

International
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JACEK PURCHLA

INTERNATIONAL
CULTURAL CENTRE IN CRACOW

Wawel Castle, 29th May, 1991

The Europe of the end of the twentieth century, reviving and uniting around its traditional cultural values, is the Europe of its regions and its cities. In the new network of European metropolitan centres emerging in this region the ancient capital of Poland should make its presence felt. Today Cracow may once again play its traditional role of a bridge between the various nations and cultures of Central Europe. This is strengthened by the uniqueness of this city, whose history links Hanseatic Europe with the Europe of the Jagiellons and the Habsburgs, making it a natural stepping-stone from east to west, north to south of the continent. The turn of the nineteenth and twentieth centuries saw the creation in Cracow of cultural metropolis founded on the strength and importance of the national tradition. If we interpret the cultural heritage of Poland's ancient capital in a more universally oriented light, the approaching turn of the twentieth and twenty-first centuries should make Cracow a cultural metropolis of the uniting Europe.

The honouring of Cracow by holding the Conference on Security and Cooperation in Europe Symposium on the Cultural Heritage in this city has confirmed the recognition by international opinion of Cracow's unique position, as Poland's ancient capital, in the dialogue on the past for the sake of the future of Europe. Another outcome of the new thinking and acknowledgement of Cracow's mission is the decision taken by the Polish Government to establish the International Cultural Centre here, as a centre for research on our mutual heritage. This decision was announced at the CSCE Paris Summit in November 1990 by the Polish Prime Minister, Mr. Tadeusz Mazowiecki.

The inspiration for the International Cultural Centre is drawn not only from the general values of European culture, but also from the local traditions of Cracow, with its own school of theory and practice in the restoration of historic monuments, and its remarkable approach to cultural heritage as a sacrosanctity. That is why the International Cultural Centre will be concentrating its efforts chiefly on two crucially significant problems:

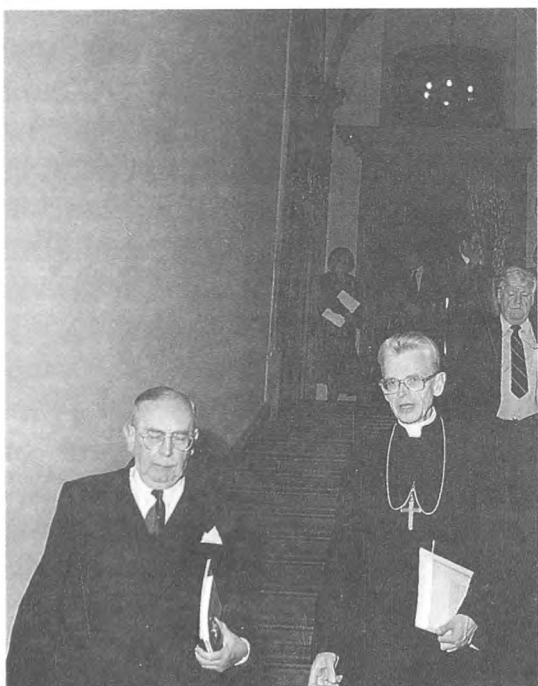


1. Wawel, the senator's hall, May 29th. 1991, Director Jacek Purchla welcomes the guests at the inauguration of the International Cultural Centre

- the phenomenon of large historic cities and new strategies for their protection and prosecution of their everyday business;
- the phenomenon and protection of the heritage of national minorities and borderland cultures.

As may be easily seen, both of these questions are inextricably linked with Cracow's character and its location in Europe. The International Cultural Centre also considers the exchange of ideas and education to be key issues. In cooperation with the Jagiellonian University, the College for New Europe, which will be an institution of education and a meeting-place for the young generations of many cultures and nationalities, will commence its activities this summer. The Centre also wishes to play a significant role in the setting up in Cracow of a cultural fair for the presentation of the art of the various parts of the continent. An important step in this direction will be the European Cultural Month in June 1992, coordinated by the Centre. This will be a new initiative by the European Communities, with Cracow as the first city to be charged by them with the organisation and running of the event. The International Cultural Centre has been honoured by the municipal authorities of Cracow with a generous endowment, a magnificent patrician house in the Market, the largest mediaeval square in Europe. Let's hope that "the European House" will soon be able to accommodate many other national and international institutions working for the protection and development of our common cultural heritage.

However, all these plans and projects, made possible thanks to the new political situation in Central Europe - will be subject to the continuation of the international dialogue and to the realisation of the unique political, economic, and cultural role of the continent's historic cities in a return to the invigorating mediaeval concept of a Europe without frontiers.



2. Minister Krzysztof Skubiszewski,
and Cardinal Franciszek Macharski
on their way
to the Jan Vermeer – "St Praxedis" exhibition

It is no accident that this publication is headed by a reminder of the words which opened last year's inaugural ceremony for the International Cultural Centre. This is to stress that the reasons then presented for the establishment of the Cracovian Centre and its objectives, as laid down a year ago, have been confirmed – in the course of the past twelve arduous months – to be fully substantiated and relevant. It is precisely in Central and Eastern Europe in this last period that numerous historic, but also ominous, events have taken place. The outbreak and tragedy of the war in Yugoslavia, the disintegration of the Soviet Union and all the concomitant internal conflicts illustrate not only the scale of these changes, but also the dangers the emergence of which has coincided with the first few months of our Centre's activities. At the turn of 1991 and 1992 the uniting Europe came face to face with dilemmas of a fundamental, also moral, nature.

An awareness of both the external and internal conditions ought to accompany any attempt to assess the first year of the International Cultural Centre's work. The words uttered a year ago in Wawel Castle about the dependence of the opportunities for our activities and the political situation remain just as valid today. The second half of 1991, which marked the opening months for our Centre's operations, witnessed an increasingly aggravated internal situation for the countries of our region, due among other factors to the deep economic recession which is amplifying the scale of the political and social problems, thereby promoting the growth of an atmosphere of hostility, xenophobia, intolerance and chauvinism. The establishment of the Centre has coincided with an intense and dramatic period politically, moreover extremely difficult economically. But for the International Cultural Centre in Cracow it has been primarily a year of very hard work.

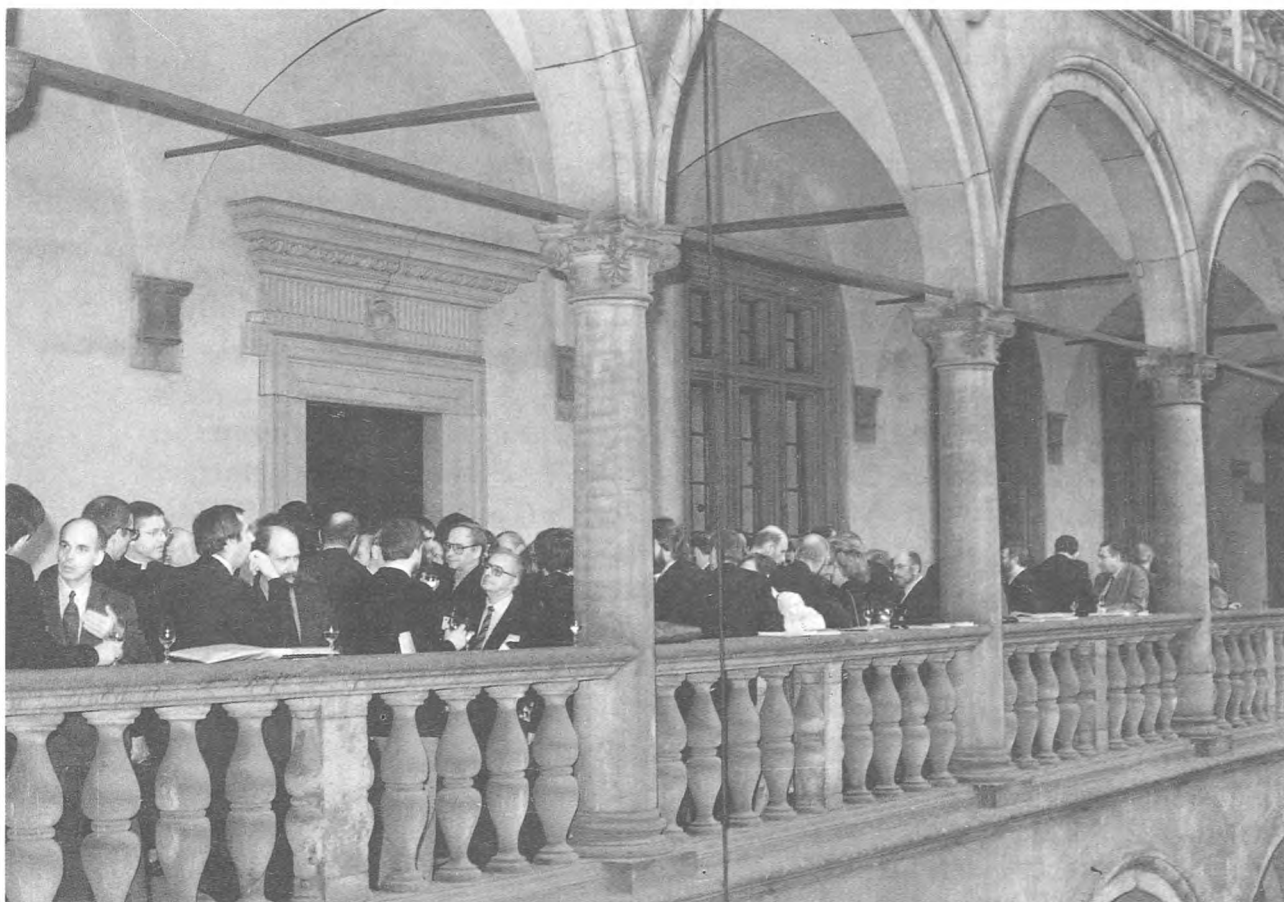
Apart from the laborious process of organising the new institution, the time-consuming legal procedure, the endeavours to secure appropriate funds for our activities, the fitting out of the Centre with the necessary equipment, and the complex matters associated with managing our move into No. 25 in the Market Square, there has been one question of overriding importance: the bringing together of a team of people who are young, hard-working, full of enthusiasm and who can understand each other. This has been our greatest achievement in 1991. I am deeply convinced that it is this team that constitutes the greatest asset and potential of the International Cultural Centre at the outset of its activities.

The first months were spent also on the establishment of international cooperation and contacts with numerous foreign institutions. As early as the spring of 1991 we commenced our close cooperation with the Council of Europe and UNESCO. The CSCE Symposium held in

Cracow enabled us to establish numerous contacts both with the individuals well-known in cultural life participating in it, as well as with the institutions they were representing. In the first year of our activities we were visited by hundreds of guests from abroad. Some of our more important contacts include the excellent cooperation with the European Cultural Foundation in Amsterdam; the Gesellschaft für Deutsche und Polnische Kultur – Freundeskreis Frankfurt–Krakau; the Trans-European Policy Studies Association in Brussels; and the Österreichische Forschungsgemeinschaft. We have signed our first contracts for cooperation, e.g. with the Swiss organisation Pro Helvetia. Our contracts with local institutions are just as important. In the summer of 1991 the Centre negotiated important agreements on cooperation with the Mayor of the City of Cracow, with the Rector of the Jagiellonian University, and with the Director of the National Museum in Cracow. The close cooperation with these institutions has already proved advantageous for Cracow.

Our cooperation with the Jagiellonian University is of primary importance in two of the Centre's fundamental objectives: research and education. It is largely through the efforts of the University's academic staff that we are setting up two units in the Centre whose task will be the launching and conducting of international research programmes on municipal studies and on European cultural studies. In collaboration with the University we are also running the College for New Europe. These research projects require time and investment. It is therefore hardly viable to assess effects after merely a few months' activity. One of the Centre's undeniable successes has been the organisation of several interesting academic conferences. Together with the Association of Historians of Art we held the latest of the Seminars in Niedzica. In Cracow there was held a large conference entitled *Managing Historic Cities*, attended by specialists from many countries. This conference also initiated an important research topic which we wish to continue. Special mention should be given to the conference held in September, 1991, entitled *Post-Totalitarian Mentalities and Culture*, organised jointly with the estimable French institution, the Fondation pour une Entraide Intellectuelle Européenne. This conference brought together the cream of the European intellectual élite, and also numerous intellectuals from America. We would like to continue this tradition, inviting intellectuals from various countries to the Centre to discuss the most important questions. In 1993 our subject will be the question of stereotypes in international contacts. The Centre's research successes include its first publications, such as the materials of the Cracow CSCE Symposium, for the follow-up of which we feel responsible.

Our principal educational project is without doubt the College for New Europe. Last year's success has encouraged us to extend its programme. This June we will be opening a new course entitled *Integrated Urban and Landscape Preservation and Restoration*. We are also running a



3. Wawel arch gallery – after the opening of the *Jan Vermeer – "St Praxedis"* exhibition

separate course, jointly with the New School for Social Research from New York, for American students. Last year's courses were funded entirely by the Polish Government, but this year a considerable portion of the College's budget will be augmented by a large grant from the European Cultural Foundation in Amsterdam. Our Centre is the only Polish institution to receive such a grant.

Another noteworthy aspect of our educational projects is the training of staff in the new management and financing techniques in cultural activities. We also organise lectures for the inhabitants of Cracow by personalities from abroad visiting the city. Finally the participation of our representatives in various international meetings and conferences abroad has also made a significant contribution to our activities.

A separate aspect of our activities is the promotion of art. Our first exhibitions, opened in May 1991, were the Vermeer Exhibition, organised jointly with IRSA Verlag of Vienna and held in Wawel Castle; and the Georg Baselitz Graphics Exhibition, organised jointly with the International Triennial of Graphic Arts, which inaugurated the activities of our Gallery on the first floor of No. 25 in the Market Square. The Centre's greatest exhibition success so far has undoubtedly been the German Expressionist Graphics Exhibition, held thanks to the co-operation

of Professor Serge Sabarsky from New York, and shown in February 1992 in the Cracow National Museum. In co-operation with Professor Sabarsky, who is acknowledged throughout the world as an authority on German and Austrian avant-garde at the turn of the 19th and 20th centuries, the Centre is due to hold other exhibitions in Cracow this year, of Gustav Klimt and Georg Grosz, as part of the rich programme of the European Cultural Month.

The organisation of this large-scale arts festival is the responsibility of the newly founded Centre still in its initial stages of development. It is our largest undertaking hitherto. By virtue of its scale and prestige the European Cultural Month has dominated our activities over the recent months. In the thirty days of June the Centre is to present over 150 arts events of various kinds from various European countries. This is the first event of its kind in Cracow, and it is a challenge and an endeavour to pave Cracow's way ahead for the coming years. For us it is also an opportunity for the establishment of a wide range of contacts with a variety of artistic institutions. We hope these contacts will turn out to be enduring.

The European Cultural Month is also the overture to Cracow's candidacy for the title of the European Cultural Capital in the year 2000. It is, in fact, a joint candidature with Nuremberg, connected with the Renaissance 2000 project, and also with the proposal announced by Karl Dedecius during the CSCE Symposium in Cracow for the location of an international conference centre operating within our centre in Decius' Renaissance villa at Wola Justowska. We hope that our cooperation with the Deutsches-Polen Institut in Darmstadt and with the municipal authorities of Nuremberg will enable us in the next few months to arrive at a joint project in this matter.

The projects and undertakings I have described are only part of our entire operations at the turn of 1991 and 1992. We are trying to draw conclusions from our experiences so far. One of our most fundamental conclusions is the necessity of intensifying our co-operation with our neighbours. However, much depends not just on ourselves, but also on the atmosphere in which we will be working in the next few years.

TADEUSZ MAZOWIECKI

ADDRESS

*of the Prime Minister of the Republic of Poland
to the CSCE Meeting of Heads of States and Governments
Paris, 20th November, 1990*

Mr Chairman,
Ladies and Gentlemen.

The new situation in Europe is a fact of essential importance, one that commands our special attention.

I feel the more strongly obliged to speak about this as it was my country that initiated these changes with its heroic "Solidarity" experience and paved the way for them in the consciousness of other nations. The transformations in Central and Eastern Europe, the rejection of totalitarianism, the unification of Germany, the changes in the Soviet Union and the end of ideological and military confrontation between East and West – all that constitutes the new reality of our continent.

I am confident that it is a lasting reality. It is the common task of all of us here, not just of the countries where the changes are taking place, to do everything possible so that those changes can succeed, since their success will be a success of the whole Europe and will determine the shape and the importance of Europe in the time to come.

Allow me to raise some problems that only seemingly depart from the immediate topic of this meeting.

I think that it will be useful, in this historic hour for our continent, to ask the question of where lie the deepest sources of the civilizational unity of Europe, which is now being reborn.

The unique value of European culture arises from a never resolved tension between seemingly antagonistic values: freedom versus responsibility, need of order versus self-questioning. Christianity has given our culture an apt measure that guards it against extremes and maintains the creative role of the tensions.

Pope John Paul II, who is aware that the spiritual unity of Europe is comprised of two great traditions, those of the East and of the West, addressed a call to Europe in Santiago de Compostella, Spain, in 1982. He was then speaking to a divided Europe, but the call applies the

more urgently to the new Europe. It is a call to Europe to rediscover its own sources and to restore life to its roots.

I think that the Europe which has been living in freedom and the Europe which has regained its freedom or is regaining it must meet to share their experiences, and that such meeting is of enormous significance for the destinies of our common culture.

At the same time we have to ask ourselves the question whether the line that once divided Europe after Yalta will not remain, for a long time, as a line dividing two civilizations. If the division into a rich and a poor Europe, into Europe A and Europe B, is not overcome, our common future may be overshadowed by the evil clouds of re-emerging old disputes. We must have a very clear view of the seriousness of this problem. It is a key to the unity of all Europe. It is a fundamental problem both economically and politically and determined and resolute efforts to solve it must not be postponed until some indefinite future.

Mr Chairman.

The mechanisms and institutions of the CSCE which we want to call into being ought to introduce the necessary element of permanence into the all-European dialogue. In January of this year I proposed the creation of a Council for European Cooperation.

An Office for Free Elections will be established in Poland. I wish to thank all those countries which supported the location of the Office in Poland.

It is with great satisfaction that Poland approves the draft documents prepared for this meeting. They do look to the future.

We attach great importance to the treaty on conventional arms reduction in Europe. It puts an end to the confrontational and bloc-oriented doctrine of security.

We interpret in a similar fashion the significance of the joint declaration signed by a group of twenty-two countries.

We appreciate the consolidation and extension of obligations concerning broadly conceived human rights, economic cooperation and protection of the environment.

We have very high expectations of the future role of the CSCE. We believe, in this connection, that there must be a place in the Helsinki process for the Baltic republics, in particular for Lithuania, with which we have a common border.

There are other institutions beside the CSCE which play an important part in the shaping of the new Europe. I have in mind first of all the various European Communities and their contribution to the task of European integration. Poland regards closer relations with the community as a major goal in its policy.

The European Communities, NATO and the Council of Europe are permanent elements in the European process. Poland, as the host of next year's CSCE Symposium on Cultural Heritage, hopes that the Council of Europe will make a valuable contribution to that meeting.

We hope that the new Europe will be an area of flourishing cultural cooperation. The realization of this goal ought to be well served by the activity of an International Cultural Centre which we intend to open in Cracow.

Mr Chairman.

Our policy aims at the closest possible links between Poland and European institutions and organizations. This aim will be furthered by the stability of our foreign policy.

Speaking here, in Paris, I would like to invoke an idea expressed many years ago by General de Gaulle. He said that no country could change its geographical situation, but that a country could change its geopolitics. That indeed is our goal. We seek reconciliation with our neighbours to the west and to the east; we seek good relations with all our neighbours.

I am convinced that this serves well the cause of stability in our part of Europe and will serve well Europe as a whole.

Mr Chairman.

I wish to express our appreciation to our French hosts for their great effort in the organization of this meeting and for the hospitality they have extended to us. I wish to convey a message of our great respect to the President of France, Mr François Mitterrand, for his tireless devotion to the European cause.

KRZYSZTOF SKUBISZEWSKI

ADDRESS

*of the Minister of Foreign Affairs of the Republic of Poland
at the inauguration
of the International Cultural Centre in Cracow
Wawel Castle, 29th May, 1991*

Your Eminence,
Minister,
Mayor of Cracow,
Ladies and Gentlemen.

We are now in the process of building one Europe. To say this is a banality. The process itself is cautious and difficult.

In Cracow a Symposium of the Conference on Security and Cooperation in Europe is taking place. That platform is one of the modalities and one of the procedures to unite our continent. Today, in this prestigious hall, we meet to inaugurate the International Cultural Centre in Cracow.

The Centre is proof of our return to democracy and pluralism, and of our full opening both towards the East and towards the West. We are all aware of the fact that the Berlin wall is a thing of the past. We also realize that political unity – not yet fully achieved – is to some extent much easier than unity in other respects. What I am referring to is not only absence of economic unity and economic cohesion. There are also important gaps in civilization between the two parts of Europe, parts which co-existed for such a long time. Culture is the uniting factor. Now, observing the developments in Europe both East and West, we see that the interests of the western world did not change very much because of the fall of the totalitarian systems. The notion of Europe in the perception of the West is still, to some extent, a limited one. That is not difficult to understand because that narrow perspective had maintained itself for a long time, practically during the whole postwar period. There are links and connections among the countries of Western Europe the level of which has not been reached by the East yet. Still, culture is exactly a factor which can give one an optimistic view of the future.

Furthermore, all these transformations result from the efforts of all the countries – especially the countries of this part of Europe, including Poland. In the spirit of dynamic changes our interests are specific indeed. The new democracies in Central and Eastern Europe must play their full role through participation in various European institutions. It is equally

important, and on a certain level even more important than intergovernmental cooperation, that non-governmental organizations such as this Centre which starts its activity in Cracow do exist. They should become a place where an intellectual effort to overcome the divisions which have existed for such a long time, are overcome. I think that the approach of the ICC organizers is justified and correct. It is an approach through specific arrangements such as the College for New Europe (I have had the privilege of being present today at the meeting of its Advisory Council), and through other steps.

The essential issue, I think, is the participation of young people. There should be an effort on the part of the Centre to attract and to include them in its activity. It is also important to send young people abroad to have as many relationships with their counterparts in other countries as possible.

Mr. Chairman,
Ladies and Gentlemen.

I am far from overestimating the role of Poland or overemphasizing it. I would not talk about any special Polish role in cultural life because that role is played by all the countries in Europe. However, I think we should welcome the fact that the International Cultural Centre has its seat in Cracow. There is a deep justification. There is no need for me to talk about a role of Cracow in the past and about its role at present. But it is that Polish city which is especially qualified to fulfil such a role and I think that to have the cultural centre of an international nature in this city is a very good decision.

We know that the idea of a united Europe has got a long history. A history which was far from being a series of successes, rather that of failures. Today we have some more hope.

Probably the process will last much longer than the life of the generations assembled in this hall. Still, there is room for optimism. We are responsible for the architecture of unity, security and cooperation in Europe. And I think that the Centre which has been born today will play a significant role in this respect.

Thank you.

JACEK WOŹNIAKOWSKI
THE BILLOWS AND SENSE

1.

That all is flux was correctly observed already in ancient times. Yet one must not exaggerate: the philosopher who said "panta rhei" maintained also that the world was ruled by Logos. We forget about this and, experiencing the fluidity of human things, especially in this time and age and in these parts, we are ready to take "panta rhei" as being sentenced to live the rest of our lives in total chaos. That would be most unpleasant. A man needs points of support or reference, places where he could cast anchor and from which, unmoved amidst the swell, he could take a rational measure of the world. Culture may sometimes be such a privileged place: when it develops, aware of its own continuity, sensing, that is, that there are stable and permanent values, which must be kept above the billows if the human person is to attain "true and full humanity".

It is a paradoxical feature of these stable and permanent cultural values that in order to preserve them we must continually create them anew, in the heart of the surge and among the criss-crossing currents. Culture can only stay alive in an atmosphere of unceasing exchange, constantly renewed discovery of other people, other communities and other modes of thought, discovery of ever new chances to cooperate with others.

Let us now sail towards our own cove. Within the confines of its own modest possibilities and keeping a sense of proportion, but taking advantage of the unique opportunities due to its location in Cracow, the International Cultural Centre would like to become one of those fixed points, where various ships battered by the fluidity of the element might anchor and where their crews might meet and come to know each other.

But enough of these watery metaphors. Let us describe the direction of our vision and aspirations in more concrete terms.



4. Professor Jacek Woźniakowski

2.

What style of culture would we wish to aim for, both here and in international relations, especially those with our neighbours to the east and west? This style, I think, ought to have two poles: osmosis at one end and crystallization of distinct identities at the other. In other words, national boundaries should become more and more transparent and less and less important, to remain in the end merely as useful administrative accessories. Meanwhile, any national or regional cultural identity should be able to grow and mature freely, for cultures are somewhat like people: understanding in a company of people with character, but also with open hearts and minds, is more valuable and in a way easier than compromise between people who are not confident of each other's ideas and whose reactions in difficult situations are unpredictable.

I speak of understanding, because in culture there is not much place for rivalry or elbow pushing. There is enough space for everyone and enough work to do. It is necessary to cooperate not in the ring, but in a wide network of interconnections. The International Cultural Centre would like to be one tiny knot in that network, one of the many knots that have been tied in our city over the centuries. We have the cultural centres of the following countries in Cracow now: United States, Austria, France, Germany, Italy; new ones, those of Lithuania, Switzerland and Hungary, others perhaps, will open very soon, I hope. How much would we be able to do without the manifold contributions by the Jagiellonian University, other higher schools, especially art schools, without certain

publishers, periodicals, monasteries, writers' and artists' unions, choirs and orchestras, theatres?

Such haphazard enumeration might be continued for a long time, but if I engage in it somewhat uneasily, the reason is this: are we, the inhabitants of Cracow, fully aware of the marvellous possibilities our city has? and consequently, of our special obligations in the field of culture? Such awareness is a very high, but also an inexorable demand. It is a high demand, considering that culture means more than to see a particular film that people say you should see, or that you must not spit or yell in public. National cultures, as one of the most enlightened of Cracow's citizens has put it recently, are in essence different answers to the question of the meaning of personal existence. Let us hope that the activities of our Centre will help people at least in a small way to see and to fulfil that meaning.



5. The seat of the International Cultural Centre in Cracow, the Market Square No 25

ANNA GAWRON

INAUGURATION
OF THE INTERNATIONAL CULTURAL CENTRE

The International Cultural Centre was opened on 19 May 1991, during the CSCE Symposium on Cultural Heritage which was held in Cracow. The rank of the institution was confirmed by the presence of Polish ministers of culture and foreign affairs at the opening ceremony at Wawel Castle.

It was decided that, besides supplying information about the new cultural institution, the best way to present its plans and, most of all, its unusual character, would be to organize a series of events – of which more will be said later – addressed to the participants of the Symposium, alongside the rich programme accompanying the conference which was prepared by the City.

The artistic part of the opening ceremony – a concert by Marek Drewnowski of music by Chopin, Haendel and Scarlatti, and an opening of the exhibition *Jan Vermeer – "St Praxedis"* – was to prefigure the effort by the Centre to promote European art and to show, ambitiously enough, the close connections and mutual influences between various cultures. In this case, the Italian and Dutch cultures on the example of the treatment of the same theme by Felice Ficherelli and Jan Vermeer. The exhibition had one more function: to illustrate the modern methods of analysis and display of cultural heritage, with the use of most recent technological achievements.

This last factor was even more clear in a series of displays organized with the help of the Western Norway Research Centre and with the active support of the Norwegian delegates to the Symposium. It was a presentation of a prototype computer system for storing and accessing musical data. The success of the system in processing materials on Grieg pointed to the possibility of creating a uniform data base for music of Central and Eastern Europe. Together with the Jagiellonian University, the International Cultural Centre could become the Cracow partner in the realization of the project. The appeal of the idea was confirmed during the Symposium with great interest shown by visitors, including students of musicology and computer scientists.

Modern art was represented by the exhibition of graphics by Georg Baselitz. The work of this leading German painter, No. 1 in European and US rankings for 1990, was presented in Cracow for the first time. Guests of the Symposium, tourists and inhabitants of the city had the opportunity to view a dozen or so large-format woodcuts by the artist in the attractive rooms of the ICC Gallery in the Main Square.

From the very start the Centre has been working together with the Jagiellonian University. The University staff carries out research within the Research Institute of European Cultures and the Research Institute for Urban Studies. The first



6. Anna Gawron, the Deputy Director

result of this cooperation, directly connected with the subject of the Symposium, was the scientific session, *The Jagiellonian University in the Evolution of European Culture*. A complete presentation of the very rich history of the school would be impossible and was, therefore, not intended. The chief aim of the session was to underline the significance of the University for European culture; the major influence of the school on the development of science; and the creative approach to cultural heritage. With their personal involvement, achievements, experience and scholarly goals of the University professors will be engaged in the scientific and research work of the International Cultural Centre.

Because it regards the education of the younger generation as very important, the Centre, also in cooperation with the University, founded the College for New Europe. The first meeting of the Scientific Council of College, whose members represent the world of science and international organizations from Europe and America, was held almost concurrently with the opening of the Centre, and the College started to function as early as July 1. The subjects of the courses will coincide with those pursued by the Centre in its everyday operation. However, given the new reality of Europe and the interests of the recipients of the courses, a cycle of lectures devoted to such basic problems as democracy, human rights and activity of local communities is planned. The eminent staff of lecturers, who were so willing to work with the Centre, and their creative approach to the classes is for us another proof that such an institution is in great demand. Moreover, the delegates to the Symposium confirmed our earlier conviction that educational programmes of precisely this type should be carried out.

One of the basic subjects to be taken up by the ICC in the future will be integrated urban conservation. To delegates interested in such issues we offered a study trip to Sandomierz, one of the oldest Polish towns, on the example of which we wanted to present urbanistic, historical, architectonic, landscape and other problems which must be solved by local municipal authorities, perhaps with international help.

The number of delegates who signed up for the trip surpassed our expectations, and the presence of architects, art historians, environmental experts, representatives of international cultural organizations and institutions, museums and research centres, as well as diplomats, made it possible to extend the programme of the

trip with many discussions by experts. Visits to Baranów and Bejsce provided additional aesthetic experiences, which were also not lacking earlier, during sightseeing of historic buildings in Sandomierz (including the Dominican Church of St James, the Synagogue, the Cathedral and the Diocese Museum). The talks in the Town Hall allowed us to expect that international interest in problems of such towns as Sandomierz, which are many in our part of Europe, cannot be precluded. For us one of the basic aims of this trip was to acquaint the foreign guests with the exquisite relics of European cultural heritage on territories formerly unknown to them; all the more that for many of them it was the first contact with our culture and its outstanding examples.

* * *

The high regard in which the ICC is held by the Polish authorities and the international community was confirmed by the fact that its Director, as well as the Chairman of the Board of Founders of the ICC Foundation, were invited to join the Polish delegation to the Symposium. Participation of Jacek Purchla, Ph. D., and Prof. Jacek Woźniakowski in the work of the Symposium, as well as many talks with delegates and guests of the meeting, resulted in a number of interesting contacts, e.g. with the European Communities, the Council of Europe and UNESCO. Such meetings doubtlessly led to the extension of ICC's research programme and to realization of many projects which will be frequently mentioned in the subsequent sections of this publication.



7. Sandomierz, June 2nd. 1991:
Raymond Weber,
the advisor to the General Secretary
of the Council of Europe
during a conversation
with the Director Jacek Purchla

PIOTR KRAKOWSKI

THE CENTRE
FOR THE PROMOTION OF THE ARTS AND SCIENCES

The International Cultural Centre is concerned with various aspects of our life, as evidenced by this year's European Cultural Month. The ICC also wants to become involved with the applied arts. The work of the ICC in that field is very diverse in character.

Above all, we have our own Gallery in which we can organize various artistic exhibitions. The Centre's management believes that exhibitions of works by foreign artists should take precedence over Polish ones; obviously, this raises additional difficulties concerning the proper selection and presentation of painters, sculptors and graphic artists that really deserve to be exhibited.

The Gallery has just started its work, but over and above housing artistic exhibitions in the strict sense of the word, it has to have other objectives in mind; the Gallery has housed exhibitions of a political, social and fund-raising character (the latter connected with charity auctions), and it must be said that on the whole the exhibitions have been interesting and artistically well-prepared. Examples include the journalistic photography exhibition from the *Gazeta Wyborcza*; the Konrad Adenauer exhibition; or the exhibition of "poetic satire" by Gerhard Gepp from Austria. Also, the International Cultural Centre allows other institutions to use its Gallery, for example the International Triennial of Graphic Arts, which last year organized a show of graphic works by Georg Baselitz, a well-known German artist.

It goes without saying that not all the planned exhibitions can be held in the Gallery because of their size. This was the case with the large *The Graphic Art of German Expressionism* made available to us by Serge Sabarsky, and also with the great exhibition of Klimt due to open in June this year in the Arts Palace. That building seems most suitable for exhibiting the great Austrian painter and leading master of the Vienna Sezession, while our Gallery will be showing in June an exhibition of Georg Grosz' early graphics.

The question of the Gallery at the International Cultural Centre is still undoubtedly open, and a proper character has to be worked out for it. First of all, the question of Polish artists must be resolved. Is it right to hold to the principle that we should present only the works of foreign artists, or should we make it possible to arrange shows for Poles as well? In that matter, too, we could adopt the principle that we should be concerned only with organizing exhibitions for Polish artists living and working abroad. Personally, I think that for the Gallery to become really noteworthy and to



8. Professor Piotr Krakowski

develop its own character, we should admit Polish artists living and working in Poland as well.

We should also make use of our specific economic situation and promote the works of artists from the former Communist bloc countries; not only in Poland, but also by sending out exhibitions of work by artists from Eastern and Central Europe on tour in Western Europe and other parts of the world. Poland, and consequently Cracow, with a whole range of its noteworthy international events, like the International Triennial of Drawing, or the International Triennial of Graphic Arts, should become one of the principal links between East and West European art. It would be useful if the International Cultural Centre Gallery could play a conspicuous role here.

The International Cultural Centre cannot, and does not want to, limit its activities merely to running a gallery and organizing exhibitions in it. This kind of event must be accompanied by a properly directed academic and popularizing activity: the organizing of scholarly meetings and symposia, the participation of the Centre's associates in meetings and congresses organized by other institutions. A good start might be offered by the Centre's assumption of the running of the international seminars in Niedzica, or the active participation of Cracow academics representing the Centre in the Vienna symposium on artistic patronage around 1900.

The opportunities are abundant, and we shall be doing our best to take advantage of them.

* * *

SEMINARS and LECTURES

Sept. 26 – 29, 1991

Post-Totalitarian Mentalities and Culture

Organized by the International Cultural Centre and the Fondation pour une
Entraide Intellectuelle Européenne (FEIE)

Conference held in the Armoury, Czartoryski Museum

Conference topics:

Sept. 26

Struggles with the Past, with an introduction by Jacques Rupnik

Sept. 27

Post-Totalitarian Language, with an introduction by Adam Michnik

Western Intellectuals and "the East", with an introduction by Pierre Hassner

Sept. 28

Towards a Cultural Europe, with an introduction by Marion Dönhoff

Oct. 3, 1991

*A Social System of Economic Partnership in Austria – a Model for Central and
Eastern Europe?*

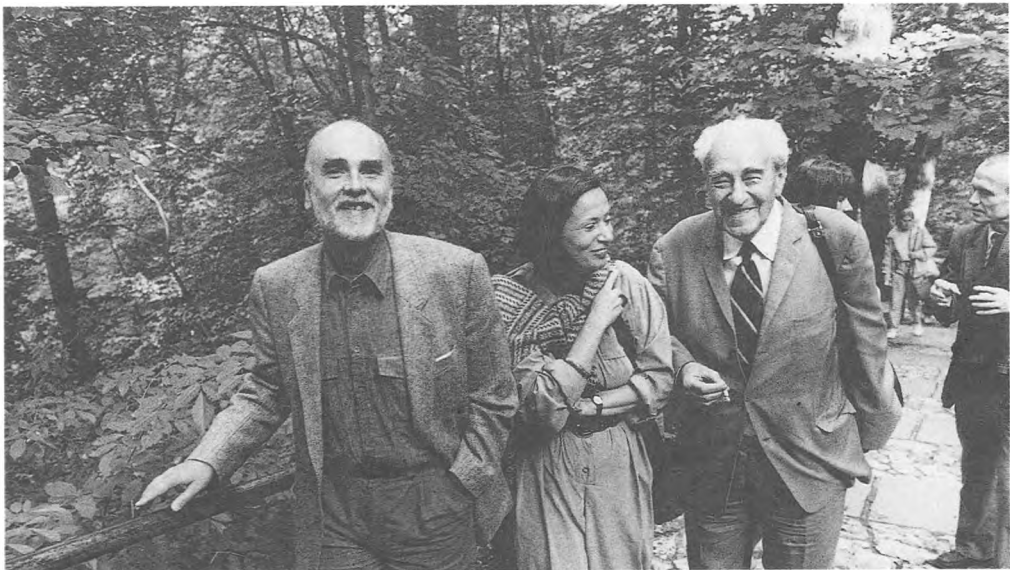
A lecture by Dr. Johann Farnleitner from the Federal Chamber of Industry
of Austria

Dec. 11, 1991

*Political and Economic Strategy of the United States towards Central and Eastern
Europe*

A lecture by Professor Zygmunt Nagórski, USA

9. The participants of the *Post – Totalitarian Mentalities and Culture* seminar: Adam Zagajewski,
Barbara Toruńczyk, and Jerzy Turowicz



Feb. 6, 1992

Objet Massacre – Trends in the Art of the Eighties

A lecture and video show by Ms. Goschka Gawlik, an art critic from Vienna

March 9, 1992

Historic Preservation in the USA

A lecture by Professor Paul Gleye, USA

EXHIBITIONS

June 5 – June 20, 1991

The Graphic Art of Georg Baselitz

Organized by the International Triennial of Graphic Arts and the International Cultural Centre

The ICC Gallery

Sept. 26 – Oct. 15, 1991

May you Live in Interesting Times

Some 150 photographs taken by the reporters of the daily newspaper *Gazeta Wyborcza*, Krzysztof Miller, Sławomir Sierzputowski, Jerzy Szczęsny, Tomasz Wierzejski and Piotr Wójcik, testifying to the momentous events and the everyday life in the Poland and Europe of 1989 to 1991. Accompanying the *Post-Totalitarian Mentalities and Culture* seminar.

Organized by the International Cultural Centre and *Gazeta Wyborcza*

The ICC Gallery

Oct. 17 – Oct. 30, 1991

Contemporary Artists of Umbria

The works of five Italian artists: Massimo Arzilli, Sauro Cardinali, Gianni Sani, Luciano Tittarelli and Franco Troiani.

Organized by the International Cultural Centre, Cracow Municipal Authorities' Department of Culture, the Centre of Polish Culture in Spoleto and Agenzia d'Arte la Feluca in Rome

The ICC Gallery

Jan. 1 – Feb. 28, 1992

Konrad Adenauer – German and European

An exhibition of documents, paintings and other objects showing the life and political activity of the Chancellor of West Germany against the background of postwar Europe

Organized by the Konrad Adenauer Foundation and the International Cultural Centre

The ICC Gallery

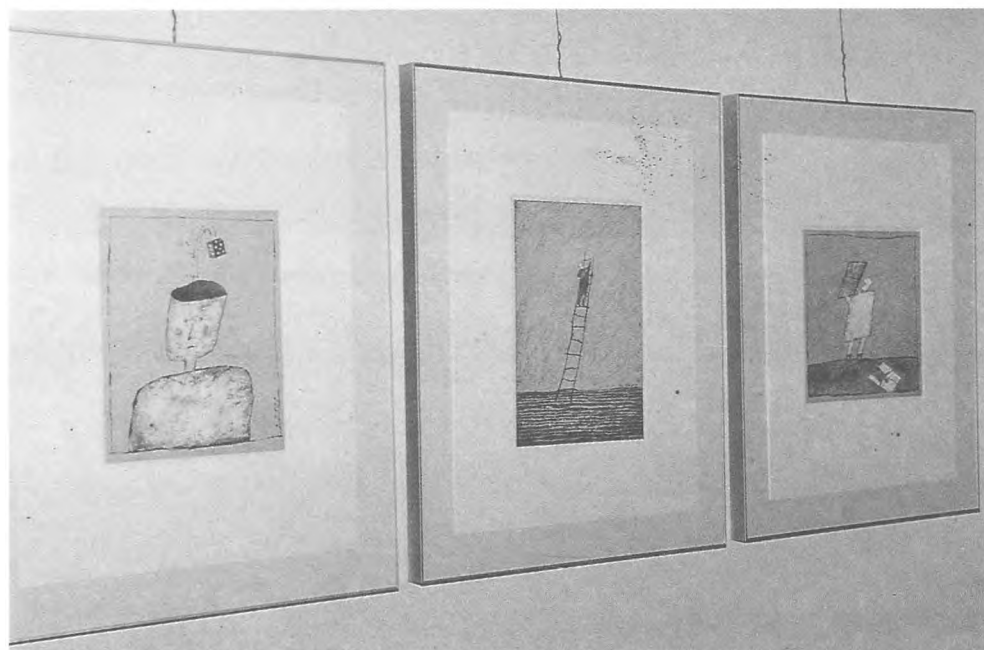


10. At the opening of the exhibition *The Contemporary Artists of Umbria*, October 17th. 1991



11. The opening of the Gerhard Gepp's *The Poetic Satire* exhibition, April 6th., 1992:
Prof. Jacek Woźniakowski,
Dr. Emil Brix – Consul General of Austria,
Gerhard Gepp

12. Works of Gerhard Gepp in the International Cultural Centre Gallery



Jan. 31 – Feb. 29, 1992

The Graphic Art of German Expressionism

An exhibition of 187 works (woodcuts, lithographs, etc.) by the eminent artists: Max Beckmann, Otto Dix, Lyonel Feininger, Erich Heckl, Ernst L. Kirchner, Otto Mueller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff.

Organized by Serge Sabarsky (New York), the International Cultural Centre, and the National Museum in Kraków

Armoury, the Czartoryski Museum

Apr. 6 – Apr. 27, 1992

Poetic Satire

Metaphorical caricatures by the Austrian artist, Gerhard Gepp

Organized by the Consulate General of the Republic of Austria in Cracow, and the International Cultural Centre

The ICC Gallery

May 4 – May 20, 1992

200 Words for the Bicentenary

The paintings of Tadeusz A. Lewandowski inspired by the Polish Constitution of the Third of May, 1791

Organized by the International Cultural Centre, the Polish Institute in Paris, and the French Institute in Cracow

The ICC Gallery

FORTHCOMING EXHIBITIONS

June 2 – June 20, 1992

Inbetween: the American Years

A retrospective of works of Andrzej Dudziński (as part of the European Cultural Month)

Organized by the International Cultural Centre

The ICC Gallery

June 25 – Aug. 10, 1992

The Graphic Art of Georg Grosz

The works of an outstanding German artist (as part of the European Cultural Month)

Organized by Serge Sabarsky (New York) and the International Cultural Centre

The ICC Gallery



13. George Grosz, *A View on to Tauentzienstrasse*, an ink and a pencil drawing, about 1921

Aug. 15 – Sept. 5, 1992

Among you Poles

The photographs of Dennis Chamberlin, promotion of his album

Organized by *Znak* Publishers

The ICC Gallery

Sept. 10 – Sept. 30, 1992

Architectural Plans by Hugo Häring

Organized by the International Cultural Centre, Biberach City Museum

The ICC Gallery

Oct. 10 – Oct. 30, 1992

The Paintings of Waldemar Suchnicki

Organized by Cracow Cultural Centre

The ICC Gallery

JERZY WYROZUMSKI

THE RESEARCH INSTITUTE
OF EUROPEAN CULTURES

The Research Institute of European Cultures is concerned with the promotion of academic projects, searching in the near and more distant future for those elements of European cultural heritage which arose as a result of the closer relationship between the East and the West. The Institute is concerned both with the reception, assimilation, and joint creation of cultural values in the ethnically and denominationally diverse areas, in borderlands, and where civilisations meet. This means any cultural pluralism encompassing the powers that inspire human thought, that are ideologically and artistically enriching, and that animate initiatives and scientific research. In conclusion, this means both the people, who promote the idea of bringing closer together the European cultures on various levels, and the institutions, that are similar in character.

The Institute is open for any initiatives and research projects which are then carried out through organizing academic meetings and issuing publications. The Institute makes use not only of the potential of Cracow's academic circles, but it intends to embrace, if the situation permits, other Polish and non-Polish academic centres as well.

The Institute has organized academic meetings of an international character, issued scientific and popular science works that are aimed to fulfil the objectives set up by the International Cultural Centre. Quite naturally, the priority will be on publications in the congress languages, provided that they are aimed at the foreign reader and that they will come to contribute to the output of Central Europe in comparison to the other countries. Publications in Polish are also taken into account, especially those presenting unfamiliar ideas and cultural values to the Polish reader. We have to take into account the fact, however, that many Ukrainians, Russians, Byelorussians, Lithuanians, Slovaks and Czechs read in Polish – therefore we do not rule out the possibility of publishing some of the works in Polish, provided that the representatives of the above mentioned nations were to become the potential readers. Time will show the most proper course of action, that is the more effective way, integrating culturally our part of Europe, and showing the wealth of national elements against Europe's total cultural output.

At present the Institute focuses its attention on the following points:

The Ethnic and Denominational Problems of Central Eastern Europe: the Past, the Present, the Future.

The paper, taken up by a team of ethnographers led by Ryszard Kałuża, an assistant professor at the Institute for Polonian Studies at the Jagiellonian University, should be finished in a few years' time.



14. Professor Jerzy Wyrozumski

Materials for the History of the Sacred Art.

The project was embarked upon in 1988, by the Association of Historians of Art initiated by Professor Jan Ostrowski, and has been taken up by the Institute. The project is an attempt to publish a catalogue of the Catholic Church's works of sacred art in the areas of the former Polish Republic that now belong to the former Soviet Union.

Studies in the Religious Culture of the East-Christian Slavs.

The project, taken up by Aleksander Naumow, an assistant professor at the Institute of Slavonic Studies at the Jagiellonian University, is concerned with the countries whose cultural origin is derived from the Byzantine Empire tradition.

Processes of Austrian Nation-formation from the Rise of the First Republic Until the Present.

Dr. Andrzej Porębski attempts to analyse the factors that formed the national picture of Austria between the two World Wars and the present.

Rusins/Ukrainians in Central Europe: the Nationwide Culture and the Regional Cultures.

The paper by Dr. Andrzej Zięba is a result of the symposium held last year on the uneven development of the Ukrainians' national awareness in different parts of their ethnic territory.

Ethics and Politics.

The paper dealt with by Stanisław Mock should hopefully reach publication.

Europe - United and Divided.

Professor Antoni Podraza deals with the process of the transformation of the political structures in Central Europe throughout the ages up to their present shape. Publication of this book is expected.

The Cultural Symbols of Ethnic Affiliation.

This is Dr. Jarosław Rokicki's analysis of the structural functions of selected cultural symbolic systems against the background of the national (ethnic) affiliation. The findings are due soon.

The Institute is also cooperating with the Trans-European Policy Studies Association (TEPSA) in Brussels with research into *The European Identity and the Pluralism of Cultures*, led by Professor Gilbert Trausch, the director of the Robert Schuman Centre for European Studies and Research in Luxembourg. Taking into account this topic, the Institute is preparing for July 1992 a symposium on the *Cultural Regions of Central Europe – Regionalisms – Regional Awareness*. The symposium is aimed at showing transformations in the rise and decline of "regional awareness", with stress put on methodological issues.

The Institute organized last year, in cooperation with the Cracow Branch of Association of Historians of Art, one of the bi-annual Niedzica Seminars. This consisted of a symposium of historians from Poland, Hungary, and Czecho-Slovakia. The 7th Seminar was devoted to the Gothic architecture of the above mentioned countries. The 8th Seminar is scheduled for 1993, within the same organizational framework. The topic will be *Art Around 1900*. The paper is prepared under the editorship of Dr. Ewa Śnieżyńska-Stolot.

The Institute organized, in a joint effort with the French Institute in Cracow, the Jagiellonian University, and the Bordeaux University, a symposium on *University and Town in the Middle Ages*. The materials will soon be published.

The Institute plans to organize, within the framework of the European Cultural Month held in June 1992, a Polish-German symposium on the five hundred year anniversary of Nicolas Copernicus' university studies in Cracow.

Finally, the Institute organized last year in cooperation with the Jagiellonian University a Symposium on *The Jagiellonian University in the Evolution of European Culture*, as part of the Symposium on Cultural Heritage of the Conference on Security and Cooperation in Europe (June 1991). The materials have just been printed.



15. The Niedzica Castle
– the place of the debates of the 7th. Niedzica Seminar,
October 1991

*THE RESEARCH INSTITUTE
FOR URBAN STUDIES*

The development of a contemporary city being directly related to social, economic and environmental factors, and the basic decisions pertaining to the workings and planning of the city require vast theoretical knowledge combining a number of fields. The increased environmental hazards call for immediate and sophisticated answers. An escalation of social issues prompts the development of sociological research and analysis, whereas the complexity of a modern technical infrastructure of the cities further underscores the prominence of technical sciences. Nevertheless, in a modern European city that is continuing the urban process of the past, preservation of its cultural heritage is one of the essential responsibilities of its contemporary managers. As every generation is selective with regard to its legacy, the historian's role is to emphasize historic significance in the process of city transformation; to reveal an everlasting meaning in this heritage and to warn against the loss of inherited values. To a large extent the goals of The Research Institute for Urban Studies, as the organization affiliated with the International Cultural Centre, include coordination of projects, as well as institutionalized forms of initiative promotion, which would facilitate the resolution of these complex and interdisciplinary issues.

The Research Institute for Urban Studies is primarily concerned with questions of cultural heritage in European cities; especially with problems related to large historic townships in Central Europe. The studies are carried out in three groups:

- methodology in urban research,
- urban processes in the 19th and the 20th centuries,
- integrated redevelopment of historic cities.

Among the most vital purposes are not only historic district preservation issues, but also the establishment of new legal and financing principles to operate these districts, the latter problem being of the utmost importance for the post-communist countries. It should be noted that a disappearance of traditional elements in the city economics, particularly as refers to private ownership and the abandonment of free market economy and the shift to the Stalinist model of industrialization, resulted not only in the deterioration of the city's financial status but also posed a considerable threat to the old districts.

The Research Institute for Urban Studies launched comparative research into functional and spatial structure of Central European cities which represent a wide range of historic origins. An elaboration of effective systems for city management, as well as the legal and economic basis for development of historic city districts in a free

market economy, are among the most immediate concerns of the Institute. Conferences and seminars organized by the Institute, as well as its publications, are directed at the exchange of information on urban redevelopment and historic site preservation, and at the coordination of comprehensive studies on historic city complexes.

The Research Institute provides information and documentation on research pertaining to problems of urbanization as carried out in a large variety of organizations and institutions, as well as on group and individual studies performed by experts.

Within the wide range of aspects of urbanization the following are considered fundamental:

- integrated urban redevelopment of historic cities,
- artistic and technical problems in architecture and landscape preservation,
- problems of 19th and 20th century urbanization,
- history of modern architecture.

The problems of legal and institutional forms of historic city management, together with the role of the tourist industry being both growth stimulating and hazardous to a historic city, belong to the first group of problems and were discussed comprehensively at the international seminar: *Managing Historic Cities. The Case of Central Europe* held on December 2–4, 1991, and hosted by the Institute with the assistance of the Department of Regional Policy and Spatial Planning, Governor's Office in Cracow. Attended by a number of scholars and scientists specializing in economics, sociology, history, and urban planning, as well as by city planning executives from a variety of European countries, the seminar set the goals and defined principles and procedures for the Institute for Urban Studies. The agenda for future seminars and conferences was adopted together with the program for international studies. The international coordinating committee for international cooperation and extensive evaluation of the research projects as undertaken by the Institute was appointed. New, promising contacts with a multitude of historic European cities including Bratislava, Budapest, Prague, Vienna, and Venice were established. As an outcome of the seminar a large number of speeches were published, while the discussion of its issues continued during the seminar to follow: *Instruments in Municipal Politics*. A draft of the international project for urban redevelopment of the historic district of Kazimierz was completed.

The analysis of the tourist industry as both a growth stimulating and hazardous factor in the development of a historic city is the subject of the project entitled: *Managing Tourism Development for Historic Preservation and Urban Regeneration. New Policies for Historic Cities in the Time of Transition to Market Economy* aiming at establishing specific strategies for tourism development in historic cities as a vehicle of urban renewal. Within the project, to be effectuated in the period from 1992 through 1996, the first conference will be held in June of 1992, during the European Cultural Month with the expected attendance of scholars, scientists and executives from a group of European countries.

Cooperation with the PACT ARIM on the pilot project of urban redevelopment in downtown Cracow constitutes a practical attempt at solving the problems of the city. Focused on the problems of historic city urban renewal, the cooperation consists in both the organization of meetings of experts and PACT ARIM and Council of Europe representatives, as well as of studies into social and economic problems of Cracow as commissioned by PACT ARIM.

The Research Institute for Urban Studies has originated and currently supervises the work of Cracow Forum project which provides an arena for a constructive interchange on specific problems between the experts, politicians and representatives of other groups involved in the economic and urban development of the city. This interchange, effectuated also in the form of plans drafted simultaneously by a host of



16. Eng. Arch. Janusz Sepioł M. A.

international teams, has found recognition with the city authorities and is currently being analysed.

As far as the artistic and technical issues in architecture and landscape preservation are concerned, the project of urban redevelopment in the Prądnik Czerwony housing area in Cracow had been initiated by the Institute with the assistance of Danish Ministry of Environment. Having commenced and supervised the opening stage of the project the Institute subsequently delegated its continuation to the authorities of the City and property owners (housing associations).

In the framework of cooperation with the Council of Europe the restoration of the mediaval stained glass windows in the St Mary's Church has been started.

Prompted by the international conference: *Theatre Architecture in Central Europe*, which will be held in 1993 to commemorate the 100th anniversary of the Juliusz Słowacki Theatre in Cracow, a video documentation on the remodelling work and modernization of the theatre is currently in production. The goals of the conference include the promotion of Polish culture and the presentation of universal values in the cultural heritage of Poland with a particular emphasis of Cracow as a thoroughly European academic, artistic and cultural centre; the capabilities for historic site reconstruction will also be presented by the city.

With the assistance of the Österreichische Forschungsgemeinschaft and the Consulate General of the Republic of Austria in Cracow, the international seminar: *Cracow – Vienna at the Turn of 19th Century*, was held. The seminar, attended by scholars and scientists representing a variety of fields, resulted in a number of resolutions concerning the programme for the future activities. The international conference: *The Role of City Mayors of Large European Cities at the Turn of 19th Century*, was proposed to be organized in 1993, as one of the stages of future cooperation.

The individual studies carried out in the Institute comprise two research projects: *European City at the Turn of the 19th Century* and *Urban Process in Galicia in the Context of Urban Process in Central Europe of the 19th and the 20th Centuries*; both of which are presently in their initial phases of source analysis and data compilation.

As far as questions of the history of modern architecture are concerned, presentation of the accomplishments of 19th and 20th century architects by way of exhibitions organized by the Research Institute for Urban Studies is indeed invaluable.

In September, 1992, the ICC Gallery will host the exhibit of the German architect, Hugo Häring, presented by the Institute with the assistance of the city of Biberach an der Riss Museum. The exhibit will be accompanied by the publication including both a large monograph of Hugo Häring's accomplishments and an analysis of his impact on the German architecture of the 20th century.

With the assistance of the Museums of Architecture in Wrocław and in Poznań, the new exhibition entitled: *Construction and De-construction* is currently being prepared. Moreover, the Centre has also initiated work on the exhibit *European Metropolises at the Turn of the Century; Intentional Architecture*.

The large scope of the activities as accepted in the formative period of the Research Institute for Urban Studies aims at providing opportunities for cooperation to a large group of specialists representing a variety of fields. This not only provides for the interdisciplinary character of research, but also allows to estimate the actual demand for particular kinds of projects according to the interest on the part of professional and executive circles.

17. The City Council, April 1991: a meeting of the Cracow's city authorities, and the leader of the Centre with the group of experts from the European Council and PACT ARIM



COLLEGE FOR NEW EUROPE

Speech delivered at the opening ceremony of the College for New Europe, 29 May 1991

The College for New Europe is an integral part of the International Cultural Centre, and is also connected with the Jagiellonian University, the oldest university in Poland, well known throughout the world. High academic standards and a creative atmosphere for scientific and scholarly work earned the school the renown of a true centre of science.

It is for a good reason that it is called "College for New Europe". And yet, when we realize where we are, and when we think of the goals we wish to reach, we will find justification, paradoxically, for another possible name: "College for *Old* Europe"! Because when building the new Europe, do we not have continually to return to its historical roots; to the amalgam of various traditions; to ideas and their realizations, and finally to our ancestors who voiced these ideas and tried to implement them? There stands before us a vision of a Europe of many cultures, but in its essence unified; of a Europe of many roots, but building a supranational structure, which astonishingly retains the uniqueness of its components. One cannot fail to mention at this juncture the place where we are now. Here is the long edifice of the Cloth Hall, harking back to the Middle Ages, rebuilt in the 16th century by an Italian, and given a final shape by a Polish architect in the previous century. There stands one of the wonders of our Gothic architecture, the St Mary's Church, concealing in its interior the greatest masterpiece of Late Gothic sculpture: the altarpiece by the German Master Veit Stoss. And after a mere five-minute walk we find ourselves in the courtyard of the University's Collegium Maius, where, when we listen hard for the voices of history, not only Polish-Latin verses can be heard, but also Italian-Latin and German-Latin poems, the hum of students' conversations in Polish, Czech, Hungarian and German, and the balanced, solemn commentary on Plato, Aristotle, St Albert and St Thomas. Let us move further on. After fifteen short minutes we shall find ourselves in Szeroka Street, in the very centre of old Kazimierz, before the Synagogue where Rabbi Moses, one of the greatest sages of the diaspora, explicates the verses of the Bible. And if we look behind us, we shall see, though only in the mind's eye, the light in the window of the greatest Kabbalist of all, Natan Nata Spira. All these sights belong to this unusual and unique city, to Cracow, the heart of Poland, and one of the brightest lights in the constellation we call Europe.

The College for New Europe must have one face turned towards the past. But it should work for a *new* Europe; a Europe which is new – again a paradox! – not relative to its oldest history but to its most recent one; to the artificial division and deep wound of the postwar years. The wound must be healed. And this may be done only by shedding the burden of evil, whether bred from within or imposed from without,

and by putting to use and multiplying what is good in Europe. There are countries which were able to increase their material and spiritual welfare in prosperity and peace, and there are those to which this privilege was denied. We must learn to make good use of these riches and look into the future without resentment. We do not want to build anything on rubble, unless on the rubble of our own ineptness and foolishness. It is, therefore, *science* that moves into the foreground. The College for New Europe wants to teach about the essence of "Europeanness", to reach for what is most valuable and universal in this idea, and the basis of which the new European home may be built.

The past and the future form one dimension which we must always have in mind: the dimension of time. But there is also another dimension: that of space. Europe is not only the South and the West, it is also the North and the East. And again the genius loci of the city we are now in does not let us forget this. Cracow lies on the crossing of routes. Routes of great politics and trading caravans, but also, above all, routes of culture. This is, perhaps, nowhere to be seen more clearly than in the Polish holy of holies: the Wawel. Within this complex the masterpiece of Italian Renaissance, Berecci's Sigismund Chapel, is no more than a dozen steps away from the Jagiellon Chapel of the Holy Cross, whose frescoes were painted by Ruthenian masters on commission from King Ladislaus. And laid to eternal rest side by side in the Wawel necropolis were Casimir the Great of the Piast dynasty; Lithuanian Ladislaus Jagiello; St Hedwig of the Angevins; Hungarian Stephen Bathory; and kings born in Sweden and Saxony.

If the College is to have a truly European dimension, it must direct its gaze on the *whole* of Europe, to teach both of the East and the West, to show the richness of one to the other, and vice versa. This may be an over ambitious and at first simply unattainable goal. However, it should shine as a beacon, an idea at whose implementation we should aim in future years, as our resources grow.

Meanwhile, our programme is more modest and focused on the most burning needs of the moment. In the future, we shall keep the programmes we have started and add new ones. Probably a greater role shall have to be given to humanities: the history of European literatures, analysed on appropriately selected examples; or the history of art, with a special emphasis on the ways of development, interaction and the expansion of various styles in architecture, painting and sculpture, and their modifications resulting from varying local conditions. We must also include philosophy and its history; we must show the centres which radiated onto various countries of the world, and study the development of philosophical ideas, also in the aspect of using them to solve the problems facing particular nations. These are only examples. Perhaps we shall succeed in narrowing the spaces of ignorance regarding smaller nations and states, especially in Central and Eastern Europe, of whose politics, culture and art it is difficult to find even a short mention in recognized history course books published in the West.

The aim we wish to achieve is one: to teach about Europe, to teach about Europe "as such", but also in its manifold shapes and manifestations; to learn from those who had the most part in the development of the idea of Europe, but also from those whose contribution is unknown or underrated. The College for New Europe is therefore also the College for Integrated Europe, for Europe great with authentic greatness, integrated not only territorially and politically, but above all forming one kingdom of values.

Quod felix, faustum, fortunatumque sit.



18. Professor Władysław Stróżewski

* * *

The groundwork for opening the College began before the International Cultural Centre was officially established, in late January and early February 1991. The idea of the College and the framework of its programme were prepared by Dr. Halina Nieć from the Faculty of International Public Law at the Jagiellonian University, and by Dr. Andrzej Kapiszewski. The general concept of the school is to conduct summer courses on a university level for participants (students) from Eastern and Central Europe and a number of Polish émigrés and students from Western Europe and the USA. The minimum entry requirement is the status of an undergraduate. As for teaching staff, the principle of employing almost exclusively experts from Western Europe and the USA was adopted.

One must mention here the special contribution of Dr. Emil Brix, Consul General of the Republic of Austria in Cracow, to propagating the idea of the school, recruiting students, and, most of all, procuring the eminent Viennese scholars Hanns Pichler and Bernd Kortschak as lecturers. We also received help and good will from the Consulate General of the United States of America and, personally, Consul Joseph Macmanus, as well as the Consulate General of Germany, in the persons of Consul Ralph Hermesdorff and Attaché Andrea Enger. Also the Goethe Institute offered help.

The collaboration of the International Cultural Centre and the Jagiellonian University in the organization of the College was enshrined in the contract signed by Rector Andrzej Pelczar and Director Jacek Purchla, on the basis of which the Pułaski Polonia College in Przegorzały became the venue for teaching courses. The University also endorsed the certificates issued to participants after completion of the courses.

Locating the College in the beautiful Przegorzały complex, amidst woods, with the view on the Vistula valley, to a large extent contributed to the convivial atmosphere between students and teachers, who stayed in the same building, had meals together, went to trips and cultural events, and frequently met for long evening talks.

The team of lecturers employed for the first and the third programme largely contributed to the integration between the participants, who came from such different backgrounds; this regarded above all students from Russia and other Central and East European countries.

FIRST PROGRAMME: 1–20 July 1991
A New Era of Democracy

Courses:

Democracy and Its Institutions in the Western World;

lecturers: Dr. Paolo Raffone (United Nations Centre for Human Rights, Geneva), Anna Maria Corazza (OECD), Nomi Bar-Yaakov (Supreme Court of Israel, Tel Aviv)

International Politics, International and Intergroup Conflicts and Search for a New International Order;

lecturer: Dr. Stefano Guzzini (European University Institute, Florence)

Protection of Human Rights and Tolerance,

lecturers: Dr. Julia Häusermann (Rights and Humanity, London), Dr. Andrew Clapham (European University Institute, Florence)

European Culture – Unity and Diversity;

lecturers: Rod Fisher (Arts Council, London), Jean Hortsman (London International Festival of Theatre), Prakash Daswani (Cultural Cooperation, London)

Forty persons from 10 countries of Central, Eastern and Western Europe and the USA took part in the first programme.

Apart from the basic lectures, always consisting of a one-hour lecture and a 90-minute discussion, sometimes held in groups. A number of seminars and discussion sessions were also held. A supplement to the courses were film shows, trips to the city centre, country trips and concerts.

19. Polonia College in Przegorzały, where the summer courses of the College for New Europe are held





20. Polonia College, July 13th. 1991:
the opening of the William Ayton's drawing exhibition

The opening of the one-week exhibition of works by the young English draughtsman William Ayton, *Art Show of the Universal Declaration of Human Rights*, took place on 13 July, in the Fireplace Room of the Polonia College.

THIRD PROGRAMME: 31 July – 17 August 1991
Economics, Business and Environment in Europe

Opening lecture: Knut Ipsen, former Rector of Ruhr-Universität in Bochum, Professor of International Law.

Courses:

- Economic Integration in Europe – Legal Aspects;*
lecturer: Prof. Knut Ipsen (Ruhr-Universität, Bochum)
- Economic Integration in Europe – Economic Aspects;*
lecturer: Prof. Dominique Redor (Université Paris Dauphine)
- Economic Integration in Europe – Social and Cultural Aspects;*
lecturer: Tine Gaihede (Council of Europe, Strasburg)
- European Culture – Unity and Diversity;*
lecturers: Denis Edwards (University of Strathclyde, Scotland), Eduard Delgado (Department of Culture of Barcelona City Council), Simon Richey (C. Gulbekian Foundation, United Kingdom Branch, London)
- Eurologistics – Single Market ante Portas;*
lecturer: Dr. Bernd Kortschak (University of Economics, Vienna)
- Contemporary Economic and Business Issues (European and American Perspectives);*
lecturers: Prof. J. Hanns Pichler (University of Economics, Vienna), Prof. Basil J. Janavaras (Mankato State University, USA)

Ecological Dilemmas in the East and West;

lecturers: Dr. Jerzy Pokorny (Jagiellonian University, Cracow), Dr. Władysław Wójcik (Academy of Mining and Metallurgy, Cracow), Prof. Adam Guła (Foundation for Efficient Energy Use, Warsaw), Dr. Zbigniew Myczkowski (Cracow Technical University), Prof. Peter K. Gessner (New York State University, Buffalo, USA)

Forty three participants from 16 countries completed the courses. Also this programme was complemented with a number of seminars and discussions, as well as ad hoc lectures (e.g. Mrs. Lyndel Prott of UNESCO was a guest lecturer). Lectures on environmental protection, and especially landscape preservation, were supplemented with field trips to the city centre parks in Cracow and the Jurassic Landscape Parks Complex, which were expertly and engagingly conducted by Dr. Z. Myczkowski.

In the unanimous opinion of the lecturers and participants, the first promotional programmes of the College, despite the short time for preparation by the teaching staff, met all the expectations and were found in real demand. They should be continued, with certain extensions and modifications of subjects of courses, although certain priority subjects, such as European culture and human rights, must be kept. This, of course, demands further intensive organizational work and search for financial sources.

EDUCATIONAL PROGRAMME OF THE COLLEGE FOR NEW EUROPE
PLANNED FOR 1992

22 June – 11 July 1992

Integrated Urban and Landscape Preservation and Restoration

The courses will take place in Mogilany (part one) and the Pułaski College (Polonia College) of the Jagiellonian University in Cracow-Przegorzały. The number of participants: around 30 (including students and teaching staff). Responsible for the course: Dr. Sławomir Parfianowicz (University of Toruń, Poland)

1 – 21 July 1992

Basic Political, Economic and Cultural Problems of New Europe

Subjects:

New Political and Legal Order in Europe (30 hrs.)
Protection of Human Rights – Global and Local Context (30 hrs.)
Economic Integration of Europe – Rules and Practice (30 hrs.)
European Unity and Cultural Diversity (30 hrs.)

The course will take place in the Pułaski College of the Jagiellonian University in Cracow-Przegorzały. The number of participants: around 50. Responsible for the course: Dr. Marek Madej (Jagiellonian University), Managing Director of the College for New Europe.

15 July – 5 August 1992

Democracy and Diversity

The New School for Social Research (New York, USA) co-organizes and sponsors the course. The course will take place in the Pułaski College of the Jagiellonian University in Cracow-Przegorzały. The number of participants: around 50. Responsible for the course: Elżbieta Matynia (New School for Social Research, New York).

5 – 27 August 1992

Environmental Studies for Eastern Europe

Co-organized by New York State University in Buffalo. The course will take place in the Pułaski College of the Jagiellonian University in Cracow-Przegorzały. The number of participants: around 50. Responsible for the course: Prof. Peter K. Gessner (New York State University, Buffalo).

JÓZEF OPALSKI, JACEK PURCHLA
EUROPEAN CULTURAL MONTH

The idea of the European Cultural Month, which takes place for the first time in June 1992 in Cracow, takes its root from the new political reality of Central Europe. This initiative of the European Communities is for cities such as Cracow an opportunity to see European cultures in their variety and multiplicity. The programme will include many major European artistic events, as well as showing to Europe what is most interesting and most significant in Polish art.

Cracow has been a genuine symbol of various ties between the East and the West, especially in the arts. In the difficult postwar years Cracow confirmed its cultural genius loci. Such eminent figures as Tadeusz Kantor, Stanisław Lem, Sławomir Mrożek, Krzysztof Penderecki, Konrad Swinarski, Andrzej Wajda and Karol Wojtyła were creative here. Jerzy Grotowski made his debut here as a director, and Roman Polański his as an actor...

Cracow's public has for many generations been accustomed to the highest artistic standards, and today creates a favourable atmosphere for the presentation of the heritage of Polish and European art, for which the European Cultural Month is provide an excellent opportunity.

The organizers also hope that the rich and varied programme of this event will attract the public from outside Cracow, as well as from abroad. Cracow would then make a significant step on the difficult path of the former capital of Poland back to its role as an European cultural metropolis, and of an important venue of international meetings and festivals. It is a very important factor determining the future development of the city and its place on the map of Europe.

It has to be emphasized that the European Cultural Month, which coincides with an exceptionally difficult period for Cracow and Poland, was made possible thanks to the generous help of people and institutions from all over Europe. It is a real and specific symbol of the new situation of Central Europe in the year 1992. Amongst the many countries, towns and various institutions which helped with the organization of the event, one must note especially the European Communities in Brussels and the Government of the Republic of Italy. Numerous contacts and friendships established thanks to the European Cultural Month will, as is the organizers' hope, lead to many artistic exchanges between the International Cultural Centre and its foreign partners. This ought to be a permanent result of the European Cultural Month. It also contributes to the idea of Europe without frontiers.



21. Jacek Purchla, Ph. D.,
Director of the International
Cultural Centre



22. Dr. Józef Opalski

The European Cultural Month will comprise two distinct events: the 3rd Jewish Culture Festival; and the Stanisław Ignacy Witkiewicz Week, aimed at a comprehensive presentation of the figure of one of the greatest and most original artists of the 20th century.

The idea behind the European Cultural Month is very simple: in June, Cracow should become a venue where the greatest names and the most representative trends in European art meet.

The musical programme will include works by Witold Lutosławski and Krzysztof Penderecki; music of Wagner by the greatest Polish soloists; the best of Polish jazz on "Jazz Wednesdays", including Gershwin by Adam Makowicz; such eminent orchestras as Tallis Scholars, Legrand Ensemble with early European music, Bachakademie from Stuttgart, the Moscow State Orchestra, outstanding chamber ensembles and soloists, and the Music Centrum group side by side with Chick Corea.

In the arts, we will see modern Polish art (e.g. Tadeusz Brzozowski, Andrzej Dudziński, collection of large-scale paintings of the STU Theatre), El Greco, Gustav Klimt and Georg Grosz exhibitions, *The Orient in Polish Art* exhibition, and many other displays of European art.

In its theatres, Cracow will welcome such great directors as Peter Brook, Luca Ronconi, Laurent Terzieff, Klaus Michael Grüber and Laura Betti, as well as Polish directors Andrzej Wajda, Jerzy Jarocki, Henryk Tomaszewski and Jerzy Grzegorzewski, and the Gardzienice Theatre Association. Such a meeting will no doubt provide the germ for a regular festival of European theatre in Cracow, which the city deserves due to its centuries-long tradition and great potential. This would seem a laudable transformation of the idea of the "Theatre of Nations" into a multi-functional annual institution of the "Theatre of Europe".

In cinemas, we will see a retrospective of all 22 films by Pier Paolo Pasolini, showings of Peter Brook's *Mahabharata* and Fritz Lang's *Metropolis* and a selection of films during the so-called "French Night."



23. Cracow's Philharmony, May 31st, 1992: the Minister of Culture, Andrzej Siciński, and the Director of the International Cultural Centre, Jacek Purchla, during the inauguration of the European Cultural Month

The programme will be complemented by several outdoor events connected with the old and beautiful tradition of the Cracow Days festival held in June, to which both the young and the old inhabitants of the city are welcome.

The idea of the European Cultural Month as a great artistic festival reaches far into the future. "Rapiamus, amici, occasionem de die!", or "Do not let us pass, my friends, the opportunity of the day", as Horace said. May this idea underlie the great cultural feast in the city which deserves such a feast as few other European cities do.

REFLECTIONS • IMPRESSIONS • OPINIONS

JAN CIECHANOWICZ

FOR THE NEW EUROPE
Impressions from Cracow

Poland is again becoming one of Europe's chief centres for the development of democratic and liberal political thought. From the deep historical roots reaching back many centuries into the past, new shoots are emerging worthy of the traditions of the old Polish Commonwealth with its multicultural tolerance and its political pluralism.

One of the outward signs of this noteworthy process has been provided by the event held from July 1 to 22, 1991, in the College for New Europe in Cracow, organised by the International Cultural Centre. This was a course of instruction entitled *A New Era of Democracy*, attended by some 40 participants from Poland, the USA, Russia, Estonia, Canada, Lithuania, Great Britain, Germany, Kazakhstan, Armenia, Czechoslovakia, Syria, and Austria. The majority were young people in their twenties, thirties or early forties; three – Zygmunt Mackiewicz, Eugeniusz Wasilewski and the present author – were Vilnians.

The programme consisted of over 120 hours of academic lectures, during which the latest concepts and achievements of Western political science and cultural studies were presented and some of the important questions in current affairs discussed. Classes were conducted in English, by internationally recognised specialists. Professor Rod Fisher of the Arts Council (London), adviser to the British Government, delivered a series of lectures on education and cultural changes in Europe; Professor Julia Häusermann from the Rights and Humanity organisation, London, fascinated her listeners with elegant and precise exposés on tolerance and the defence of human rights; while the profoundly relevant presentations by Professor Stefano Guzzini of the European University Institute (Florence, Italy) of certain global problems, international conflicts and research on the establishment of a new international order evoked a lively reaction. Other noteworthy contributions included the lectures by Professor Helena Burlina (Samara, Russia) on the philosophy of Bakhtin and the fate of Russian provincial culture; and by Professor Jean Horstman (London) on drama studies and youth culture in a wide sense of the term. The series of lectures by Anna Maria Corazza Martini from Italy dealt with contemporary economic and financial trends; while Anna Linder from Sweden captivated her audience with a paper entitled *The Third World – A New Factor in International Relations*. Nomi Bar-Yaakow from Israel gave a deeply moving analysis of the nature of the Israeli-Palestinian conflict. The discussions on the subject of *The Soviet "New Thought" and the Future of the Soviet Union*, and *Consequences of German Re-unification* were both a value in themselves. Further significant contributions were the

classes held by Prakash Daswani from India, Andrew Clapham from Britain, and Paolo Mario Raffone from Italy.

Structurally the wide range of subject-matter covered was organised into four general sections, 1) Democracy and democratic institutions in the West; 2) International politics, inter-community conflicts and the search for a new international order; 3) Tolerance and the defence of human rights; and 4) European culture: unity and diversity.

There were very good attendance levels for the evening discussion groups chaired with panache by Dr. Andrzej Kapiszewski of the Jagiellonian University and Dr. Halina Nieć. One of the major motifs recurring time and again in these soirées was the theme of threats posed to the newly growing "dialogue" political culture in Poland and other parts of Europe. One such current threat - according to Mr. Kapiszewski and Ms. Nieć - was "Polish nationalism and anti-Semitism". Polish nationalism - in the opinion of Dr. Nieć - was distinguished even with respect to other nationalisms by the peculiar stupidity of being prejudiced not only against foreigners, but also against fellow countrymen. For instance, she said, "the run-of-the-mill nationalist from Warsaw or Cracow called the inhabitants of Białystok or Przemyśl 'Ruskie', and the inhabitants of Silesia, Pomerania or Poznań 'Germans', while the Poles living in the Soviet Union were 'Bolsheviks' to them..." Polish antisemitism, on the other hand, was "a kind of mental disorder", since there were no Jews at all in Poland. So how could one be prejudiced against someone who did not exist?...

Notwithstanding, during their meetings with the populace of Cracow and the local communities in other Polish towns during their excursions, the visitors somehow failed to notice any tell-tale evidence of the said Polish nationalism - unless one is to register as "nationalism" the widespread knowledge of foreign languages by Poles, chiefly of English and Russian, or their equally universal emulation of all things American or Western European, and well-nigh disdain of the indigenously Polish. Likewise no trace was discovered of the reputed anti-Semitism, unless the ubiquitous graffiti "No to Abortion!" or "Balcerowicz to Romania!" be so interpreted... At any rate the visitors, who came from many parts of the world, were impressed by their hosts' capacity for self-criticism and their admirable sensitivity to even the slightest sign of whatever they considered was bad and inappropriate for Poland. That was something that one could really learn in Poland.

To close the subject, however, it has to be admitted that relations between Poles and "the" Poles are marked by a curious and idiosyncratic trait. For whenever a Jew meets another Jew, or a German meets a German, they extend to one another a fraternal respect, charity and affection, and naturally support each other's cause. Only the dumbest of the dumb among them will sniff around to smell the imaginary rat. Jews repatriating to Israel from anywhere at all in the world, or Soviet Germans resettling in Germany are given a cordial and caring welcome, and the fact that they feel Jewish though they may not speak a word of Hebrew, or German though they can only mutter "*Guten Tag*" only enhances their special value in the eyes of their wise compatriots. Not so the Poles: we have our own standard: what accent a person speaks Polish with. It's only with the Poles that a secondary school pupil from a village in Central Poland, or even a stranger with a university degree in Polish Studies is automatically "a better Pole" than, for instance, compatriots settled for five generations in some distant land, if they speak "bad Polish", however Polish their hearts. No, their accent is the chief obstacle to their being recognized as Polish, "their Polish is bad". Only a Polish minister could have said that in the Soviet Union hundreds of thousands of people "claiming to be Polish" had applied for repatriation. All "Ruskie", naturally...

Our expedition to the Nazi concentration camps at Auschwitz and Birkenau had a special moral significance. All of those participating realised that the purpose for the existence of the College for New Europe was precisely to make sure that the heinous crimes of genocide and the violation of human rights on such a mass scale should never again happen on the Old Continent. Confronted with these testimonials of the Nazi crimes, our multi-ethnic community of teachers and students seemed to be taking a silent solemn oath of loyalty to the ideals of liberty, fraternity, and tolerance in all their relations between individuals, ethnic groups, nations and races.

In general it has to be admitted that there prevailed an atmosphere of friendliness, hard work, and sincerity in the College. Our time in Cracow was certainly well spent, and both staff and students learned much, acquiring new intellectual experiences in a refreshing environment. One might almost sum up by saying that in our hearts and minds the new Europe built on respect for human rights is already becoming a reality. The first step has been taken.

To conclude I would like to express our gratitude to the organisers, who made the idea of the College a reality, Dr. Andrzej Kapiszewski and Dr. Halina Nieć; Ph. D. Jacek Purchla, director of the Cracow International Cultural Centre; Dr. Marek Madej, thanks to whose organisational efforts, his charming wife, Małgorzata, and their two young sons, Marek and Michał, the whole event went off smoothly.

The College is to hold similar courses each year. I would like to take this opportunity to make a few suggestions to the organisers. Besides classes for secondary school pupils and university students, it might be worth – while organising a special seminar for junior politicians (to the age of 50) and university teachers of the social sciences from the various regions of Europe. It is a well-known fact that until recently the Soviet Union, while a superpower, was at the same time a country very backward as regards personal levels of political culture, as a result of its totalitarian régime, with political concepts or "ideals" still current there that elsewhere have been long since obsolete and dumped on the shelf of history. If the politicians and intellectuals of Russia, Britain, Germany and Poland, Sweden and Byelorussia, France and Estonia, Italy and the Ukraine, Lithuania and Spain, were to meet and together attend lectures (delivered, perhaps, alternately in Polish, Russian, German and English, which are all important languages in the region); if they were to discuss in a sincere atmosphere – there would surely be a tremendous benefit politically, marking a further step forward towards a United European Home. Thank you, Cracow, and we wish you good luck in your endeavours to create a New Poland in a New Europe.

("Głos Ojczyzny", 7–13 August, 1991)

MARION GRÄFIN DÖNHOF

THE FREEDOM SHOCK
Eastern Europe Between Hope and Concern –
Some Thoughts on a Cracow Seminar

Cracow, October

After twenty-five years – a quarter century – of an active life, with a large international seminar held in its honour, laid in its grave a week ago was the Fondation pour une Entraide Intellectuelle Européenne. The Foundation was based in Paris, and its goal was to aid intellectuals from communist countries by offering them scholarships and books, on condition that the recipients were determined to return to their home countries. Had the Foundation supported political emigration, it would have had to cease operating very soon.

As it is, however, it was possible over the last twenty-five years to enable 3000 independent intellectuals to visit the country of their choice in Western Europe and to send 15 000 individually requested books to the East.

About eighty former beneficiaries turned up at the closing seminar, which was held in Cracow just now. They came from all the countries: Poland, Hungary, Czecho-Slovakia, Bulgaria, Romania, Yugoslavia, Lithuania, Latvia and Estonia. For forty years, citizens of these former communist countries had never met to attend a joint event. One is surprised at the multitude of nationalities that have existed for centuries side by side in this narrow space squeezed between the Russian, German, Ottoman and Habsburg empires and periodically encroached upon or swallowed up by the powerful neighbours.

A Slovak said: "The fact that different cultures and many small nations live here so close to each other is the reason that instability in the area so easily leads to conflicts." The French professor Jacques Rupnik, member of the Board of the Foundation, made this point: "These nations have had other experiences. They have more problems, but also more wisdom than the West. They know that there is no such thing as security, a final victory or a permanent peace".

It became very clear to me in Cracow that nationalism, which we Westerners view so sceptically, was simply indispensable to the East Europeans' existence. It was only in this way that they were able to continue the struggle for their own identity and ultimately to win freedom for themselves. Now that it has been won, everything will depend on whether they will find their way back to normal liberality.

A young Estonian poet said, with anxiety in her voice: "I do not know if we will manage to keep our language, the language of a small nation: there are only 1.5 million Estonians." One of her compatriots later observed: "Forty-one per cent of our population are Russians who came from the Soviet Union to work in the new industries." They are reportedly primitive people whose vocabulary does not exceed 700 words.

"What will become of us? How can we get rid of them again?" One could sense that violence of some sort was not far from his mind.

A Yugoslav from the Institute of European Studies in Belgrade expressed the belief that old nationalistic ideas interspersed with new, totalitarian elements had filled the vacuum created by the fall of communism. He warned: "If the nation is an absolute value, indeed the criterion of freedom, that may very soon lead to a totalitarian development". Most of the people gathered in Cracow were still suffering from a freedom shock; the freedom looked very different from their dreams of it. The Hungarian philosopher Elemer Hankiss described the excessive expectations in very vivid terms: "In the communist era freedom became an all-encompassing concept which subsumed all other values as happiness, contentment, social justice, love, loyalty ... We entertained the illusion that all problems would be solved once we had rid ourselves of the communist dictatorship. But then, when freedom came and many problems remained, we were confused and disappointed. We could not comprehend that in a free society it is still possible to be cold, hungry, ill and even unhappy".

These people were overwhelmed by helplessness and manifold cares. Adam Michnik saw an intensifying conflict between the desire to return to Europe as democratic countries and the temptation to yield to an authoritarian national populism. He therefore asked the question: Should we assimilate completely to the West, or should we try to keep as much as possible of our national identity?

The Polish philosopher Leszek Kołakowski spoke of the longing for national innocence and the associated need to "destroy the monuments of that dark age, as if it was possible to erase the past. There are dark chapters in the history of every nation, not only in German history".

It is a fact that the revolution which has taken place has often gone hand in hand with a restoration. When Lech Wałęsa accepted the insignia of head of state after his election as president, he received them not from his predecessor Jaruzelski (who had made the revolution possible by his "round table"), but from a representative of the Polish government in exile, which has resided in London for the last forty years. This was clearly intended to symbolize a continuation of the Second Republic and to erase the time that intervened.

The question of an alternative keeps cropping up among worried Polish intellectuals. They fear that the temptations brought by the technological consumer society will push cultural and humanistic issues into the background. One shrewd independent observer told me: "Young people in our country are beginning to be far more interested in fashion clothes, money and a career than in Polish culture or the world's political problems." He also deplored the fact that only American films were on show and in general that discussions were becoming increasingly trivial.

Besides, Poles are complaining about the "Russian market", just as Berliners used to grumble about the "Polish market"; many Russians arrive, lured by higher earnings, and that is frowned upon because of growing unemployment.

The Strains of Freedom

The removal of the dividing Iron Curtain brought freedom to this country, but it also brought many strains hitherto associated only with capitalism: drugs, a rapidly rising crime rate, and ruthless competition for success in latitudes where equality was until recently the highest social ideal.

Many experience pain to see the disparity between their desire to return to Europe and their backwardness. In the forty years of isolation and mutual recrimination

Western and Eastern Europe have grown much farther apart than might be described by the concepts of democracy and dictatorship.

The two systems, differing not only in their principles and ethical concepts but also in their practical attitudes and daily life, have produced two types of man; these cannot be bent to fit one pattern simply with the help of the market economy.

The Western concept of freedom does not coincide with the Eastern one. With us, freedom means the rule of law and individual human rights; under communism, freedom means satisfaction of economic needs.

A common European culture – will such a thing ever arise again? Cracow was a particularly suitable place in which to ponder the question. During the Renaissance artists, scholars and scientists from all over the world were active here. The Italians came to build palaces, and German scholars had a considerable impact on Polish culture; foremost among them was Conrad Celtis, founder of several humanist societies and the first German to be crowned by the Emperor as a "poet laureate". Celtis lived alternately in Cracow and in Italy. Veit Stoss lived most of his life in Cracow. Copernicus, born of German parents in Toruń, spoke German at home but regarded himself as a Pole. He, too, studied in Italy – in Bologna and Padua. Many Poles studied at German universities. Polish authors published their books in Cologne. German printers opened the first Polish printing press in Cracow. The common heritage of humanism was more important at that time than national ties.

Karl Dedecius, a specialist on Poland, writes: "It seems that in those days, when there were no cars or aeroplanes, Rotterdam and Cracow, Cracow and Frankfurt, Wrocław and Padua, Königsberg and Vienna were just a stone's throw away".

An International Cultural Centre was opened in Cracow recently. At the CSCE meeting in Paris in autumn 1990 the Polish Prime Minister suggested that the centre should be joined to similar centres in the Western countries in order to strengthen European unity.

Can a European culture come into being again? For centuries politics was influenced by philosophical ideas. Great writers and thinkers were responsible for political conceptions. Montesquieu, who had a decisive influence on both the American constitution and the French revolution, Rousseau, the philosophers of the Enlightenment, the romanticists, Karl Marx - all these exerted a powerful influence on the spiritual currents and thereby on the political systems of their times.

"Cosmopolitan" as a Term of Abuse

From the Renaissance until World War I there was a continuous exchange between thinkers of different nationalities. They knew each other's works; Goethe would often speak of "world literature". Karl Friedrich Schinkel, a Prussian master builder, the 150th anniversary of whose death is just being celebrated, was active as an architect and a planner all over Europe: in Oslo, Athens, Russia and Poland as well as in Berlin and Potsdam.

The outbreak of the First World War marked the end of the cosmopolitan era. For Hitler, the word "cosmopolitan" was a term of abuse. For Stalin, only his own dogma mattered and everything else was contemptible. But now that the world has rid itself of these villains, will a cosmopolitan climate appear again?

In Cracow one could sense the East Europeans' latent fear of the alien Western world, where people were apparently interested only in the GNP, growth rates and export numbers. Was there really enough space left for the spirit?

All of us, the carers and the cared for, will miss the Foundation. No wonder then, that in Cracow an idea kept appearing here and there that something new, something different and yet similar at the same time, should be set up. First of all because the most important item is there still: it is the uniquely suited, that is experienced and truly committed person, Annette Laborey. She headed the Foundation for the last thirteen years and knew how to inspire everyone, sponsors and helpers alike.

Even though the countries of Eastern Europe are free today, they are going to need more than just material help for a long time to come.

("Die Zeit", 11 October 1991)

PAWEŁ BRAVO

WHAT USE THE RANTERS?

Now that Communism has fallen the intellectuals are waking up with a hangover

Now that the dust is settling over the charred remains of the old order in Eastern Europe, its intellectuals are attempting to make a general survey of the decades of totalitarian experience, especially of that portion of it which was of their particular doing. To what extent, though, may such reflection on the past be accommodated with a coherent vision of what is going on at present and what is about to happen? Regrettably, we appear to be more helpless in this respect than we anticipated.

Such a re-appraisal was occasioned by the symposium entitled *Post-Totalitarian Mentalities and Culture*, held in Cracow and organised by the Fondation pour une Entraide Intellectuelle Européenne (FEIE), an institution highly distinguished in the field, and the Cracovian International Cultural Centre.

Now that Communism had fallen, the intellectuals in both parts of Europe were waking up with a hangover, said Leszek Kołakowski. It was possible to make a list of contributory causes of this state of affairs, though the list would undoubtedly be far from complete. At any rate gone was the comfort of living in a known, and therefore familiarised social and political reality. The world of Realsozialismus has laid itself open (after some time) to analysis; appropriate terms and categories had been coined for its description; deliberations on it had already started to acquire the patina of routine. Doctoral dissertations and chapters in textbooks had been written on it; the Brave in the East could say what it was they were fighting against; the Noble in the West knew what it was they were condemning. The appropriate metaphors and mental shortcuts came easily to the great idea. There is not a trace left of all this: it's back to square one, with all the most basic dilemmas of perception, with the need to select tools to sort out the new chaos - in the knowledge that if the choice is wrong, there will be no progress in understanding. The contemporary social philosophies do not seem to offer any sensible comprehensive solutions.

A state of chaos and uncertainty in our everyday world gives rise to anxiety. Interestingly enough, much has been said about the anxiety and sense of bewilderment caused by "freedom shock" in ordinary people - but not much about the corresponding phenomenon in intellectuals.

Pessimism is one of the painful disenchantments which have come to constitute the intellectuals' experience. For it turns out that it was not enough merely to re-instate a respect for values like freedom for the nations in order to arrive back in the fold of the European democratic ideals. The bad and undesirable effects of freedom have been described for centuries now, but somehow all this seems to have been forgotten.

And so, it appears, have the inescapable conflicts between some of these values (e. g. equality with liberty): while in the East not much thought was devoted to this, Western societies had long since worked out their own mechanisms for sustaining a balance. Such conflicts are now making themselves felt especially to those intellectuals who have assumed power. There were several mentions during the symposium of the tragedy of the artist or writer lodged in the presidential palace – for example in the comments made by the advisers of President Havel.

Settling accounts with the past is another field in which the intellectuals are finding they have nothing authoritative to say to society. At one end of the scale of potential responses is the claim that Communism was just a marginal event in history, in which case following its demise one should endeavour to restore the continuity of history referring back to the time immediately preceding the emergence of Communism, as if nothing much had happened. On the other extreme there is conviction that the corruption of whole nations perpetrated by Communism will never be eradicated completely, and hence attempting now to build a Post-Communist future one has to struggle all the time with the still surviving vestiges of the past, waiting in effect for the entirety of the blemished generations to die out.

The question of reckoning and responsibility, of individuals' and institutions' blame, returned time and again during the Cracovian discussions. It was a stubborn issue about which no-one really knew what to do. The same points cropped up again and again, with no attempt to establish even a narrow strip of commonly held ground for discussion – a helplessness to meet the contemporary challenge that must certainly be a bitter experience.

Everything seems to be indicating that the myth of Mitteleuropa has to be abolished. This concept, cherished by numerous groups of intellectuals, was an invaluable remedy for our inferiority complex, creating the opportunity to purge ourselves of our sense of being the country cousins of Western Europe, instead of presenting a different, self-consistent spiritual entity. Harassed by the totalitarian violation of her culture, Mitteleuropa was envisaged as the dormant hidden reality of our world, waiting to be re-awoken on the regaining of freedom, whereupon we would immediately be restored to the rest of Europe not like some stagnant backwater, but as full-blooded partners. Some people went even further in their claims as to the superiority of Central European culture, which was to be an alternative held in reserve in case of a future crisis in the West. Nevertheless, in spite of countless attempts, it has so far not proved possible to bring the slumbering paragon back to life. The search for a realistic basis for a common identity has, in the midst of the jarring of conflict and disintegrative tendencies, been frustrated so far. If there is anything at all that Central Europe appears to be reclaiming of Franz Joseph's legacy, it is surely the vigour and pertinacity of national particularisms and mutual antagonism.

The lot of Cracow seems to be especially doleful. Situated plumb in the middle of the so-called other Europe geographically, it could well become the hub of a new cultural interchange determining the major features of imminent reality. Instead, however, Europe's largest mediaeval market square is still too big in proportion to what we are capable of filling it with at the moment. In the evenings the meeting-place for the various cultures goes dead, passing over into the rule of dispersed groups of tipsy young louts, whose European cultural traditions are apparently evidenced by the fact that they may refrain from beating up any passing Black man they might come across.

A recurrent theme in Cracow was that the intellectuals had been surprised by the Pandora's box of nationalisms and xenophobias. Lack of understanding in the West, and shock and censure in the East, was a familiar and frequently expressed reaction. But there were other questions arising, too: does an intellectual have the right

to escape from what constitutes such a clearly defined index of society's collective awareness, into its very negation? If there is to be no question of an ivory tower, then what kind of participation is it to be? It is easy to say that it has to be one that should preserve a degree of autonomy and "general human values" indispensable for the intellectual. The dilemmas of the choices that this opens up in practice were testified to for us by participants from Slovakia and Yugoslavia.

The search for a spiritual homeland, a haven for the men of ideas, a better Europe culturally extending to every place where there is someone who thinks in the European way – all this is an understandable need for the severely harassed writers. And since no corner of the real Europe turns out to be fully likeable, it proves necessary to establish a country of their own for the philosophers, to be found not at any particular point on the earth, but in the mind, which cannot be assailed by politics or war or by the galling everyday vicissitudes – a country like the "Respublica Philosophorum" or the seventeenth-century "République des Lettres". How to reach that oasis – no-one knows. The discussion on this point was inevitably a list of fond desires, a reminiscence of the good old Pre-Romantic times. We tend to forget that no one person in particular has ever founded such a Commonwealth deliberately; it has always existed self-sustained; and since it is not to be found at any geographical location now, it may never come about at all.

The frustration caused by the crisis of identity and the uncertainty of the future is aggravated by uneasiness due to other factors. The most painful of these is the loss of the easy and direct impact on the world afforded by the special role of language in the totalitarian system. This role, which has already received analytic attention, equipped the intellectual that was bold enough to reach out for it with a weapon the power of which we have all witnessed. Having accomplished heroic deeds by it, the intellectuals subsequently made the weapon blunt. Language can no longer create facts in such a simple way; this does have its good points, but for us the most important thing is that it is no longer enough to be able to speak and to have the courage to do so, to feel that we have the power of achieving something. Other faculties are now becoming necessary, and no doubt not everyone will be able to acquire them. Lo and behold the Ranters have lost their Mutes and are realising to their horror that they are no longer worth much. Their magnificent old ranting has ceased to be intimidating, giving way to an ineffectual gibberish. Perhaps the Mutes will re-emerge again, some day-dream on in a fit of perverse wishful thinking.

The intellectuals who had come to Cracow from the West sat listening to all this apparently unperturbed, themselves quite accustomed to the feeling of futility and alienation.

("Polityka", October 12, 1991)

DIANA PINTO

THEY DREAMT OF DEMOCRACY. AND THEY HAVE IT
Helplessness of Intellectuals in Eastern Europe

The democratic renewal in Poland, which until recently was symbolized by the emergency presidential elections, now finds its confirmation in routine parliamentary elections. Old dreams of democracy are fulfilled: the European continent entered the post-totalitarian age.

And yet "there", in the so-called "other Europe", the long-forbidden fruit of freedom has acquired a bitter taste. The interim period of democracy is not coming off well: happiness still remains problematic, while History unexpectedly stopped to make sense. At least such conclusions were reached at a meeting of leading intellectuals, poets and philosophers from Eastern Europe, mostly former dissidents, who later joined the process of rebuilding their countries. The meeting was a closing ceremony for the *Fondation pour une Entraide Intellectuelle Européenne*, which, like Moses, vanished after bringing its flock to the gates of the Promised Land, that is of democracy and freedom.

Assembled in the dazzling city of Cracow, in the Indian summer sun, the same intellectuals who always lived under the totalitarian shadow did not seem intoxicated with their freshly won freedom.

Hanging in the air was a nostalgia for the erstwhile, oh how righteous a struggle, and thus also for the totalitarian, powerful and unambiguous enemy, who gave meaning to the lives of its opponents. Freedom, the unexpected asset, once it was gained it proved ambiguous, vague and lacking in appeal. The participants spoke about it in a bittersweet tone: this once almost sacred word lost its force in the hue and cry of reawakened societies. A Rumanian poetess asked what had happened to the ten thousand readers who earlier bought out her poetry books within a few hours. Could the thirst for culture go away so fast? A Polish writer compared the former pride from belonging to the spiritually minded and oppressed Mitteleurope with another, quite new feeling: of daily life in the poverty of a retarded Europe, a symbolic beggar in the court of twelve stars. A Hungarian sociologist spoke about the terrible difficulties met by all who are learning responsibility. It had been so easy to rebel against "them", the guilty, who for years embodied the hated state and oppression, almost uplifting in its routine and ineptitude! Another, yet more important problem is the compulsion to identify with a common "we" of extremely blurred outlines. Can this attitude be changed? Is it possible to relinquish the heroic negative resistance in order to involve oneself in projects which are no doubt of huge import but so prosaic? To join the democratic game with its unavoidable compromises, with its imperfections accumulated over the centuries, and especially with the whole burden of new inequities?

Helpless when faced with the necessity of such a choice, some of the participants assumed the pose of the only spokesmen for absolute values. Having discovered the limitations of democratic life, far removed from their ideals, they sought out new enemies regarded as equally dangerous as the former ones. According to some, the red totalitarianism was replaced in Poland by the "black" totalitarianism, by the newspeak of the Church, equally dishonest as the language of Party secretaries. And if the old demons remained, having only changed the uniform, then the laudable struggle still makes sense. It is too early to descend the barricades...

But what is to be done by the realists, who are fully aware that times have changed and one can in no way compare even the most intolerant parlance of the Church with the lies of the Communists? Political involvement is now understood rather as a duty than a pleasure, as springing from belonging to the circle of the "enlightened", who must listen for the simple signals from the "people", who have suddenly become real. And so one could see a Bulgarian poetess in the fray of the election campaign, claiming that she "cannot fail to accept" her civic responsibility; a Rumanian minister of culture who observed the violent turn of events in his country with detachment and even relief when he learned that his government resigned and he is just another citizen again.

These intellectuals, undeniably fathers of the toddling democracy, in their heart of hearts longed for their "freedom in captivity", for the times when, alone against their oppressors, with their phone cut off and mail censored, they could freely engage in reflection. And because of these yearnings such intellectuals are of any use only for the interim period. Others will come after them, politicians, people of power, representatives of the nation: they will be realistic, even ruthless, but they will also have the necessary strength to confront life in its chaotic dynamism. Democracy, pluralistic, conflict-breeding, imperfect, will move to the foreground. On that day in Cracow an epoch came to an end.

The following day on the Main Square, at the police station, so recently controlling the whole public life, a young boy was trading jokes with a policeman and eating ice-cream. Gestures spoke the language of freedom better than words...

("L'Express", 31 November 1991)

EXPRESSIONISTS AT THE ARMOURY

An exhibition *The Graphic Art of German Expressionism* was opened in the Armoury building of the Czartoryski Museum on the initiative of the International Cultural Centre. The exhibition was co-organized by the building's host, the National Museum in Cracow, and sponsored by Novomex Company from Opole.

The exhibition is a major event, not only on a local scale. One could say that Expressionist art already belongs to the past, that it is just one of the chains in "classic" modern art, that it has been exhaustively studied and pigeonholed, that it only retains a museum value. But such a view is probably wrong. It is obvious that as an artistic trend mostly confined to the period from 1905 to 1920, Expressionism has been thoroughly studied and defined both in aesthetic and artistic categories, and in socio-political ones as well. That does not settle anything, though. As I once wrote, the trend is still alive and time and again it shows us a new face. The Cracow exhibition reveals to us its permanent validity and continuous viability. It creates a good opportunity to move away from the superficial course-book evaluations and towards an in-depth analysis of what this trend contributed to European and world art and what it should be remembered for. And because in graphics the artistic and conceptual strength of Expressionism is even more pronounced than in painting, we should seize this opportunity all the more eagerly.

The graphics at the exhibition are mostly by artists connected with the Dresden group Die Brücke and by several individual Expressionists such as Beckman, Dix and Feininger. Absent are works by the members of the Munchen group Der Blaue Reiter.

Although fully realizing that Expressionism was a typically German artistic phenomenon, we must also remember that very similar art was created outside Germany: in France, mostly by the Fauves, and later by the first so-called École de Paris (Soutine, Chagall, Pascin, Modigliani); in Belgium, where we talk about the "Laethem Saint-Martin School"; and in Poland, with many features of Expressionist art in the work of the Formists, who, in fact, initially called themselves "Polish Expressionists", not to mention the clearly expressionistic Bunt group from Poznań, or the Polish-Jewish Expressionist group Jung Idysz. Moreover, the forerunners of this trend, such as Odilon Redon, Van Gogh, Toulouse-Lautrec, Ferdinand Hodler, James Ensor or Edvard Munch, were not German. And still, it is possible and necessary to stress the differences which characterize the German Expressionism in particular.

What was common to all expressionistic European artists of this time were flat patches of bright colour set in contrast; very often a clear, linear outline; a simplified, synthetic form; lack of modelling; and spatiality. What differentiated the German Expressionists from, for example, the French Fauves, was their emphasis on the psychological aspect, a special "meaningfulness" (though not with all artists), certain generalizing tendencies and a greater humanistic interest in man's lot; while the Germans paid less attention to formal problems.

Still before the war, there was a time when Expressionism seemed a bygone trend which fulfilled neither artistic nor socio-political hopes it inspired, a time when it was regarded as artistically and ideologically bankrupt. And I am not thinking here of the period of the Third Reich, when works of Expressionists were administratively expelled from museums and burned at stakes. Already before World War I it was considered "degenerate", and after 1918, many artists and critics came to the view that Expressionism as a creative and viable trend has outlived its usefulness. Its place was to be taken by the "New Objectivity", very significant in the artistic life of the Weimar Republic. But this new trend retained many features of Expressionist art and it is impossible to talk about further history of progressive German art in the inter-war period without a complete awareness of earlier Expressionist achievements.

The Expressionists focused on artistic problems, although the matter of ideological content was also of interest to them. They rejected faith in politics in favour of faith in art. Paul Kernfeld voiced the view that only the artist may be the saviour. Expressionists believed that politics would not change the face of the world. Programmatic differences prominent among writers and poets were absent in art, although works by some artists show a strong political emphasis. It regards mostly the artists belonging not to Expressionism in the strict sense, but to the Novembergruppe and Neue Sachlichkeit, that is to the Weimar Republic period.

Expressionist artists were preoccupied mostly with artistic problems, social and moral issues coming in a strong second. A valuable aid in a fuller understanding of their creative approach is Bahr's book *Expressionismus*, first published in 1916. As many others beside him, Bahr contrasts Expressionism with Impressionism. He says: "where Impressionism still wanted to create an illusion of reality, Expressionism despises this. It passionately opposes all requirements we used to set before paintings if they were to be regarded as paintings at all. It violates reality, it violates the evidence of the eyes, it violates the world of the senses. It seems to contradict all that was considered as the essence of painting and what was respected even by the most revolutionary trends".

Analysing the Impressionist principle of "what is seen", Bahr points to the so-called "internal seeing" of the Expressionists, which is an active seeing with a "spiritual eye". Quoting a number of physiological studies (Galton, Goethe, Johannes, Müller), Bahr says that through "soul-seeing" one can perceive much more than through biological eyes, and that "soul-seeing is much more individualized than normal seeing". The Expressionist approach would then reveal a special, very subjective attitude of the artist towards the surrounding world, towards God, humans and nature.

Despite the multiplicity and individuality of these approaches of particular artists, they had one thing in common: they looked through the prism of the "inner world" (Innenwelt) and thus opposed literalness and realism, which dominated in 19th-century art. For Nolde instinct was ten times more important than knowledge ("Instinkt ist zehnmals mehr als Wissen"). Expressionists wanted uncompromisingly to bare the essence of all things, to show their true face. Therefore attempts to achieve strong and immediate expression dominate over formal problems. The need to search for some supra-individual truth, that reality existing above the observed order, where

only the artistic "I" has the decisive voice, inevitably had to result in a crisis of Expressionist art. The idea becomes more important than its effectuation, and the spiritual concept more than the work itself. Significant was the experience, not the concrete thing – "Erlebnis, nicht da Ding". Expressionism adumbrated Process Art or even Conceptual Art.

The Expressionists clearly sought an analogy with music for their art. Bahr stresses that music has been a discipline that "could never be accommodated to a theory of art as a reflection of the external world". According to him "what the painters of the latest trend create is in a sense music of the eyes". Emphasizing the connection between painting and music was very popular in Expressionism. It is enough to recall what Kandinsky wrote on that subject in his book *Über das Geistige in der Kunst insbesondere in der Malerei* (1910). Comparing painting with music, he comes to the conclusion that a painting should only talk in the language of line, form, colour, harmony and contrast.

The socio-political and ethical aspect of creating was also important for the Expressionists. "When we lost the ability to see unimportant things – writes Bahr – we ourselves became lost. But humankind wants to find itself again..." Works of the Expressionists are, according to Bahr, a "howl of despair; man cries for his soul and art also howls... The Expressionist opens the mouth for humankind again: it has listened and remained silent for too long, now it again wants to put forth a spiritual answer". This is connected with the richness of content, as well as thematic density, sharpness of perceiving human issues and problems. The Expressionists were aware of social, economic, political, technological and civilizational changes taking place, and also of sharp contrasts between real life and the vision of idealized perfection embodied in art. Therefore they saw art almost in terms of a religious mission.

And one more problem that is important in my viewpoint which Bahr discusses is the fascination with primitive art. "To save human future, we must all become barbarians". The Expressionists "discovered" primitive, exotic art and drew much upon it.

All these main features of Expressionism that Bahr sought to define, all these theoretical formulations, find support in graphic art by the Expressionists. Moreover, the influence of graphics on Expressionist art in general is clearly visible. It is especially evident in works of artists from Die Brücke group. Particularly important is the impact of woodcut, earlier "discovered" by Gauguin and Munch, and now found fascinating by, among others, Heckel and Kirchner. The latter admired Dürer's woodcut blocks in the Germanisches National-Museum. But young artists were mostly interested in the early flat and primitive woodcut. They liked to treat technical ineptitude as a mark of style, while in the crudeness and roughness they saw new possibilities for composition. Any kind of perfectionism was in ill-repute. Graphic arts tended towards a close relationship with painting, and conversely: large areas of flat colour, colour contrasts evoking tension and strongly drawn outlines were used in painting.

Well, one should perhaps abandon the pedestrian views of Expressionism, go beyond analysing suggestive or abstract colour, simplifications or distortions, to disregard all this which at first sight serves only the formal, artistic functions, and to focus more on the level of ideas and meaning in this art. Because these are not just portraits, nudes, genre scenes, still lifes or landscapes. There is something more in these works – a special thematic density. The main subject is always man. For the Expressionists (*Mitte* 1917), "man is the focus of events. Man is the centre of the world" and its measure, man defines reality around him. And this relationship between the reality of nature and the human reality must be sought in every Expressionist work, and, what follows, the ruptures and conflicts resulting from the experience of these two realities must be perceived. The attitude of man towards himself, full of tension, must

also be considered. One must realize that compositional patterns characteristic for the Expressionists, these intended distortions, disproportions, formal deviations, all this revolutionary and iconoclastic repertory of anti-Academic forms and the introduction of often provoking and shocking subject matter – all this finds justification in the moral attitude and social involvement of the artists. It must be understood that this now seemingly easily acceptable, comprehensible and familiarized modernity of the Expressionists is in its essence very complex, very rich in content, containing ideological involvement which may irritate and provoke even today. It is enough to mention in this context the very violent compositions of Nolde on religious themes, some works of Kokoschka and especially illustrations to the poetic drama *Mörder, Hoffnung der Frauen* and works of Alfred Kubin.

It is therefore fortunate that the Cracow exhibition brought the art of the German Expressionists closer to the Polish public. It is fortunate that the Director of the International Cultural Centre, Jacek Purchla, succeeded in persuading Serge Sabarsky to set up the exhibition and in receiving his promise that in June, we will see another very interesting display, this time of works by the famous Art Nouveau painter Gustav Klimt.

("Tygodnik Powszechny", 1 March 1992)

ANEKS

*GUESTS
of the International Cultural Centre
(March 1991 – May 1992)*

March

RUDOLF STAUB (counsellor at the Swiss Embassy in Warsaw)
DANIEL THEROND (Cultural Heritage Department of the Council of Europe)
MATE KOVACS (UNESCO)
ANDRZEJ ROTTERMUND (Deputy Minister of Culture and the Fine Arts)
IZABELLA CYWIŃSKA (former Minister of Culture and the Fine Arts)
ANDRZEJ PELCZAR (Rector of the Jagiellonian University)
WOJCIECH CZECH (Voivode of Katowice)

April

JOSE MARIA BALLESTER (Chairman of the Cultural Heritage Department of the Council of Europe) with a team of Council of Europe experts for the increase in housing standards
ALBRECHT LEMPP (Deutsches-Polen Institut in Darmstadt)
PAUL FRANKEN (Chairman of Freundeskreis Frankfurt-Krakau)
ANDRZEJ BODEK (Department of Culture of the City of Frankfurt)
MAREK ROSTWOROWSKI (Minister of Culture and the Fine Arts)
TOMASZ DRZEWOSOWSKI (Director General of the Ministry of Foreign Affairs)

May

KLAUS ZAPOTOCZKY (University of Linz)
ALLAN JANIK from Innsbruck and ILONA SARMANY-PARSONS from Vienna – participants of the Polish-Austrian seminar *Cracow-Vienna at the Turn of the 19th Century*
DUKE OF GLOUCESTER
HARVEY JACOBS (University of Wisconsin) with a group of American professors interested in aid for Cracow
WERNER WEIDENFELD (University of Mainz)
JACEK PALISZEWSKI (plenipotentiary for the CSCE Symposium)
ERHARD BUSEK (Minister of Research and Science of Austria)
KRZYSZTOF SKUBISZEWSKI (Minister of Foreign Affairs)
IZABELLA CYWIŃSKA (a founder of International Cultural Centre Foundation, honorary guest of the CSCE Symposium)

AGNIESZKA MORAWIŃSKA (Deputy Minister of the Culture and the Fine Arts)
KARL DEDECIUS (Director of Deutsches-Polen Institut)
ARTHUR WHEELLOCK (curator of National Gallery in Washington, D.C.)
DAGFINN BACH (Western Norway Research Centre)
BARBARA KLAIN (Palais Jalta Foundation in Frankfurt)
ANDRZEJ TOMASZEWSKI (International Centre for Conservation and Restauration of Monuments)
HORST OLTMANNS (member of the German delegation for the CSCE Symposium)
JÓZEF GRABSKI (Director of IRSA Publishers)
NAWOJKA CIEŚLIŃSKA (1st Secretary of the Polish Embassy in Cologne)
ANNETTE LABOREY (secretary of Fondation pour une Entraide Intellectuelle Européenne)
MARKETA FIALKOVA (Ambassador of the Czech and Slovak Federal Republic)
ETIENNE GROSJEAN (Director General of the Belgian Ministry of Culture – French community)
RAYMOND WEBER (special advisor to the Secretary General of the Council of Europe)

June

PETER SCHÖNLEIN (Oberbürgermeister, Nuremberg)
URS ALTERMATT (Pro Helvetia)
HERMANN GLASER (member of the German delegation to the CSCE Symposium)
JERZY STĘPIEŃ (Senator of the Republic of Poland)
DANIEL THEROND (see above)
KIRSTEN WORM with the delegation of the Danish National Agency for Physical Planning
MYRON BRODY and JODY EGERTON – lecturers at the seminar on sponsoring culture

July

HANNA BALTYN-KARPIŃSKA (Director of the Department of Foreign Cooperation at the Ministry of Culture and the Fine Arts)

August

ROD FISHER (Arts Council)
EDUARD DELGADO (head of the Department of Cultural Study and Research, Barcelona)
LINDA REISH with a group of Frankfurt councillors
MARCO QUEREL (representative of the City of Spoleto)
JEROME VIGNON (adviser to Jacques Delors, EEC)

September

TADEUSZ CHRUSCICKI (Director of National Museum in Cracow)
Participants of the first meeting of ICC's Programme Council: HANNA BALTYN-KARPIŃSKA, WOJCIECH CZECH, PIOTR KRAKOWSKI, JERZY Z. ŁOZIŃSKI, JAN M. MAŁECKI, JAN K. OSTROWSKI, ANDRZEJ ROTTERMUND, WŁADYSŁAW STRÓŻEWSKI, JACEK WOŹNIAKOWSKI, JERZY WYROZUMSKI, RYSZARD ŻÓŁTANIECKI
KRYSTYNA GAŚOWSKA ("Polish Community" – Cracow)
EMIL ORZECOWSKI (Chairman of the "Cracow Alternative" Association)

October

AHMED DRISSI (Director of the Department for Cultural, Scientific and Technical Cooperation of Morocco)
JOHANN FARNLEITNER (Federal Chamber of Industry of Austria)
PAULA BROWN (London Arts Board)
PAUL RAABE (Director of Herzog August Bibliothek Wolfenbütte)
OLIVER FREEMAN (European Agency for Supporting Local Government, Switzerland)
FRANÇOIS SAINT-OUEN (Centre of European Culture in Geneva, Switzerland)

November

MANFRED FISCHER (Senator of the City of Berlin)
MARION GODFREY (PEW Charitable Trust, USA)

December

ANDREAS LEHNE from Vienna (participant of the conference *Managing Historic Cities*)
JIRI GWUZD (Institute for Preservation of Historic Monuments in Ostrava, Czecho-Slovakia)
J. RICHARD GAECHTER (Ambassador of Switzerland)
MAREK PASZUCHA (Deputy Chairman of Sports and Tourism Committee)
ZYGMUNT NAGÓRSKI (sociologist, political scientist, Council of Foreign Relations, New York)

January

JIM ISENBERG (representative of OIC, USA)

February

SERGE SABARSKY (New York arts critic)

March

PIOTR ŁUKASIEWICZ (Deputy Minister of Culture and the Fine Arts)
ZBIGNIEW NIEMCZYCKI (President of Curtis International)
PAUL GLEYE (professor of architecture, USA)
PETR POSLEDNI (press spokesman of the Czecho-Slovak Centre of Culture and Information in Warsaw)
JOSEF AREGGER (counsellor at the Swiss Embassy in Poland)
HORST HARNISCHFEGGER (Secretary General of Goethe Institut in Munich)
ANDRZEJ BODEK (see above)
IGOR ŽUK (representative of Ukrainian artists, Lvov)

April

CLARE BYWATER from Cork, Ireland
SAMUEL GRUBER, USA
STEPHANIE S. STITT (National Museum of Women in the Arts, New York)
ANDRZEJ SICIŃSKI (Minister of Culture and the Fine Arts)
ALICE BAKKER OSINGA (councillor of the City of Dordrecht, Holland)
RUPERT GRAF VON STRACHWITZ ("Maecenata" Foundation)

May

ANDRZEJ SICIŃSKI (see above)

MAJA LAVERGNE (Director of the Department of Cultural and Scientific Policy at the Ministry of Foreign Affairs)

Members of Slovak Writers' and Motherland Association: LADISLAV TAZKY, JAROSLAV REZNIK, JÁN BOBÁK

EWA MICHNIK (Director of Cracow Opera)

MIRIAM O'BRIEN (a representative of Irish Committee of the European Cultural Foundation)

JOSEF AREGGER (see above)

Frequent guests of the ICC in the last year were representatives of the municipal and regional authorities and consulates, as well as foreign cultural and scientific institutions in Cracow:

Voivode TADEUSZ PIEKARZ

Deputy Voivode JÓZEF LASSOTA

Mayor KRZYSZTOF BACHMIŃSKI

Deputy Mayor JANUSZ GŁADYSZOWSKI

Chairman of the City Council KAZIMIERZ BARCZYK

Consul General of Austria Dr. EMIL BRIX

Consul General of Germany LAURIDS HÖLSCHER

US Consul JOSEPH MACMANUS

Director of Goethe Institut PETER C. SEEL with CHRISTIANE GÜNTHER

Director of Institute of Italian Culture ATTILIO DE GASPERIS

Guests at the official inauguration of the European Cultural Month: BERTALAN ANDRASFALVY, KRZYSZTOF BACHMIŃSKI, KAZIMIERZ BARCZYK, TERESA BARKANYI, EMIL BRIX, DIDIER DESTREMEAU, LAURENT DEVEZE, AKOS ENGELMAYER, JACEK FITT, COLETTE FLESCHE, ATTILIO DE GASPERIS, HANS GLAUBITZ, CHRISTIANE GÜNTHER, LAURIDS HÖLSCHER, ISTVAN KOVACS, JÓZEF LASSOTA, MAJA LAVERGNE, WITOLD LUTOSŁAWSKI, PIOTR ŁUKASIEWICZ, JOSEPH MACMANUS, RUI FERNANDO DE MEIRA FERREIRA, JAN PAMUŁA, MAREK PASZUCHA, ANDRZEJ PELCZAR, TADEUSZ PIEKARZ, MAREK ROSTWOROWSKI, PETER C. SEEL, ANDRZEJ SICIŃSKI, FOLKMAR STOECKER, IVAN TKACZENKO, JAN TRUSZCZYŃSKI, JACEK WOŹNIAKOWSKI

CONTRACTS ON COOPERATION
*signed by the International Cultural Centre
in the first year of its operation*

- | | |
|-------------------|--|
| 1 July 1991 | Contract on cooperation with the Jagiellonian University |
| 5 August 1991 | Agreement with the City Office |
| 9 September 1991 | Contract with the Association of Historians of Art in Cracow |
| 27 September 1991 | Contract with the National Museum in Cracow |
| 6 December 1991 | Contract with Pro Helvetia |
| 9 December 1991 | Agreement with the International Triennial of Graphic Arts |

STATUTES of the International Cultural Centre

Chapter I GENERAL RESOLUTIONS

§ 1

The International Cultural Centre, referred to as "the Centre", is a cultural institution established by the order of the Minister of Culture and the Fine Arts. No. 11 on the 10th of May 1991, and functions in compliance with the 26 of April, 1984 Act on dissemination of culture, and on the rights, and duties of persons engaged in the propagation of cultural activities [Dz. Ust. (Journal of Laws) No 26, item 129, of 1988; No. 19, item 132, 1989; No.4, item 24, and No. 35, item 192, 1990; No. 34, item 198] and the above mentioned statutes.

§ 2

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

§ 3

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

Chapter II GOALS AND TASKS

§ 4

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

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

§ 5

The Centre's principal tasks include:

- 1) encouraging cooperation amongst cultural institutions involved in the preservation of Europe's cultural heritage;

- 2) organizing academic research on specific problems of culture as well as promoting the results of such research;
- 3) organizing international theatrical and music festivals and art exhibitions;
- 4) organizing and carrying out various forms of educational activities addressed principally to the youth;
- 5) publishing activity and the operation of a library dealing with international cultural exchange;
- 6) sale of works of art and other articles associated with culture.

Chapter III *ADMINISTRATION AND ORGANIZATION*

§ 6

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

§ 7

The specific duties of the Centre's Director are:

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

§ 8

1. The following are the Centre's most important organizational units:

- a) The Organizational Bureau;
- b) The Research Institute of European Cultures;
- c) The Research Institute for Urban, Architecture, and Monument Restoration Studies;
- d) The Centre for the Promotion of the Arts and Sciences;
- e) The College for New Europe;
- f) The Film and Theatre Centre.

2. The detailed scope of activity of the above groups will be determined by the Centre's Director in a set of organizational rules.

Chapter IV *THE PROGRAMME COUNCIL*

§9

1. The Programme Council referred to as "the Council" shall function at the Centre as an advisory body to the Centre's Director.

2. The Council shall be composed of between 6 and 12 members appointed and dismissed by the Centre's Director from among:

- a) representatives of the Minister of Culture and the Fine Arts,
- b) representatives of the artistic and intellectual communities,
- c) art critics, art historians, and patrons of the culture.

§ 10

1. One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.

2. The Council's activities shall be directed by a Chairman appointed by the Centre's Director.

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 provided by the Centre's Director.

Chapter V
ASSETS AND FINANCES

§ 11

1. The Centre's activity is based on the funds provided by the Minister of Culture and the Fine Arts; from the Centre's own means; voluntary contributions, and bequests from individuals and institutions; and from other sources.

2. The basis of the Centre's financial activity is an annual financial plan drawn up by the Director.

Chapter VI
FINAL RESOLUTIONS

§ 12

1. The Centre may be dissolved by an order of the Minister of Culture and the Fine Arts.

2. Any changes in the Statutes shall be done according to the law on dissemination of culture and on the rights and duties of persons engaged in the dissemination of culture.

3. The Centre shall be subject to entry in the register of institutions for dissemination of culture.

4. The Centre shall begin its activity immediately upon its registration.

*STATUTES
of the International Cultural Centre Foundation*

§ 1

1) Foundation of the International Cultural Centre, hereinafter called "the Foundation", established by Izabela Cywińska, Jacek Purchla, Andrzej Pelczar, Krzysztof Skubiszewski and Jacek Woźniakowski, hereinafter called "the Founders", by means of a notarial act of December 8th, 1990, reg. no. AII no.19498/90, registered at the State Notarial Office in Cracow, functions in compliance with the provisions of the Foundation Act and of the present Articles.

2) The Foundation is a corporate body.

§ 2

1) The registered office of the Foundation is situated in the City of Cracow.

2) The duration of the Foundation activity is undetermined.

3) The Foundation will act at the territory of the Republic of Poland and abroad, in accordance with the regulations in effect.

4) In view of the objectives of the Foundation it will be supervised by the Minister of Culture and the Fine Arts.

§ 3

The purpose for which the Foundation is established is to support cultural integration in Europe through taking up initiatives aimed at the exchange of ideas and programmes between peoples of the East and the West, conducting research and educational activity and organizing international cultural events.

§ 4

The Foundation will achieve its goals principally through:

- 1) organizing international educational programmes and symposia
- 2) publishing books and other materials
- 3) producing films, video cassettes and audio cassettes
- 4) organizing and exchanging art exhibitions
- 5) organizing international theatrical and music festivals and exchanging theatrical performances
- 6) carrying on research programmes and dissemination of their results
- 7) supporting local socio-cultural initiatives.

§ 5

THE ASSETS OF THE FOUNDATION

- 1) The assets of the Foundation is the opening fund in the amount of zł 10 000 000 donated by the Founders.
- 2) The Foundation assets may consist of any objects acquired during the period of statutory activity and in particular of :
 - a) inheritances, legacies, donations, subsidies, securities, as well as movable and immovable property donated for the benefit of the Foundation by Polish and foreign natural or judicial persons
 - b) proceeds from the organized exhibitions, auctions and other events
 - c) proceeds from public collections for statutory purposes
 - d) proceeds from the economic activity
 - e) bank interest
 - f) other receipts and proceeds.
- 3) The disposal of means coming from sources listed in 2a should consider donors' wishes as to the appropriation of the monies or material assets donated to the Foundation.

§ 6

- 1) The economic activity of the Foundation can be carried on by a separate economic unit (establishment) or directly by the Foundation itself. The economic activity may also consist in having shares in other economic subjects.
- 2) The scope of the economic activity, principles of organization and finances are defined in the appendix to the present Articles.

§ 7

THE FOUNDATION AUTHORITIES

- 1) The Foundation principal organs are:
 - a) The Board of Founders
 - b) The Advisory Board
 - c) The Managing Board.
- 2) The resolutions of the Foundation organs are taken by majority vote in the presence of at least a half of the current number of members of a given body. In case of even number of votes the decisive vote is that of a chairman.

§ 8

THE BOARD OF FOUNDERS

- 1) The Board of Founders consists of the founders of the Foundation. The Board of Founders may appoint additional members from among the representatives of natural or judicial persons which donated substantial financial or material means to the Foundation.
- 2) The Board of Founders determines the main directions of the Foundation activity, basing on material means in its possession and evaluates the activity of the Foundation organs.
- 3) The Board of Founders appoints members of Advisory Board of the International Cultural Centre Foundation.
- 4) The Board of Founders approves the Foundation budget and the financial statement presented by the Managing Board of the Foundation.
- 5) The Board of Founders may request explanation and access to any documents related to the Foundation activity drawn by the Advisory Board or by the Managing Board of the Foundation.
- 6) The Board of Founders gathers at least once in a year.
- 7) The Board of Founders elects the Chairman from among its members.

8) The meetings of the Founders Boards are called by the Chairman on his own initiative or at the request of at least three members of the Founders Boards, the Advisory Board or the Managing Board.

9) The first meeting of the Founders Boards should be held before 3 months have passed from the date of registration of the Foundation.

10) The Board of Founders may authorize one of its members to supervise the realization of the resolutions taken by it.

§ 9

ADVISORY BOARD

1) Advisory Board is an advisory body to the International Cultural Centre Foundation.

2) Advisory Board consists of 25–50 members, renowned artists or cultural activists from different countries.

3) The first 25–40 members of the Advisory Board are appointed by the Board of Founders. Further members may be added on request of the current members of the Advisory Board.

4) The Chairman of the Advisory Board is appointed by the Board of Founders.

5) The Board of Founders may remove members of the Advisory Board who are not actively involved in the activity of the Foundation.

6) The basic duties of the Advisory Board are to propose and assess the scope of activity of the Foundation and to help in achieving its goals.

7) A meeting of the Advisory Board is called by its Chairman on his own initiative or on request of the Managing Board or at least 5 members of the Advisory Board.

8) The term in office for the Advisory Board members is 4 years. The Board should hold meetings at least once in a year.

§ 10

THE MANAGING BOARD

1) The Managing Board of the Foundation consists of 5–11 members.

2) The Managing Board members are appointed by the Board of Founders.

3) The Managing Board shall be constituted within 30 days from the date of appointment, and the President, the Director of the Foundation Office, the V-ce President, the Secretary and the Treasurer (Chief accountant) shall be elected from among its members. The first Managing Board shall be constituted within 30 days from the date of registration of the Foundation.

4) The salaries of the President and other members holding offices will be determined by the Board of Founders.

5) Until the first Managing Board is constituted the Board of Founders appoints the acting President of the Managing Board.

6) The powers and duties of the Foundation Managing Board will mainly include:

a) directing the Foundation activity within the scope of schedules and activity programmes set forward by the Board of Founders and the Advisory Board.

b) representing the Foundation.

c) establishing and winding up economic units (establishments), which includes appointing and recalling managers of these units, determining their earnings and scope of duties.

d) supervising the activity of the Foundation Office and other organizational units of the Foundation which also includes establishing of their working regulations.

e) preparing reports on the activity of the Managing Board.

7) The Managing Board members hold office for 4 years and their first term starts on the date of registration of the Foundation.

8) If a member dies before the end of his term or resigns with his term still not ended he may be replaced by another person appointed by the Founders Council on motion of the President of the Managing Board.

9) The statement of intention on behalf of the Foundation may be given by at least two members of the Managing Board one of them being the President or the Vice President.

§ 11

CHANGE OF STATUTES OF THE FOUNDATION

1) The change of Statutes of the Foundation can be made by a resolution of the Founders Boards of their own initiative or on request of the Managing Board of the Foundation. The change of Statutes is made according to the same procedure as applied to establish them.

2) In accordance to the regulations in effect the Foundation may act as a representative of a foreign Foundation, having formerly obtained the required permission of the competent minister.

§ 12

WINDING UP OF THE FOUNDATION

1) The Foundation shall be wound up in cases determined by the Foundations Act.

2) The resolution on winding up is taken by the Board of Founders. The assets of the Foundation after its winding up should be vested to Polish institutions involved in international cultural activity.

3) The Managing Board of the Foundation shall notify the Minister of Culture and the Fine Arts of the winding up of the Foundation.

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of the International Cultural Centre

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- Prof. JACEK WOŹNIAKOWSKI (International Cultural Centre Foundation, Cracow)

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ERHARD BUSEK (Austria) – *President*

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IZABELLA CYWIŃSKA
ANDRZEJ PELCZAR
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WŁADYSŁAW STRÓŻEWSKI
ANDRZEJ TOMASZEWSKI
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