visions of the female nude, placed within something like a scaffolding. The middle hall with its two natural niches made a splendid setting for Hunter's sculptures. Two statues were placed in the conches, and two smaller sculptures in the middle of the room where – bathed in an aura of natural and artificial light – the richness of their seemingly rough surface could be admired. In the third hall, beside the *Trichter Balance* two sculptures on black stands emphasising the qualities of wood and copper were shown. Other paintings were displayed with regard to their similarity of tone – so as to avoid any dissonance.

The aim of the exhibition was to present the duality in Margaret Hunter's art. Her visions are uniquely personal in shape and colour, but at the same time as if commented upon by the artist herself and, in this way, enriched by her dialogue with Expressionism.

Maria Hussakowska-Szysko

Curator of the exhibition

[translated by Paweł Łopatką]



Guest lecture by Prof. Shlomo Avineri at the Polonia Institute (17 July 1997)



The College for New Europe

Democracy and Diversity

13 July – 2 August 1997

13 July – 2 August 1998

It would be hard to imagine the hotel courtyard of the Polonia Institute of the Jagiellonian University in Przegorzały without its residing multilingual students diligently reading hefty volumes of materials and preparing for classes organized by the New School for Social Research (based in New York) as part of the programmes in the series *Democracy and Diversity*. Groups of about 50 students from the United States, Central Europe, the remotest corners of Eastern Europe, and even the Republic of South Africa, have been coming to Cracow for the last seven years to earn credits in two of the many subjects offered by the institute.

The American side of the course is supervised and organized by Dr Elżbieta Matynia, and the academic staff is composed of professors from the New School for Social Research: David Plotke, Jeffrey Goldfarb, Ann Snitow, Elaine Zimmermann, and guest lecturer, professor Shlomo Avineri from the Hebrew University in Jerusalem.

Each year the students take part in lectures and seminars covering the following subjects:

- Citizenship and Continuity in Democratic Politics;
- Nation, Identity, Community;
- Politics and Culture in Repressive and Liberal Regimes;
- Theories of Gender in Culture;
- Public Policy, Citizen Involvement and Communications.

In 1998, the traditional three-week session, organized under the auspices of the New School for Social Research, coincided with the ten-day Conference of Women, attended by 24 representatives of the non-governmental organizations.

Just as in 1997, the students this year attended meetings and discussions with invited guests: Czesław Miłosz, winner of Nobel Prize for Literature in 1980, and Adam Michnik, editor-in-chief of Poland's largest daily newspaper, *Gazeta Wyborcza*. Those interested made a trip to Oświęcim, and the accompanying programme also included a visit to the Collegium Maius of the Jagiellonian University and the Kazimierz district which is currently being renovated and developed.

Anna Depowska
The College for New Europe

[translated by Jerzy Pilawski]



July 1997: a lecture by Prof. Remi Bague

The College for New Europe

Basic Social, Cultural and Economic Problems of New Europe

14 – 27 *July* 1997

14 – 27 *July* 1998

The meeting under this name was held as part of the second programme of the College for New Europe, in 1992. Then it was repeated during the seven summer educational terms, with only minor modifications of the ongoing subjects – depending on the current political and economic events. The aim of the course was to get the students acquainted with new European structures connected with the European integration, and also to inspire a dialogue on current social, cultural and economic issues – between students from Europe. Experts from all over the continent were helping the participants understand new phenomena, and they were presenting different ways to solve the problems. The organisers hoped that the programmes would also result in a better mutual understanding of these two long-separated areas of Europe.

Initially, the demand for the programme was very large. It made a splendid opportunity for the students from Western Europe to meet their colleagues from the East on a "neutral" ground. For the latter, in most cases it became the first ever chance to travel abroad and make new friends. The level of knowledge, general background, and the command of English (the College's language of instruction) were unsatisfactory – regarding the Central and Eastern Europe students in particular. However, the students were clearly enthusiastic about gaining knowledge and making friends.

After several such programmes, the interest of the students from Western Europe weakened, which was obviously due to an expansion of new types of relations and the growing specialisation of education. Still, many applications from Central and Eastern Europe were submitted by students whose general command of languages greatly improved.

The turning point was the year 1997. Many applications were submitted but very few students came to participate. Obviously, it was partly due to the flood in Poland and the neighbouring countries.

Fifteen students came from Bulgaria, Lithuania, Latvia, Poland, Russia, Romania and Ukraine. The tutors represented the universities of Belgium, France, Poland, Scotland and Great Britain. Especially popular were Dr Jakub Basista's (Jagiellonian University) lectures on the current situation in Poland, Dr Michael Soubotnik's (University de Marne-la-Vallée) presentation on social and political problems in the systems of liberal democracy, and also Professor Rik Torfs's (Catholic University in Leuven) talks on the relationships between the state and the Church perceived from the historical and contemporary points of view. Unfortunately, due to the flood an extensive extracurricular (tourist) programme for the participants could not be realised.

In 1998, the course in the above-described shape was organised for the last time, yet it turned out very successful, 19 students from 9 countries took part (Bulgaria, Estonia, Lithuania, Moldavia, Poland, Russia, Romania, Slovakia and Ukraine). They participated in lectures and seminars supervised by professors from Belgium, France, Poland, Great Britain and USA. The most popular with students were Dr Jakub Basista's (Jagiellonian University) lectures on the political transformations in Poland during the last ten years, Professor Rik Torfs's (Catholic University in Leuven) talks on the relationships between the state and the Church, and Rich



July 1998: a moment of relaxation on the terrace of the Institute in Przegorzały

Kraemer's (USA) presentation on protecting human rights. The students – well prepared with regard to the programme's main subjects, as well as knowledge of Cracow – participated fully both in the classes and the extra-curricular activities.

This course's function was to point to the complexity of problems and get the students acquainted with European structures and their procedures (European Parliament, European Union, Human Rights Convention, etc). In the participants' opinion it was quite difficult, however, they were unanimous as to the fact that these issues should never be given up. They suggested that the discussion could be more integration-oriented.

Next year a fusion of two programmes, namely, *Basic Social, Cultural and Economic Problems of New Europe* and *Central Europe and European Integration* is planned, expanded by integration-related concerns of other countries (apart from Poland and Austria, that is). The new programme will include key elements of both courses on the integration of Europe and it is going to be international-oriented. We hope that this new meeting prepared to be held in the summer of 1999 will serve as a good opportunity to expand the knowledge on Europe's future, and it will attract many students.

Barbara Szyper

Head of the College for New Europe

[translated by Paweł Lopatka]



Catherine Ruys and Miek De Kepper conduct workshops

From 10 to 20 July 1997, the International Cultural Centre, the Flemish Federation of Cultural Centres (FEVECC) and the Mämlitalo centre based in Helsinki organized a culture management course for those professionally involved in this field from Central and Eastern Europe. The *Culture Management* training course was the result of cooperation within the framework of the European Network of Cultural Centres (ENCC).

Twenty students and recent appointees to cultural institutions from Latvia, Lithuania, Russia, Hungary, Romania, Slovakia and Poland, were invited. Lectures were given by specialists from Flanders and Poland. A large number of the classes concerned management and strategic planning issues, while others covered lectures on the cultural policies of Poland and Flanders, the organization of festivals, the operation of cultural networks, and the principles governing the work of cultural institutions. Besides attending the seminars, participants had to prepare a sample application for funds to support a project devised by them.

The second part of the training course, in the form of internships at cultural centres, took place in the autumn in both Flanders and Helsinki. This was intended to provide students with the opportunity to juxtapose the theoretical knowledge they had gained in Cracow with the daily work of cultural establishments. During their visit to Belgium, the students became acquainted with the work of European Union institutions, while in Helsinki they paid a visit to the Finnish Parliament and talked to members of parliament.

The course was received in a favourable light and was praised by the participants. The project will therefore be continued.

Agata Wąsowska-Pawlik
The Centre for the Promotion of the Arts and Sciences

[translated by Jerzy Piławski]

A lecture by Prof. Lonnie Johnson on changes in Eastern Europe



The College for New Europe

The Geography of Central Europe in History, Politics, Economy and Culture

14 – 27 July 1997

This was the fourth educational programme organized in conjunction with the Institut für den Donaauraum und Mitteleuropa in Vienna. Unfortunately, because of the disastrous floods that occurred in south-western Poland that summer and the ensuing traffic problems, students from the Czech Republic, Slovakia and Hungary did not manage to arrive in time, so as few as 18 students took part. They represented 10 countries: Austria, Belarus, Belgium, Bulgaria, Denmark, Lithuania, Poland, Romania, Russia and Ukraine.

The programme was devised by our regular collaborator, Dr Emil Brix, the former consul of the Republic of Austria in Cracow, and presently the director of the Austrian Institute in London. In his lectures Dr Brix discussed the role of geography in cultural studies, the borders, the river Danube, and spatial policy in Central Europe. In addition to Dr Brix, the academic staff included lecturers from Poland, Austria, Hungary and Germany. Under their guidance the students broadened their knowledge of Central European history from antiquity to the Middle Ages, early modernism, the 19th century, the totalitarian age, and the new democratic regime of today (Dr Jakub Basista). Changes in Central and Eastern Europe were discussed by Dr Lonnie Johnson, while Prof. Jacek Purchla paid special attention to post-1989 changes in Poland. Professor Purchla also talked about economic and social developments in 19th-century Poland in the context of Central Europe. Prof. Adam Milobędzki gave a lecture on wooden architecture in Central Europe, while Prof. Ilona Sarmany-Parsons lectured on national landscapes in Central European painting. Dr Csaba Kiss presented an historico-topographical typology of national minorities in Central Europe and discussed the national rivers of the Vistula, the Váh and the Sava, and national mythologies and "holy places" in the collective consciousness of Central Europe. Prof. Zdzisław Mach and his students discussed culture and nationalism, ethnic conflicts, national consciousness, and relations between Church and State. The hypothesis contained in the question: "Many Borders, One Horizon?", was analysed by Dr Renate Morell.

Thanks to a wide variety of subjects (physical geography, history, politics, economy and culture), the lectures aroused great interest among the students, who took an active part in the classes. It was unfortunate that not everyone could take part in the session owing to reasons beyond the control of the organizers. Because of the floods, we also failed to realize part of the programme (a tour of the Polish-Slovakian border).

Anna Depowska
The College for New Europe

[translated by Jerzy Pilawski]



Classes with Prof. Aleksander Fedoruk (first on the right)

A Polish-Ukrainian course on the various methods of preserving cultural heritage in the widest sense of the term was organized by The College for New Europe and the Research Institute of European Heritage in cooperation with the International Cultural Centre Foundation.

The course concentrated on three principal thematic areas. The first concerned historical and ideological conditions of modern heritage preservation. Professors Adam Miłobędzki, Andriej Rudnicki, Borys Woźnicki and Bohdan Czerkies discussed the extent to which the state of historical monuments and cultures as a whole have been affected by the planned efforts in recent years to save historical monuments, the falsification of history, and conflicts between the preservers of tradition and the advocates of ideological liberalism. Stress was laid on the role of religious cults in the protection of different fields of cultural heritage, and much attention was paid to solving, with varying degrees of success, nationalist problems related to the common legacy of various nations.

The impact on the state of historic monuments of different ways of thinking about history, religion, nation and culture, aptly illustrates the condition of buildings visited during the study tour. The tour covered Cracow, Rytwiany, Sandomierz, Zamość, Żółkiew and Lvov, and further – thanks to which the participants were able to familiarize themselves with the current state of castles, palaces and churches – Złoczów, Olesko and Podhorce.

The second thematic group was concerned with legal and organizational problems. Professors Wojciech Kowalski and Aleksander Fedoruk discussed the formation of a system of state and international laws regulating the preservation of cultural property, and pointed to loopholes in existing legislation. Paweł Jaskanis, Deputy General Conservator of Historic Monuments of the Republic of Poland, discussed the organizational rules governing historic monument preservation in Poland.

Finally, the problems of preservation, heritage management, the management of historic monuments and their conversion to meet current needs were issues presented by Prof. Janusz Bogdanowski who used the examples of defensive architecture, Dr Zbigniew Beiersdorf during classes in Cracow, and employees of the State Services for Historic Monument Preservation and the City of Zamość Office.

Upon completion of the course, the participants from Poland and Ukraine unanimously declared that experts should continue to meet in future seminars.

Rafał Solewski
The Research Institute of European Heritage

[translated by Jerzy Pilawski]

A meeting of participants and lecturers in the first part of the course
(in the middle; Maria Grogger and Father Stanislaw Obirek;
in the background: Prof. Zdzislaw Mach)



The College for New Europe

Common Heritage
Salzburg – Kraków.
Training for Highschool Teachers.
14 – 20 July 1998
5 – 11 December 1998

This session was the first attempt to organize a short but very intensive programme for an opinion-forming professional group of highschool teachers. The first stage of the programme involved a visit of Austrian teachers to Cracow in July. A visit by Polish teachers to Salzburg constituted the second stage (December 1998).

Because of the cooperative links developed between the International Cultural Centre and the Pädagogisches Institut des Bundes in Salzburg, and the interest shown in the programme by the Department of Education and Physical Culture of Cracow City office, the exchange programme has up to now only concerned teachers from these two cities; in the future the programme will probably cover other centres in Austria and Poland.

The programme, organized by Maria Grogger from the Pädagogisches Institut, involved 16 teachers, who came to Poland very well prepared. The lectures and seminars in German and English dealt with the modern history of Poland, the history and art of Cracow, Poland's current social and economic problems, the role of the Church in Poland, and ideas regarding the development of such urban centres as Cracow, Nowy Sącz and Zakopane with which the participants became more familiar. When choosing the programme's topics – taking into account the earlier suggestions of the participants themselves – the organizers wanted to present in a comprehensive fashion those major problems which will affect future changes in Poland. The classes were led by professors of the Jagiellonian University, the Academy of Economics, and the Jesuit College in Cracow. The participants visited the Tadeusz Sendzimir Steelworks, the Horse Breeding Centre of the Academy of Agriculture in Rząska, and the Nowy Sącz Higher School of Business to acquaint themselves with the new principles behind the operation of companies and institutions in Poland.

The wide variety of problems, which were presented in a very short time, and in a very professional manner, perhaps did not allow our guests to gain a closer insight into the transformation process. Nevertheless, they must have significantly broadened their knowledge of current conditions in Poland, which they will certainly pass on to their students.

A group of 12 Polish teachers took part in an equally intensive programme, consisting of seminars with representatives of the Pädagogisches Institut concerned with Austria's youth educational system and sponsorship of international school cooperation, and visits to schools in Radstadt (a meeting with mayor) and Annaberg. These were combined with the lectures by local teachers on the organization of work at school and the scope of youth education. Our teachers – largely German philologists teaching German – had an opportunity to take part in a seminar concerned with teaching German as a foreign language. The programme also comprised sightseeing tours of Salzburg and its beautiful environs. The success of this project has been proved by the willingness of both sides to continue this programme.

Barbara Szyper
Head of The College for New Europe



A lecture by Prof. Adam Miłobędzki



The College
for New Europe

Integrated Urban
and Landscape Heritage
14 – 25 July 1998

This international course, organized as part of the College, was aimed at conservators of historic monuments and specialists in the field of cultural heritage preservation.

In their theoretical classes, Prof. Jacek Purchla, Prof. Adam Miłobędzki, Dr Zbigniew Zuziak, Dr Zbigniew Beiersdorf and architect Romuald Loegler drew special attention to theoretical and practical analyses of the impact of various economic and political factors on the state of cultural heritage. With this in mind, they compared the economic, legal and political realities of Poland and Central Europe as a whole with the different conservation principles applied in these countries; they discussed the situations where an often overly idealistic and "conservative" conservation doctrine needs to be modified to keep pace with the socio-cultural progress; presented the latest trends in the revitalization of historic urban districts existing within the framework of modern cities; and compared modern architecture with the architecture of historic cities.

At the same time, Prof. Ákos Moravánszky gave a series of lectures in which he presented a broad definition of cultural heritage, the ways of thinking about historic monuments and architecture, and the need to perceive not only their historic and economic, but also aesthetic and emotional, value.

The problem of heritage preservation in the context of changing historical, economic and cultural realities was given more extensive treatment in Lester Borley's presentations. At the same time Borley introduced the problems of cultural landscape, including the issues of cultural and national identity, identity on the regional and local level, original art and culture. Borley argued that these were forms of heritage that can easily be lost or simply absorbed into a country's powerful tourist industry.

Observations made during the study tours served to illustrate the above-mentioned reflections. The participants had the chance to see differences between settlement patterns in Polish villages in the Podhale region and those in Saxon villages in the Spisz region, the results of Stanisław Witkiewicz's attempts to enliven tradition in Zakopane, and meticulous conservation work on Catholic and Protestant churches in Slovakia. The vitality of local cultures was described in numerous anecdotes by Antoni Kroh, ethnographer and specialist in the Podhale and Spisz regions, who acted as the course guide.

The subjects discussed during the course therefore included the state of cultural heritage and the various ways of preserving that heritage in the changing political situation of Central Europe, different definitions of cultural heritage and the multifarious factors affecting the perception of heritage and the way people understand its importance and role. Finally the multiplicity of regional cultures which are often at risk and sometimes neglected. Thus the course dealt with a great variety of themes and contexts related to cultural heritage, which students need to be aware of in order to understand the tasks related to cultural heritage preservation.

Rafał Solewski
The Research Institute of European Heritage



Dr Emil Brix, coordinator of the *Central Europe* programme, with Prof. Jerzy Wyrozumski
The Polonia Institute in Przegorzały – the summer base of The College for New Europe



The College for New Europe

Central Europe and European Integration. Past – Present – Future. 14 – 27 July 1998

This time the programme, which has been organized for five years in conjunction with the Institut für den Donauraum und Mitteleuropa, was attended by 28 participants from Poland, Austria, Ukraine, Hungary, the Czech Republic, Bulgaria, Slovakia, Moldova, Russia and Greece. Initially intended as a Polish-Austrian event, over the years the session has become more and more international in scope, thus confirming the claim made by many that the problems of Central Europe in the context of European integration are enjoying increasing interest.

The lectures were given by highly qualified specialists in history, law, economics, sociology and international relations: Jakub Basista (Jagiellonian University), Emil Brix (coordinator of the programme, director of the Austrian Institute in London), Erhard Busek (vice-chancellor of Austria in 1991–1995), Krzysztof Czyżewski (member of the Council of Culture under the President of the Republic of Poland, the "Pogranicze" Foundation), Michael Gehler (Innsbruck University), Zdzisław Mach (Dean of the Department of Philosophy at Jagiellonian University), Jerzy Mikulowski-Pomorski (Academy of Economics in Cracow), Hanspeter Neuhold (Faculty of International Law at Vienna University, Academy of Diplomacy in Vienna), and Jacek Purchla (Director of the International Cultural Centre, professor at Jagiellonian University and the Academy of Economics in Cracow).

The topics included culture and nationalism, the role of the United Nations, the policy of Central and Eastern Europe, the changing character of Europe in the course of the present integration process, ethnic conflicts and national identity. The Polish lecturers also discussed the changes that have taken place in the Polish political and economic system since 1989, the need for international dialogue in culture, and the importance of Cracow in Polish history. The Austrian lecturers dealt with the issues of neutrality and the free market, and discussed the experiences of Austria in 1987–1995 related to its entry into the European Union.

Besides attending the lectures, the students visited the Museum of Martyrology in Oświęcim and travelled to Zakopane together with participants from *Basic Social, Economic and Cultural Problems* programme.

Following the 10-day programme implemented at the Polonia Institute of the Jagiellonian University, the participants, on the initiative of the Austrian partners, went to Vienna. As guests of the Academy of Diplomacy, they had a number of very interesting meetings with representatives from the world of politics and diplomacy. A meeting with Ms. Monika Strasser enabled them to observe the work of the Information Bureau of the European Parliament. Dr Walter Ertl from the Chamber of Commerce in Vienna talked about economic matters related to the extension of the European Union. Dr Wolfgang Streitenberger familiarized the participants with the scope of the European Commission's work, while Dr Franc Cede from the Ministry of Foreign Affairs informed them about Austria's internal and foreign policy. Ambassador Paul Leifer described the activities of the Academy of Diplomacy and talked about the opportunities available to participate in various programmes. Thanks to their informal nature, all these meetings made a marvellous impression on the students, which was reinforced by their chance to see Vienna's most magnificent historical monuments.

Anna Depowska
The College for New Europe

Dr Lech Mankiewicz answers questions from students ... and lecturers



The College
for New Europe

Summer Academy –
Sommerakademie.
Studienstiftung
des deutschen Volkes.
12 – 26 August 1998

The beginnings date to 1994, when the first Polish-German Summer Academy was organized thanks to the support of the Studienstiftung des deutschen Volkes. The tradition of organizing such programmes in Germany is long, but this was the first such programme to be organized outside Western Europe. The resplendent success of this "historical" Academy led to permanent cooperation being established between the International Cultural Centre and the Studienstiftung des deutschen Volkes. Sommerakademie programmes have been organized at two-year intervals ever since that time, with support from the Foundation for Polish-German Cooperation.

Only the best students are eligible to attend the Academy's classes. Not only the students' knowledge, but also their abilities and interests beyond their fields of study are taken into consideration. The staff are of the highest academic calibre. The classes take the form of seminars and are organized into different subjects under the guidance of a Polish and German professor. Students' papers, written earlier and discussed with the group's supervisor, form the basis of the classes.

The third Summer Academy in 1998 provided 132 students with an opportunity to increase their knowledge in the following areas: literature, biology, law, astrophysics, ecology, history of architecture, mass media and culture. The following professors provided assistance during the course: Arnulf Baring, Peter Ergenzinger, Eilo Hildebrand, Gunter Hofmann, Andrzej Kidyba, Włodzimierz Korohoda, Adam Krzemiński, Manfred Lindner, Lech Mankiewicz, Alicja Michalik, Bernard H. Oppermann, Jacek Purchla, Alfred Sproede, Wolf Tegethoff, Waclaw Walecki, and Leszek Zieliński.

Such a rich academic programme did not overshadow the main goal of the organizers – integration in the broadest meaning of the word. The achievement of this goal was enhanced by evening lectures and discussions held by professors from different groups and study tours. The students were given an opportunity to see the monuments of Upper Silesia and the Podhale region (including the exciting raft trip on the Dunajec River), and to ponder over recent history in Oświęcim.

The unique atmosphere of the Academy would not be fully conveyed without mentioning its venue. The Castle in Przegorzały, which overlooks Cracow, and whose terraces in the summer provide a magnificent view of the Tatra Mountains, offer a splendid background to establishing new friendships, meetings and unending talks late into the night.

Thanks to programmes such as the Polish-German Summer Academy, the young people, who in the future will have a say in determining the shape and nature of United Europe, have an opportunity to reappraise their opinions about their neighbours.

Paweł Korus
The College for New Europe

[translated by Jerzy Pilawski]



Field classes:
 Rafal Solewski talks about the Market Square in Cracow ...
 ... participants in the course in front of the Nikifor Museum in Krynica



The College for New Europe

Galicja – the Little Homeland: Whose and Where?

28 September – 3 October 1998

The International Cultural Centre in cooperation with Warsaw University's Centre for Studies on the Classical Tradition in Central and Eastern Europe and the Institute of Polish Philology at Jagiellonian University organized the first part of this course. The second part was organized by the Institute of Polish Philology. The project was the idea of Prof. Jerzy Axer, head of the Centre in Warsaw. The course was aimed at students of the International Humanities School of Central and Eastern Europe.

The topics presented and discussed during the course concerned the situation of Poland's borderlands, the region known as Galicia and the different concepts associated with this geographical entity throughout history. Against the background of Prof. Antoni Podraza's interpretation of the great changes in Europe's borders throughout the continent's long history and the resulting peculiarity of borderland areas, Prof. Jerzy Wyrozumski described the history of Halicz and Vladimir Ruthenia and the various political, dynastic and military strategies of the rulers of Ruthenia, Poland, Lithuania and Hungary in the region which was annexed by Poland in the 14th century and eventually became known as Red Ruthenia. Prof. Jan Małecki described the multinational society that emerged in this region. He described the linguistic and denominational character of the cities of 19th-century Galicia and their sense of national identity, and made comparisons between Cracow and Lvov. Prof. Jacek Purchla also compared the peculiar cultural and architectonic character of Cracow, the mainstay of Polishness and Polish traditions, with the modern metropolis of 19th-century Lvov. Finally, Prof. Krzysztof Zamorski illustrated demographic and statistical problems regarding Galicia's 19th-century population, and made intriguing comparisons both with the situation in other parts of 19th-century Europe and with current conditions. Prof. Franciszek Ziejka recalled that the principal centres of Polish art and literature in Galicia were Cracow, Lvov and Zakopane. Students had the chance to see specific illustrations of the themes presented during the lectures in field classes when they studied the architecture of Cracow, and visited the vaults of the old royal Salt Mine in Wieliczka, the seat of the Lubomirski family in Wiśnicz, the small Galician town of Zakliczyn, which is presently falling into decline and today has no civic rights, the medium-sized towns of Stary Sącz and Nowy Sącz, the resort of Krynica which is abundant in modernist architecture, the churches in Dębno (wooden, rural Gothic) and Frydman (Spisz rococo), highlander and tourist Zakopane, and the castle in Niedzica which marked the old border between the kingdoms of Poland and Hungary. During the tour, Antoni Kroh, the guide, related many tales full of ironic humour and paradoxical rhetorics, to which the students listened with genuine enthusiasm.

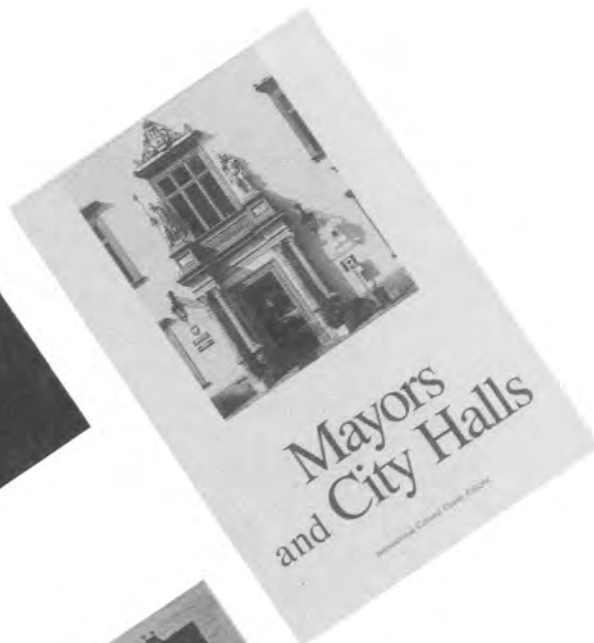
The rich programme of the course, the erudition of the lecturers and guides, the involvement of the students and the rapport that the scholars managed to establish with them offer encouragement for similar initiatives in the future.

Rafał Solewski

The Research Institute of European Heritage

[translated by Jerzy Pilawski]

- Publications



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 version).

Wojciech GAŁAZKA

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 organizational 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 characterization of German art after Hitler'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 nieznaną [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 re-print 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 globalization. Among the authors are: G. J. Ashworth, S. Belniak, K. Broński, D. Geffers, K. Görllich, 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 Czeši? [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, Dr 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 Christianized 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.).

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 organized 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, organized 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 Mecenas [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 Prof. 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 characterizing 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 pre-eminent Scottish architect and designer (1868–1928), one of the main proponents of European Secession. 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 (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, also drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. Lubieńska, I. and S. Rodziński; it contains texts by J. Woźniakowski, K. Czerni, 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 (photo by M. Sajduk) is complemented with essays from J. Purchla and P. Pencakowski, curator of the exhibition (24 pp., 8 black-and-white + 9 colour reproductions).

Architektura Lwowa XIX wieku / Die Architektur Lembergs im 19. Jahrhundert

Architektura Lwowa XIX wieku / Архітектура Львова XIX століття

[The Architecture of Lvov in the 19th Century] (1997)

This catalogue documents an exhibition organized 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 provides the reader with a better understanding 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 chapter in Polish 19th-century artistic culture, which until now has not been the subject of any systematic research (Polish-Ukrainian version, 75 pp. + 174 ill., Polish-German version, 75 pp. + 174 ill.).

Artydziela grafiki XV i XVI stulecia

[Masterpieces of 15th and 16th Century Graphic Art] (1997)

This publication presents 109 of the most valuable woodcuts, 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 (Mantegna, Raimondi). The prints are accompanied by a text written by K. Krużel, providing an insightful description of the origin and technique of particular works. The work is preceded by an introduction written by Prof. J. Purchla, a foreword written by Dr K. Grodziska on the history of the Graphic Collection of the Polish Academy of Sciences, and an essay presented by Prof. L. Kalinowski on artistic graphic art and Print Collections (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 exhibition at the ICC Gallery. In addition to an essay analysing Morel's output, with a supplementary appendix, it contains a biographical note, a list of exhibitions, a selected bibliography and several dozen reproductions of his drawings, designs and sculptures as well as spatial compositions. (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 Japanese artist, laureate of the International Print Triennial Cracow '94, painter, sculptor, author of prints and monumental compositions, and a landscape gardener. Hamano combines Eastern and Western influences, tradition with modernity, the individual with the collective. The publication, in addition to an essay on Hamano's art written by B. Kowalska and a foreword written by the editors, Prof. J. Purchla and Prof. W. Skulicz, contains a detailed biographical note, prepared 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 German expressionist, the "master of etching and wood engraving", the greatest colourist of the 20th century. These works come mostly from private American collections. The album is supplemented with texts written by Prof. 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 śmierci. / "The Black Mask". Contemporary Dance of Death (1998)

This publication accompanies an exhibition organized within 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 *Theology of Horror*, M. Tomaszewski's *Listening to Penderecki*, R. Chłopicka's *Theme of Death in Penderecki'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 Prof. J. Purchla and Dr L. Beke, the catalogue contains essays on the work of each individual artist, written by M. Hussakowska-Szyszkó, I. Hajdu, L. Beke and G. András, 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 characterizing 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 coloured + 3 black-and-white reproductions).

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 publication is the result of a session organized 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 revitalizing 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 Ger-

many 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 organized 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 in Central Europe of culturally mixed areas, and to make us realize 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 Âge et d'autres questions du passé universitaire (1993)

This volume contains material from a symposium organized 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 Uni-

versity 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 coexistence 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, organized in June 1993. It presents, in a comprehensive 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).

Wokół Matejki

[Around Matejko] (1994)

Materials from an international symposium organized 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-originator 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 organized by the Centre in 1993 to mark the one hundredth anniversary of the Slowacki 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 com-

ment on their activities and the kind of help they offer; the characterization 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 organized in June 1995 by the International Cultural Centre and the Slovak Institute in Warsaw (in cooperation 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, emphasized 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 organized 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 organized 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 Civilization] (1997)

Materials from a conference organized 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*, organized 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, organized 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 organized in 1997 by the International Cultural Centre. 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. Wyrozumski, 286 pp.).

Mayors and City Halls, 1998

This publication is the outcome of a conference organized 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.).

*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 klasztor 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., 364 ill.).

Vol. I, part 2: *Jerzy T. Petrus Kościół i klasztor 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 black-and-white ill.).

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

This volume discusses the area of the former Wisznia decanate and parts of the Dobromil and Jaworów decanates. Parishes active there from 1941 enter the composition of the Mościce (Jaworów, Milatyn, Sądowa Wisznia, Stojańce, Twierdza) and Sambor (Błozew, Czystki, Dobromil, Nowe Miasto) decanates, 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 (221 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 (420 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 decanate of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor decanate 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, Sąsiadowice, Stara Sól, Stary Sambor, Strzałkowice, Turka, Wojutyce and Wolcze (367 pp. + 316 pages of illustrations).

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)

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]

- Appendix

Patrons and sponsors
*of the International
Cultural Centre*
(June 1997 – December 1998)

the European Commission
the French Community in Belgium
the Government of Flanders
the Portuguese Embassy in Warsaw
the City of Berlin Senate

the Ministry of Culture and Art of the Republic of Poland
the General Conservator of Historic Monuments of the Republic of Poland
the State Committee for Scientific Research
the European Integration Committee
the Ministry of National Education of the Republic of Poland
the Voivode Office in Cracow

the City of Cracow
the Kraków 2000 Festival Bureau

the British Council, Warsaw
the Goethe-Institut in Kraków
the Hungarian Institute of Culture, Warsaw
the Institut für den Donaauraum und Mitteleuropa, Vienna
the Studienstiftung des deutschen Volkes, Bonn

Stiftung für deutsch-polnische Zusammenarbeit
the Leopold Kronenberg Bank Foundation
the Stefan Batory Foundation
the Calouste Gulbenkian Foundation, Lisbon
Robert Bosch Stiftung GmbH
the Hevelius Brewery Foundation

DHL Worldwide Express
Polish Airlines LOT
Jeronimo Martins, Poznań
MOTA & CA. S.A., Porto
General Electric Company Alsthom
the Art Store, Glasgow

Programme Council
*of the International
Cultural Centre*

Andrzej ROTTERMUND – *President*
Wojciech CZECH
Lech KALINOWSKI
Jan M. MAŁECKI (to December 1998)
Jerzy MIKUŁOWSKI-POMORSKI (from December 1998)
Anna NIEWIADOMSKA
Krzysztof PENDERECKI
Andrzej SICIŃSKI
Władysław STRÓŻEWSKI
Andrzej TOMASZEWSKI
Andrzej WAJDA
Rafał WIŚNIEWSKI (from December 1998)
Jacek WOŹNIAKOWSKI
Jerzy WYROZUMSKI

Organizational structure of the International Cultural Centre

MANAGEMENT

Director

Prof. Jacek Purchla

Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Wiktor Trzaska

Chief Accountant

Maria Biel MSc

TEAM

The Research Institute of European Heritage

Prof. Jerzy Wyrozumski (Head)

Dr Krzysztof Broński (Deputy Head)

Renata Latała, Katarzyna Pajdzik-Reufsteck,

Rafał Solewski

The Centre for the Promotion of the Arts and Sciences

Regina Pytlik (Head)

Barbara Kołacz, Teresa Leśniak,

Małgorzata Szelągowska, Anna Śliwa,

Alicja Walkiewicz-Górka, Agata Wąsowska-Pawlik

The College for New Europe

Barbara Szyper (Head)

Anna Depowska, Paweł Korus

Library

Agnieszka Bromboszcz

Organizational Bureau

Barbara Bańka

Office for Economic Affairs

Grażyna Sanak

Sylwia Jankowicz

Accounts

Barbara Sendor

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 1991; 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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