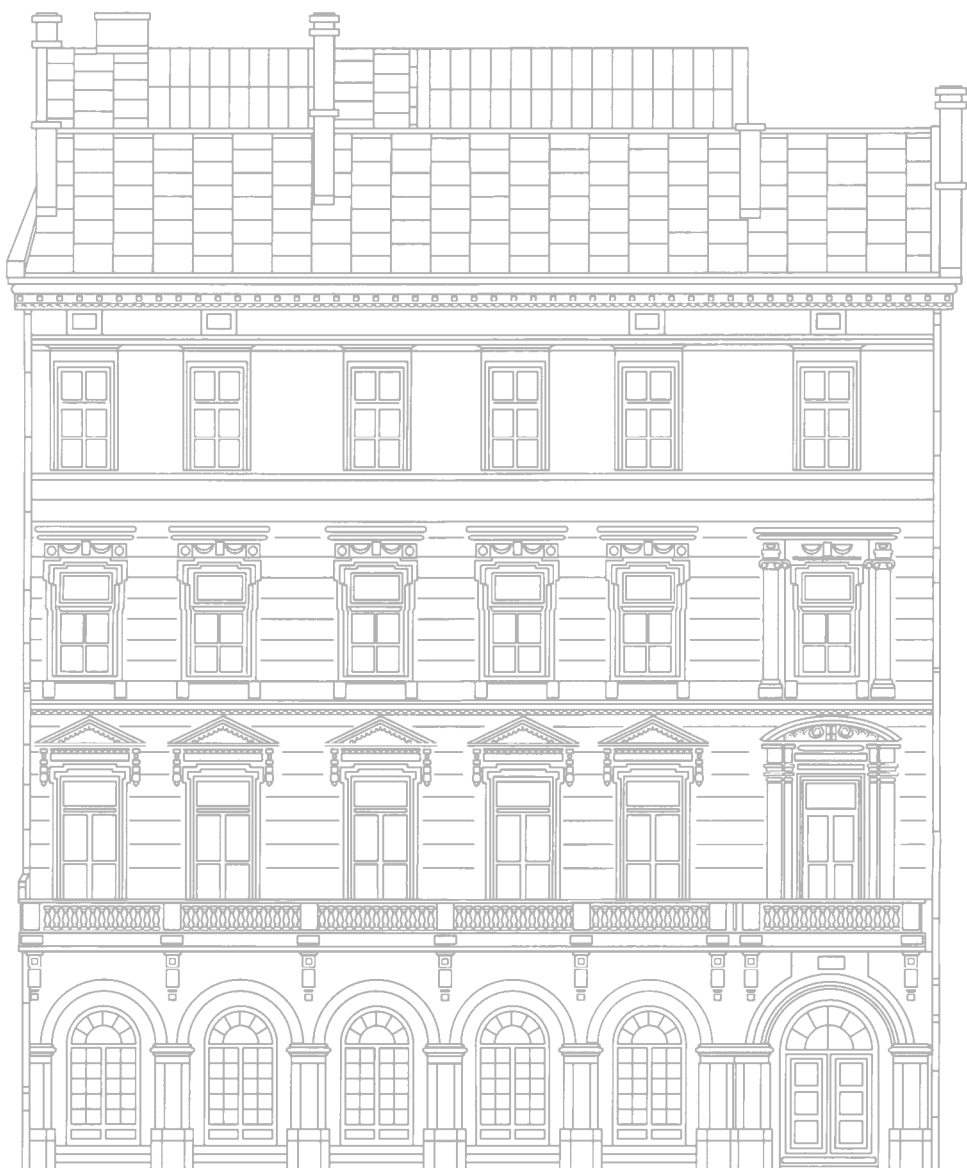


YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2024

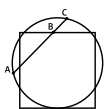


Theory, philosophy and management of culture, memory, identity, cultural space, art and heritage of Central Europe, intercultural dialogue, city as a mirror of civilization, cultural policy and cultural economics – these issues are the prime focus of the International Cultural Centre.



YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2024 [no. 33]



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THE INTERNATIONAL CULTURAL CENTRE IN 2024

It is a pleasure to present our latest yearly, which documents the International Cultural Centre's activity in 2024. The last twelve months were marked by a great deal of hard work, ambitious projects and wide-ranging reflection upon heritage – both tangible, and also that which is created through memory, shared experiences and intergenerational dialogue. I would like to start by thanking the ICC team for their immense efforts, and likewise our partners in Poland and abroad – it's thanks to this cooperation that we were able to realise the programme we had planned.

As usual, we were active in many spheres: from exhibitions, through academic research and education to international cooperation. Our gallery, which lies at the very heart of Kraków, hosted the exhibitions *Odesa: The Long 20th Century in Art* and *Socmodernism: Architecture in Central Europe During the Cold War*, exploring stories about identity, history and the transformation of Central Europe. Our historic cellars resounded with the more personal voices of artists, including Michał Korta and Bogusław Bachorczyk, while we invited guests to the atrium so as to rethink 'ordinary' encounters. The ICC's presence was also palpable beyond Poland's borders – from Bucharest and Lviv to Iași, Paris and Cluj-Napoca. There we explored the heritage of Central Europe through the language of art and architecture. We also continued to cultivate key issues for our network: the Heritage Forum (held this time under the title Responsibility and Renewal), the V4 summer school, and the Oil in Galicia project.

We shared our knowledge via lectures, seminars and the Academy of Heritage postgraduate programme – an offshoot of which was the second edition of a course aimed at specialists involved in the protection and promotion of Ukraine's cultural heritage. We continued our educational series such as Use Culture! Lessons about Cultural Heritage, Mature for Art, guided educational walks for groups, and also the Central European Book Club.

It was a busy year for our publishing house too. Publications included *The Shadow Line: Michał Korta*, Natalia Starchenko's *Ukraińskie światy Rzeczypospolitej* [Ukrainian Worlds of the Polish-Lithuanian Commonwealth], Tomas Venclova's *Litwa, ojczyzna moja* [Lithuania, My Homeland], and *Socmodernism* by Łukasz Galusek and Michał Wiśniewski. We also released new issues of *Herito* quarterly, titled respectively *Healthy Places*, *Concrete* and *Estonia*. Our books were showcased at fairs in London, Prague and many Polish cities.

In spite of various challenges, the ICC unfalteringly remains a place of meetings – of ideas, cultures and generations. It is a place that inspires and connects, a dynamic space for deep consideration of heritage and the future of it. This yearly is a perfect reflection of this.

Agata Wąsowska-Pawlik

DIRECTOR OF THE INTERNATIONAL CULTURAL CENTRE

THE YEAR IN A NUTSHELL

The year 2024 was an intensive one for the International Cultural Centre, with our team actively engaged in projects exploring the shared heritage of Central Europe. It was a time of fostering dialogue in the context of contemporary challenges, and reevaluating history and how history is remembered.

Two exhibitions were especially significant: *Odesa: The Long 20th Century in Art*, which ran from May to September, delved into the history of that extraordinary city, showcasing its cultural diversity and artistic richness, and later *Socmodernism: Architecture in Central Europe During the Cold War*. The Odesa exhibition became a space for a conversation about multiculturalism and the role of art in times of crisis. In turn, the Socialist Modernist show engaged in a dialogue with the past and the way that objects from the communist era are valued in capitalist times.

In the autumn, the icc hosted the seventh Heritage Forum of Central Europe, this time focused on responsibility for and protection of heritage in the face of contemporary challenges. Experts from across the entire globe considered how to react to threats effectively, highlighting the need for international solidarity in the sphere of protecting culture.

The icc also had a notable role in the Poland-Romania Cultural Season 2024–2025 (see p. 17) organised by the Ministry of Culture and National Heritage and the Adam Mickiewicz Institute, supported by the Polish Institute in Bucharest, the Romanian Ministry of Culture and the Romanian Cultural Institute in Warsaw.

The year concluded with a series of meetings with exceptional figures from the fields of art and architecture in Central Europe, including a multimedia event featuring Vladimír 518, introducing the Polish public to the fascinating world of Czech Socmodernist architecture.

For the icc, 2024 was a time of opening up to new perspectives, combining tradition with modernity, and building intercultural bridges than can give rise to joint activities for the future of the region.

We were visited by —

66 765 participants in events organised at the icc and external venues, as well as online

37 000 followers on Facebook

9 800 followers on Instagram

247 students of our online course Use Your Heritage!

7 international scholars on fellowships and research trips

We were honoured to host —

Holger Mahnicke, Consul General of Germany in Kraków (18 January)



Holger Mahnicke, Consul General of Germany in Kraków, Director Agata Wąsowska-Pawlik and Professor Jacek Purchla

Marta Cienkowska, Deputy Minister of Culture and National Heritage
(19 January)



Director Łukasz Galusek, Marta Cienkowska, Deputy Minister of Culture, and Director Agata Wąsowska-Pawlik

Dr Orsolya Zsuzsanna Kovács, Hungarian ambassador (30 April)



Dr Orsolya Zsuzsanna Kovács, Hungarian Ambassador, and Director Agata Wąsowska-Pawlik

Claudia Roth, German Federal Government Commissioner for Media and Culture (1 August)



Director Łukasz Galusek and Claudia Roth, German Federal Government Commissioner for Media and Culture

We are delighted that we received several distinctions —

The International Cultural Centre was honoured with a Silver Gloria Artis Medal for Cultural Merit, in recognition of outstanding cultural activity. Deputy Minister Marta Cienkowska decorated 23 people who work at the ICC, in appreciation of their contribution to international cooperation (5 July).



Director Agata Wąsowska-Pawlik and Marta Cienkowska, Deputy Minister of Culture and National Heritage



icc members of staff after being decorated

The International Cultural Centre was honoured with the prestigious Joachim Lelewel Prize in the category: Institution disseminating historical national heritage (18 September).



Professor Jacek Purchla was a winner of the Václav Burian Prize in the category Contribution of Culture to Central European Dialogue. This prestigious distinction is awarded to people whose work strengthens democratic dialogue and fosters cultural ties in Central Europe (18 October).



Professor Purchla was also honoured with a Saint Christopher Medal for his long-term, consistent support for the Museum of Kraków (15 October).



From left: Director of the Museum of Kraków Dr Michał Niezabitowski, Deputy Mayor of Kraków Stanisław Kracik and Professor Jacek Purchla

The International Cultural Centre was also awarded the Radio Kraków Mark of Quality for the exhibition *Odesa: The Long 20th Century in Art*. The show won plaudits for portraying the cultural richness, diversity and tumultuous history of southern Ukraine. The exhibition was also recognised for highlighting the role of art in shaping national identity and showing the arduous construction of an artistic canon, which interacted with artistic currents from European regions.



The photobook *The Shadow Line: Michał Korta*, which was published by the ICC, found itself in the prestigious group of titles nominated for the Fredro Editorial Quill Award 2024. This distinction is for the finest volumes for adult readers.



In 2024, the ICC’s educational courses were again nominated in the Sunflowers poll for the most flourishing initiative for children. The workshops Tales from the Clouds and Use Your Heritage were recognised in the categories Logic and The Visual Arts.



THE POLAND–ROMANIA CULTURAL SEASON 2024–2025

The International Cultural Centre participated in the Poland–Romania Cultural Season 2024–2025, a joint endeavour of the Ministry of Culture and National Heritage and the Adam Mickiewicz Institute. The project was realised with the support of the Polish Institute in Bucharest, the Romanian Ministry of Culture and the Romanian Cultural Institute in Warsaw. The event was held under the slogan ‘We have a common language’, which referred to the universal language of culture – enabling understanding and deep engagement, in spite of differences in form, means of expression and traditions. The season, which was inaugurated in June 2024, lasted until November 2025.

One of the events coorganised by the ICC was a meeting with the distinguished poet and social activist Ana Blandiana, which took place on 28 May. In conversation with the translator Joanna Kornaś-Warwas, Blandiana – a winner of the European Poet of Freedom Award – shared her thoughts on literature, freedom and the role of poetry in struggles against oppressive regimes.

Another important fixture in the programme was a talk with Virgil Tănase, a political dissident and writer, whose biography of Albert Camus served as a pretext for a discussion about the fate of émigré intellectuals.

On 2 March, Justyna Mielnikiewicz’s exhibition *There Were Three Sisters, But Only Two Shirts* opened at the National Museum of the Romanian Peasant in Bucharest. This show, which was organised by the Adam Mickiewicz Institute in collaboration with the ICC and the Polish Institute in Bucharest, used black-and-white photographs to explore the day-to-day life of the Polish community in the Romanian part of Bukovina, revealing unhackneyed aspects of Polish-Romanian relations. The exhibition was the latest stage of the artist’s creative journey – she previously held a show at the ICC in 2022 titled *In Ukraine: Justyna Mielnikiewicz*. Another part of the Poland–Romania Season, ultimately held in 2025, was an exhibition curated by the ICC titled *One Eye Laughing, the Other Crying*.



Sezonul Cultural
Polonia—România
2024—2025



Sezon Kulturalny
Rumunia—Polska
2024—2025

KRAKÓW CITY COUNCIL'S STANISŁAW VINCENZ AWARD IS PRESENTED TO RASA RIMICKAITĖ

Speech given by Dr Łukasz Galusek

19 SEPTEMBER

‘It is good to be born in a small country, where nature is on a human scale, where various languages and religions cohabited for centuries. I have in mind Lithuania, land of myths and of poetry.’

These words were spoken by Czesław Miłosz in Stockholm in December 1980, during his acceptance speech on winning the Nobel Prize for Literature. Addressing attendees in the auditorium, he talked of poetry that is fused with its time and place. He also spoke of striving for truth and fostering curiosity about life. He referred to himself as a seeker of reality. As someone who desired to preserve it, in all its eternal tangle of good and bad, hope and despair. As someone who knows that no work of art will endure if it is not rooted in reality.

He himself had received support when he was at his lowest ebb, during the early 1950s, when he obtained political asylum in France. He became an enemy, an outcast, a stranger. He trusted few, and few trusted him. Yet one of a handful of people who looked after him at that time was Stanisław Vincenz, who was by then living in the Alps. Vincenz guided Miłosz from the captive mind to the Issa valley and towards his native Europe.

Towards something real.

Just ten kilometres separate the mouth of the River Nevėžis – Miłosz’s Issa – from the confluence of the Nemunas and the Neris. There lies Kaunas, where Rasa Rimickaitė came into the world.

Miłosz used to say that we receive gifts from our country, such as rivers, lakes, and traditions, but we also receive them from people, particularly if we meet strong personalities in our youth. For Rasa, just such a figure was Irena Veisaitė, a professor of theatre studies based in Vilnius, who became her life-long guiding spirit. Like Rasa, Veisaitė also hailed from Kaunas. She was a Holocaust survivor, theatre scholar and critic, as well as a dissident, who after the fall of communism devoted herself to building a civil society in independent Lithuania. A person of the borderland, an authority, a teacher who took talented, sensitive people under her wing. She cultivated their spiritual development, and broadened their horizons. And above all she was a great master of the art of life – as Zygmunt Baumann said of her.

She did not fly in the face of Shakespeare, saying that to live is akin to being an appalling actor, who lurches around the stage for an hour, then disappears. And this is why she believed that in the time and place we are given, we ought to live creatively. We should make life a work of art, with its own rhythm and structure, and above all with the clear features of the values it bears.

I am sketching this portrait, so as to highlight for you the unique source of Rasa Rimickaitė's art.

She is an artist of reality, someone changing the world from the inside.

A spark, a droplet, the beginning of something that others give form to, that they multiply, that they advance.

Just as Irena Veisaitė decided to devote herself to her students, so that they could shape the future, likewise Rasa Rimickaitė concentrated on interpersonal art, which gave rise to a new type of creative co-existence between Lithuanians and Poles.

In this regard, she fulfilled Miłosz's dream, while also overcoming the contradictions that appeared so insuperable to him. She reconciled the need for a sense of detachment (which enables one to see many issues differently, although it can be accompanied by alienation) with solidarity with people.

Rasa Rimickaitė also takes seriously the idea of looking for a wider homeland and a more capacious way of coexisting. She has done the best she could in making use of the time given her. She cured exile and dispossession – the foul afflictions of modernity – by putting down new roots, yet this did not entail running away from the world to some safe corner, but rather in embracing two cultures. She found herself in Polish culture, and yet she did not renounce any of her Lithuanianess. Miłosz harked back with nostalgia to the Grand Duchy, yet Rasa showed how one can become a citizen of one's native Europe. In Miłosz's twilight years, the poet professed that a great merit of figures such as him lay in their ability to create 'connective tissue' where cultures and allegiances seem irreconcilable. Rasa Rimickaitė reconciled them in herself, yet she simultaneously belongs to the guild of builders of invisible bridges, whose school of thought gained a seat in the Miłosz manor house in Krasnogruda, with a foundation created by Krzysztof Czyżewski, another winner of the Vincenz Award. This is a circle of people loyal to Vincenz's motto that disdaining one's neighbours or overlooking their cultural heritage is nothing other than a lack self-respect.

You may feel disenchanted that I have not listed the laureate's numerous and varied achievements, including the ventures that were realised thanks to her initiative, inspiration or help, particularly during her long mission in Poland as cultural attaché. Yet rather than creating such a list, I prefer to try and illuminate the essence of her achievements, to uncover the secrets of the art of weaving a virtuous reality, for the master of this is Rasa Rimickaitė.

When I think of Rasa, I see a droplet – the beginning of everything.

Miłosz celebrated rivers with various names. For him, they were life, their course and his course blended into one. When I say the name Rasa, I see a droplet running over the surface of a leaf, and providing a course – the trickle of life, the stream of activity, the currents of collective endeavours, the rivers on which civilisations flourish.

Rasa is such a droplet.

In celebration of this award, we could descend the nearby Miłosz Stairs (one of her initiatives), and stand facing the river. There, with Skalka rising up before us, we might chant: 'Long live the uncommon Rasa, the joy of both our nations!'

Rasa Rimickaitė

An acceptance speech given by the winner of Kraków City Council's Stanisław Vincenz Award for outstanding achievement in the sphere of popularising East-Central European culture

Ladies and Gentlemen, Dear Friends,
Thank you from the bottom of my heart.

I am deeply moved and incredibly grateful. It's not easy for me to find words when faced so suddenly today with the task of thanking you for this prestigious distinction and such a high appraisal of my work.

I would like to thank the jury of Kraków City Council's Stanisław Vincenz Award, along with its head Jakub Kosek. I would also like to thank Dr Łukasz Gałusek, who gave the previous speech in my honour, and the wonderful institution that is the International Cultural Centre, which opened up the world of Central Europe to me. Thank you, Professor Jacek Purchla, the longstanding director of the ICC. I'm extraordinarily grateful to Agata Wąsowska-Pawlik, the current director of the ICC, and I would also like to thank Robert Piaskowski, current director of the National Centre for Culture. My warmest thanks are also due to all of Kraków's cultural institutions, and their fantastic staff. I would like to thank my mentor, Krzysztof Czyżewski, the director of the Borderland Centre and Foundation of Arts, Cultures and Nations. And thank you to all the previous recipients of this award.

I would like to thank those who are no longer with us, yet always belonged to and shall belong to our shared Europe: Stanisław Vincenz, who the award is named after, Czesław Miłosz, Jerzy Giedroyc, Zbigniew Herbert, Wisława Szymborska, Adam Zagajewski, Ireneusz Kania, Adam Wodnicki and many others. Thank you to all those with whom we have created and – I hope – will continue to create, our emerging and future shared Central European heritage.

Dear Friends, my activity in Poland has already lasted for over twenty years. When I came to this country of 'a foreign tongue', I knew nothing of Poland. Except that the great Romantic, whose statue adorns the Main Market Square in Kraków, was not a Lithuanian. At the time, the golden dreams of my imagination were shaped and fired by Ancient Greece, Jerusalem, Plato and Socrates – they prompted me to think, while also soothing my soul.

However, golden dreams can only be surpassed by other golden dreams. And Poland became such a dream for me.

Over the course of two decades, I watched many Polish films, and I learned that when 'I have nothing, you have nothing, he has nothing, so in fact together we have enough, just enough, to found a great factory', as is said in *The Promised Land*. I got to know many fantastic actors and directors, led by Andrzej Wajda, Roman Polański and Agnieszka Holland, I listened to Polish music, I fell in love with Górecki, Kilar, Lutosławski, Penderecki, Chopin, Szymanowski, Komeda and Grechuta. I discovered painters and other artists: Matejko, Witkacy, Abakanowicz, Kantor, Wróblewski, Nowosielski. I learned about the Lemkos and Operation Vistula, I heard about 'independence without censorship', I read about the year 1968, Dejmka's production of *Forefathers*, about Wyszyński and Wojtyła, Popiełuszko and Kolbe. I got to know the Piwnica pod Baranami, as well as the cabarets of Dudek and the 'Elderly Gentleman', I read Polish literature: Mickiewicz, Mackiewicz, Herling-Grudziński, Mieroszewski, Giedroyc, Gombrowicz, Miłosz, Herbert,

Szyborska, Różewicz, Iwaszkiewicz, Leśmian and Lechoń, Staff and Gałczyński, Poświatowska, Świrszczyńska, Nałkowska, Świetlicki, Zagajewski, Krynicki, Lipska, Hartwig, Tokarczuk and Stasiuk, Tyrmand, and 'I was harangued by great dreams of nothing'. I was filled with admiration for Tuwim, Boy-Żeleński and Brzechwa, with whom 'I suffered for millions'. I read the Constitution of the Third of May and the Constitution of 1997, including the most important section for me, about the 'inherent and inalienable dignity of the individual'. I learned about the history of Poland's Jews, words from Auschwitz and Birkenau made an indelible impact on me, and I read about the Warsaw Uprising and the Warsaw Ghetto Uprising, about Jan Karski and Marek Edelman, I read Hanna Krall and her book *Shielding the Flame*, I heard about Jan Karski and Marek Edelman, Żegota and Bartoszewski, from whom I learned a seemingly simple principle: if you don't know how to behave, then to be on the safe side, behave decently. Reading Rymkiewicz's *Zmut* [Skein] drove me round the bend. I listened to Polish rock, I went to the library and read Maanam's lyrics, because I wasn't a hundred percent sure if I was hearing *cykady* [cicadas] or *Cyklady* [the Cyclades]. Moments later I was already looking for Bracka Street, where it was raining, because 'you always have to live in the moment', I listened to Ewa Demaczyk, not day by day, while springs I sang with Grechuta, who chanted 'spring, spring, spring, hey you!'. Along with Mrozek, I was baffled as to how it was possible that 'nothing happens, yet everything is happening', and I practised my pronunciation with Lec, trying to say '*nie każda z cnót ma parę ud*' [not every virtue has a pair of thighs]. I met Leszek Kołakowski and even exchanged a few words with him on the subject of the yellow jeans that I was wearing at the time, which obliged me to familiarise myself with his *Main Currents of Marxism*. I read Tischner's *The Spirit of Solidarity*, and his maxims about truth and emptiness. I learned about Kozakiewicz's spirited gesture at the Moscow Olympics and about the fencer Jerzy Pawłowski, who was sentenced for spying for the Americans, and how he said that he 'fought with a sword in his hand, but always in a mask'. I went 'for Sunday and *na bez tygodzień**', I met Konwicki, I learned about the meaning of the Borderlands, Wileńszczyzna [the Vilnius Region], the Issa Valley, Miłosz, Miłosz... I didn't understand him then (Andrzej Franaszek's wonderful biography had yet to be published), I felt more in sync with Herbert, who reflected upon the curious case of parallel lines that never converge, even in infinity.

Centuries ago, we divided up our heritage, because we were divided. Thanks to the books of Professor Jacek Purchla, and also to his personal charm, Kraków became my city too, and my activity here was supposed to show that parallel entities can meet, and one can indeed live and act in a way that will stop us from being divided. And this is being amply demonstrated today by Ukraine, which is fighting not only for itself, but us too.

Dear Friends, standing before you today, I look at you and I'm deeply moved by the thought that although Polish culture (and due to it Central European culture as well) was once a culture of hermetic messages to me, it has become a culture of open and opening meanings. As Newton said, it happened thus, because I was able to stand on the shoulders of giants, in my case figures such as Vincenz, and previous recipients of the Award in his honour, and all of you, who demonstrate during each of our meetings, that *dazu gehören zwei*, that one must discuss and convince, and not divide and rule. One should seek out kindred spirits and take action, and always be on the side of human dignity and human rights.

That is why today, moved and immeasurably grateful, I say to you all: thank you.

* Silesian slang for during the week.

The ICC in the Media —

— on the exhibition and book *Socmodernism: Architecture in Central Europe During the Cold War*

It's an impressive collection: visitors will find themselves amongst an array of panels (featuring photographs, drawings, city plans, sketches, posters, manifestos), scale models and original life-size objects, displays that run on monitor screens... this exhibition, which has been in the making for a few years, carries a consistent message, for which a big round of applause is due to the curatorial team, namely Łukasz Galusek, Michał Wiśniewski and Natalia Żak.

Architektura Murator 2024, no. 11

This multi-faceted exhibition offers a fresh, unconventional look at the heritage of postwar architecture, through the prism of the most distinguished practitioners, and their most intriguing works. Supplemented with technological and political context, it throws new light on the designs of that era, convincing us that even during the brutal times of the Cold War, designers created extraordinary, original and occasionally cosmic works.

Notes na 6 Tygodni, 24.09.2024

Galusek and Wiśniewski's volume is not a typical coffee table book – it is not a collection of striking photographs, but rather a richly illustrated series of texts, describing how architecture responded to the grand concepts and more prosaic needs of communism. The authors demonstrate that architecture can be written about with a light, engaging touch, and not just to suit experts.

Książki: Magazyn do Czytania 2004, no. 6

It is a fact that a great deal of what was built in Central Europe in those years is horrendous to behold, and an assault on good taste. But – as the curators of this exhibition try to suggest – let's not throw the baby out with the bathwater. If we dig around, we'll find astonishing, innovative, sometimes visionary, sometimes even crazy things that managed to get built back then. In between the plans, the regulations and the guidelines, one could always find a chink that could be used to design something extraordinary. Around 400 such buildings, from Estonia to Macedonia, and from Poland to Romania, are shown at this exhibition, and it's a fascinating journey.

Polityka 26.09.2024

Thus, the curators of the exhibition propose a broader horizon and a more thorough re-evaluation. Here is a look through the prism of the most remarkable works and architects, showing the diversity of forms, and an understanding of the context. Because architecture is not simply a mirror image of political conditions, and hence Socialist Modernism demands to be interpreted anew. Without hyperbole and without prejudice.

Polityka, 2.10.2024

— about the exhibition *Odesa: The Long 20th Century in Art*

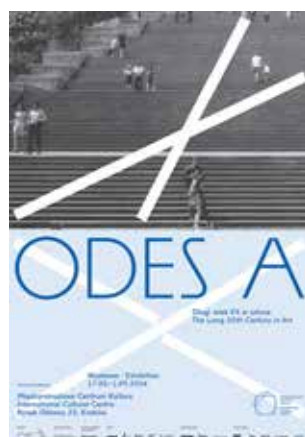
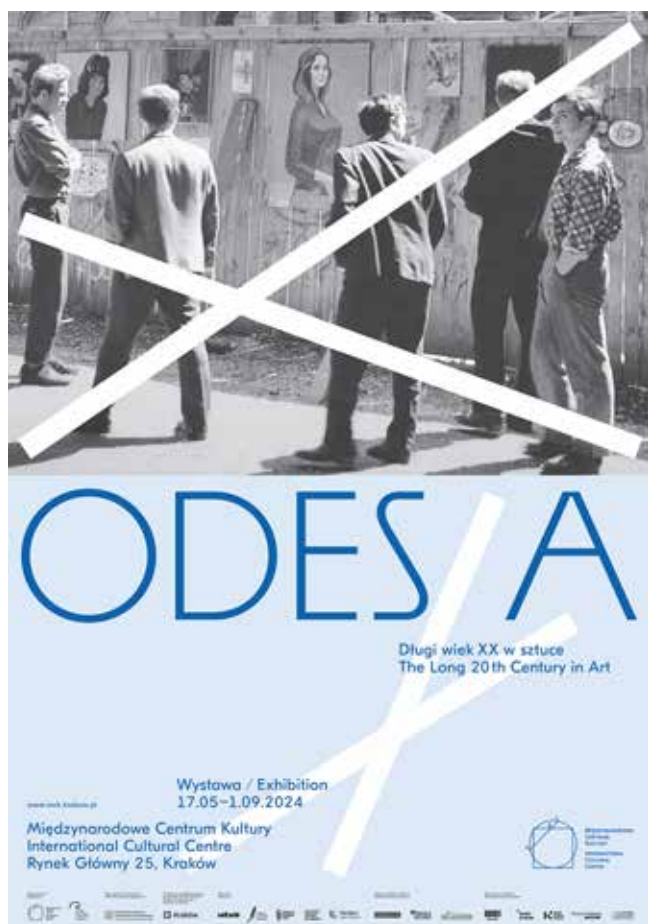
The whole venture is remarkable in many spheres: historical, artistic and diplomatic. It is also part of an important Polish-Ukrainian initiative which provides for the protection of precious works of art, and their removal while war continues in Ukraine.

Rp.pl, 28.06.2024

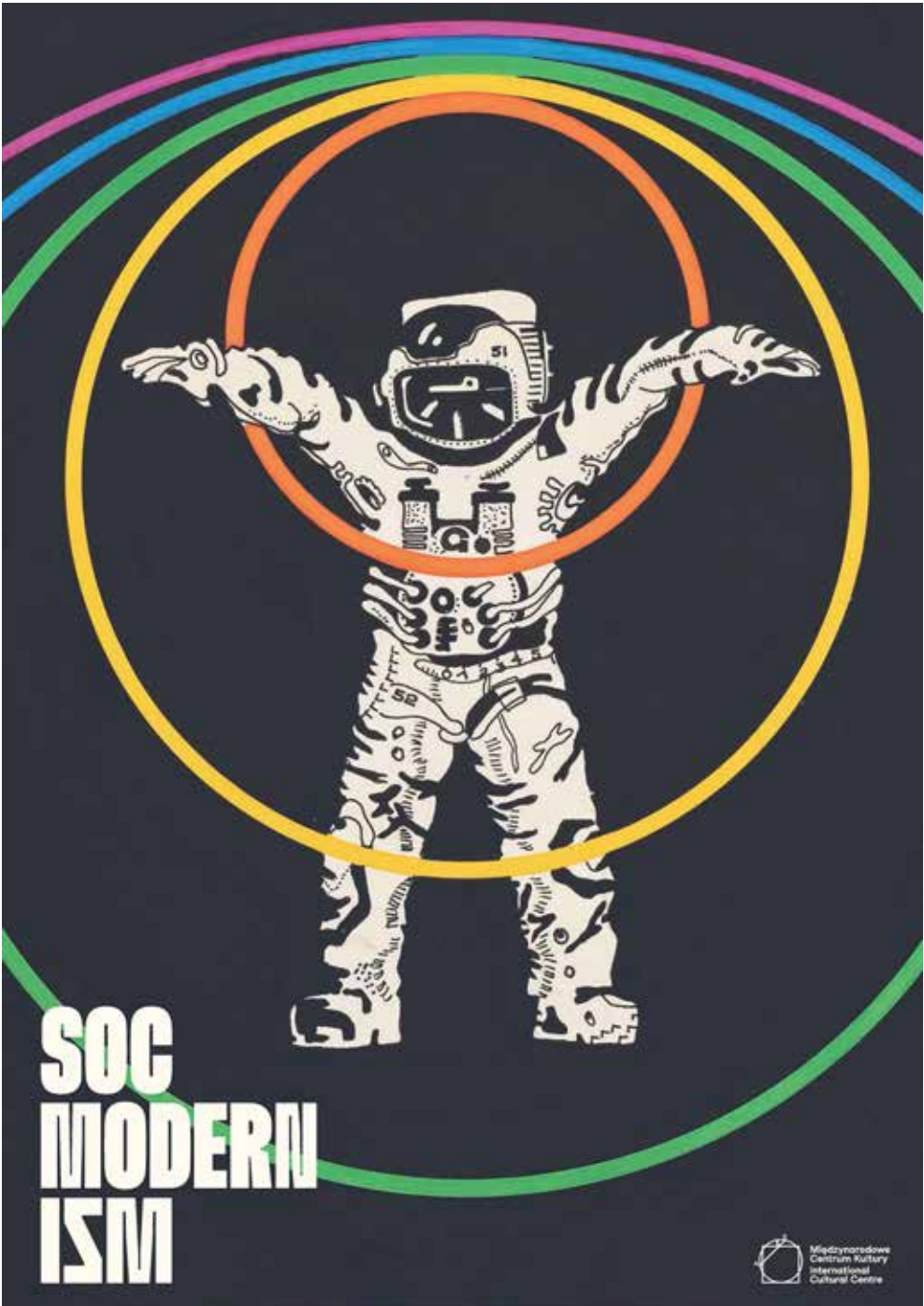
— about the book *Dissonant Heritage? The Architecture of the Third Reich in Poland*

German investments in Kraków were long seen as a rather shameful subject. Hence, this finely illustrated volume, which follows on from an exhibition held by the International Cultural Centre, fills a gap in the memory of an era – the symbols of which could be regarded as Wawel, which was taken over by Frank, and the concentration camp in Płaszów... Among the large number of authors featured, we should mention Professor Jacek Purchla (who found Ritter's previously described architectural plans in Munich), Dr Żanna Komar, Dr Monika Rydiger and Professor Andrzej Chwalba. A fascinating book!

Tygodnik Powszechny 2024, no. 5







SOC MODERN ISM

DEBATA: Socmodernizm. Zmora czy przebudzenie?

GOŚCIE: prof. Małgorzata Omilanowska
Piotr Sarzyński
dr Łukasz Galusek
Prezenci: Bartosz Paturej

➔

17.10.2024 (czwartek)
godz. 18.00
Rynek Główny 25

Transmisja online
Spotkanie tłumaczone na PJM #9
Po spotkaniu dla chętnych zaplanowano
wystawę SOC MODERNIZM z przewodnikiem
www.mck.krakow.pl

 Międzynarodowe Centrum Kultury
International Cultural Centre

WSTĘP: 10 zł, 12 zł, 15 zł, 20 zł, 25 zł, 30 zł, 35 zł, 40 zł, 45 zł, 50 zł, 55 zł, 60 zł, 65 zł, 70 zł, 75 zł, 80 zł, 85 zł, 90 zł, 95 zł, 100 zł



SOC MODERN ISM

WYKŁAD:



Sztuka na czasie.
Architektura wnętrz
w Estonii epoki
socmodernizmu

Wykład Karen Jagodin,
dyrektorki
Muzeum Estońskiej
Architektury

12.12.2024 (czwartek)
godz. 18.00
Rynek Główny 25

Wykład w j. angielskim tłumaczony na j. polski
Po spotkaniu dla chętnych zwiedzanie
wystawy SOC MODERN ISM z przewodnikiem
www.mck.krakow.pl



SOC MODERN ISM

KONCERT:



Czeski raper
Vladimir 518 & Aid Kid

21.11.2024 (czwartek)
godz. 21.00
MCK, Rynek Główny 25

Przed koncertem (godz. 18.00)
wykład Architektura czeska 50-80.
www.mck.krakow.pl





SOC MODERN ISM

WYKŁAD:



Słowacki wariant
modernizmu?

Wykład prof. Henriety
Moravčíkové,
kierowniczki Katedry
Architektury
Słowackiej Akademii
Nauk

22.11.2024 (piątek)
godz. 18.00
Rynek Główny 25

Wykład w j. angielskim tłumaczony na j. polski
Przebiega online
Spotkanie tłumaczone na PŁN 49
Po spotkaniu dla chętnych zwiedzanie
wystawy SOC MODERN ISM z przewodnikiem
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SOCIKONA BRATYSŁAWY

WYKŁAD
ALEXANDRY KUSY
DYREKTORKI SŁOWACKIEJ
GALERII NARODOWEJ

3 czerwca 2024 / *czwartek*
18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

wykład w języku angielskim
tłumaczenie na język polski

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Naczelne Centrum Kultury



TRZECI NARÓD I RZECZYPOSPOLITEJ

NATALIA STARCZENKO
PIOTR POGORZELSKI

SPOTKANIE WOKÓŁ KSIĄŻKI **UKRAIŃSKIE ŚWIATY RZECZYPOSPOLITEJ**

14 maja 2024 / *czwartek*
18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online
spotkanie tłumaczone na Polski Język Misywa

• [WWW.MCA.KRAKOW.PL](http://www.mca.krakow.pl)



Naczelne Centrum Kultury



WOJNA I KULTURA

DOŚWIADCZENIA I WYZWANIA

KRYSTYNA ZACHWATOWICZ-WAJDA
STANISŁAW WALTOŚ
AGATA WĄSOWSKA-PAWLIK
KRZYSZTOF SAŁACIŃSKI

20 czerwca 2024 / *czwartek*
13.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online
spotkanie tłumaczone na Polski Język Misywa

• [WWW.MCA.KRAKOW.PL](http://www.mca.krakow.pl)



Naczelne Centrum Kultury



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- DZIEDZICTWO W LESIE
- MIASTO JAKO DZIEDZICTWO
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CALENDAR

JANUARY

- 9/01** Remote session of the ICC Programme Council
- Meeting of the Central European Book Club. Discussion of Urszula Honek's book *White Nights*
- 10/01** Director Agata Wąsowska-Pawlik participated remotely in the expert panel tasked with choosing the European Capital of Culture 2029
- 12/01** Houses, Palaces, Skyscrapers Pt. 3: Between the Rams Palace and the Villa Decius – lecture by Dr Małgorzata Jędrzejczyk from the series Mature for Art
- 13/01** Meeting as part of the series Ukrainian Traces in Krakow – family workshops conducted in Ukrainian
- 13-14/01** Classes of the Academy of Heritage



A class taught by Prof. Monika Murzyn-Kupisz



Students on a research visit to the Museum of Kraków (Krzysztofory branch) are shown around by Piotr Hapanowicz

- 15/01** Wawel Royal Castle. Dir. Agata Wąsowska-Pawlik and Prof. Andrzej Betlej, Director of Wawel Royal Castle, signed

a cooperation agreement between the institutions. The document formalised reciprocal activity, as the institutions have cooperated with each other for many years, particularly regarding good practices in the sphere of managing cultural heritage



Prof. Andrzej Betlej, Director of Wawel Royal Castle, and Dir. Agata Wąsowska-Pawlik

Paris, France, Polish Embassy in Paris. Opening of the exhibition *The Treasures of Kraków: 45 Years on the UNESCO List*

18/01

Holger Mahnicke, Consul General of Germany, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla



Holger Mahnicke, Consul General of Germany, Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla

MOCAR Museum of Contemporary Art. Dir. Agata Wąsowska-Pawlik attended a session of the museum's Programme Council

19/01

Marta Cienkowska, Deputy Minister of Culture and National Heritage, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek



From left: Rafał Komarewicz, member of the Polish Parliament, Marta Cienkowska, Deputy Minister of Culture and National Heritage, Director Agata Wąsowska-Pawlik and Director Łukasz Galusek

23/01

Milan Novotný, Director of the Slovak Institute in Warsaw, had a meeting with Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek



Milan Novotný, Director of the Slovak Institute in Warsaw, Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek

- 24/01** Press conference for nationwide and local media about the icc's plans and aims for 2024



Matteo Ogliari, Director of the Italian Cultural Institute in Kraków, had a meeting with Director Agata Wąsowska-Pawlik and Dir. Łukasz Galusek

- 27/01** Meeting as part of the series Ukrainian Traces in Kraków – family workshops conducted in Ukrainian

- 27–28/01** Classes of the Academy of Heritage

- 29/01** Volodymyr Derbenov, Deputy President for urban planning and restoration from the Foundation Ukrainian Europe, and Aleksander Baranowski, coordinator of the project from the National Union of Ukrainian Architects, visited the icc and had a meeting with Dir. Agata Wąsowska-Pawlik and Dr Żanna Komar

The Strength of Community: European Art at the Beginning of the 20th Century and the Phenomenon of Art Colonies – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

AGH University of Kraków, Main Library. Magdalena Spyрка took part in a session of the Board of Directors of the Kraków Library Group

FEBRUARY

- 3/02** How Do You Photograph Books? Photography workshops with Basia Budniak as part of the programme accompanying the exhibition *The Untamed Has No Words: Michał Korta*



- 6/02** Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek, Prof. Jacek Purchla, Dr. Michał Wiśniewski and Marek Świdrak attended (remotely) a meeting of the Cultural Heritage Experts Working Group of Countries of the Visegrad Group concerning the organisation of the V4 Heritage Academy summer school

Meeting of the Central European Book Club. The discussion focused on Zoltán Lesi's book *Magasugrás* [High Jump].

- 8/02** Session of the Recruitment Commission for the Thesaurus Poloniae Fellowship Programme of the Ministry of Culture and National Heritage

- 9/02** From the City to the Countryside: Current Art and Folk Inspirations – lecture by Dr Małgorzata Jędrzejczyk from the series Mature for Art

- 10/02** Meeting as part of the series Ukrainian Traces in Kraków – family workshops conducted in Ukrainian

- 14–15/02** School Holidays at the icc – On the Trail of Architecture: Discover the Secrets of the Ravens House

- 19/02** Iași, Romania, Museum of Romanian Literature. Opening of the exhibition *Architecture of Independence in Central Europe*

- 21–22/02** School Holidays at the icc – On the Trail of Architecture: Discover the Secrets of the Ravens House

23/02	Oleksandra Kovalchuk, Deputy Director of the Odesa National Fine Arts Museum, visited the ICC and had a meeting with Dir. Łukasz Galusek, Dr Żanna Komar and Karolina Wójcik
24/02	Meeting as part of the series Ukrainian Traces in Kraków – family workshops conducted in Ukrainian
24–25/02	Classes of the Academy of Heritage
26/02	The Dilemma of Reconstruction: Recent Experience in Poland, Europe and the Wider World – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art
29/02	Warsaw, Royal Castle. Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek took part in a press conference inaugurating the Poland–Romania Cultural Season and Romania–Poland 2024–2025, organised jointly by the Ministry of Culture and National Heritage in Poland and the Adam Mickiewicz Institute, with support from the Polish Institute in Bucharest, the Ministry of Culture and the Romanian Cultural Institute



From left: Prof. Andrzej Szczerski, Director of the National Museum in Kraków, Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek

MARCH

1/03 Warsaw, Centre for East European Studies. Director Agata Wąsowska-Pawlik attended a session of the jury of the Eastern Review Award

Warsaw, Czech Centre. Dir. Łukasz Galusek had a meeting with Petr Vlček, Director of the Czech Centre in Warsaw

Cluj-Napoca, Romania, Octavian Goga County Library. Opening of the exhibition *Treasures of Kraków: 45 Years on the UNESCO List*

2-4/03 Bucharest, Romania, Museum of the Romanian Peasant. Dir. Łukasz Galusek attended the opening of Justyna Mielnikiewicz's exhibition *There were Three Sisters, Who Only Had Two Shirts*, which the ICC was a co-organiser of. He also took part in the ceremony marking the forthcoming Poland-Romania Cultural Season 2024/2025



From left: Sabra Daici, coordinator of cultural projects at the Romanian Cultural Institute, Dir. Łukasz Galusek and Marta Cienkowska, Deputy Minister of Culture and National Heritage



Opening of Justyna Mielnikiewicz's exhibition *There Were Three Sisters, Who Only Had Two Shirts*

7/03

Opening of the exhibition *Reclaimed Objects*: Bogusław Bachorzcyk



From left: Dir. Agata Wąsowska-Pawlik, curator Dr Monika Rydiger and Prof. Bogusław Bachorzcyk





8/03 Potocki Palace. Dir. Agata Wąsowska-Pawlik attended a meeting that was part of the series Kraków Heritage Lab, titled Women on Kraków – World Heritage Site

(Not)municipal activists: Polish Women on the Path to Equal Rights – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art

8-10/03 The ICC participated in the Poznań Book Fair

9/03 Meeting as part of the series Ukrainian Traces in Kraków – family workshops conducted in Ukrainian

9-10/03 Classes of the Academy of Heritage

11/03 The Ethnographic Museum in Kraków. Dir. Agata Wąsowska-Pawlik took part in a session of the Museum Council

Jagiellonian University. Dir. Agata Wąsowska-Pawlik took part in a session of the Steering Committee of the Kraków Library Group

14/03 Warsaw, College of Europe in Natolin. Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla had a meeting with Deputy Rector of the College Ewa Ośniecka-Tamecka concerning cooperation



From left: Prof. Jacek Purchla with his wife, Deputy Rector Ewa Ośniecka-Tamecka, Dir. Agata Wąsowska-Pawlik and Prof. Jerzy Hausner

Warsaw. Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla attended the prize-giving ceremony for the Prof. Aleksander Gieysztor Award, which was presented to Professor Andrzej Rottermund, who served for many years as the head of the ICC Programme Council



Dir. Agata Wąsowska-Pawlik in the company of Professors Andrzej Rottermund and Jacek Purchla

18/03

MOCAR Museum of Contemporary Art. Dir Agata Wąsowska-Pawlik attended a session of the OEES Programme Council

Naturalists, Ecologists, Biologists – Women Researchers of Nature (and more) from the Times of Linnaeus – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades With Art

19/03

Meeting of the Central European Book Club. Discussion of Sacha Batthyany's book *A Crime in the Family*

20-23/03

Potsdam, Germany. Dir. Agata Wąsowska-Pawlik attended a meeting of the Board of Europa Nostra. This coincided with a session of the Jury of the European Heritage Awards/ Europa Nostra Awards, headed by Prof. Jacek Purchla, Deputy President of Europa Nostra. Important parts of the programme were the meetings with Christoph Vogtherr, Director of the Foundation for Prussian Palaces and Gardens (Die Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg) and Prof. Dr. Ulrike Liedtke, President of the Brandenburg Parliament (Landtag), and Mike Schubert, Mayor of Potsdam.

On the way, Dir. A. Wąsowska-Pawlik and Prof. J. Purchla paid a visit to the Gold Mine in Złoty Stok, which has been reborn thanks to Elżbieta Szumska, who in 2022 received one of the aforementioned awards in the Heritage Champion category



Dir. Agata Wąsowska-Pawlik with Christoph Vogtherr, Director of the Foundation of Prussian Palaces and Gardens, accompanied by members of the Europa Nostra Board, the jury of the European Heritage Awards / Europa Nostra Awards, members of Europa Nostra Germany and Thomas Michelin, cultural attaché at the French Embassy



Representatives of Europa Nostra and members of the jury from across Europe, as well as local partners, to the parliament



Dir. Agata Wąsowska-Pawlik with Elżbieta Szumska and Prof. Jacek Purchla by the entrance to one of the adits

23-24/03

Classes of the Academy of Heritage

24/03

Classes for students of the Jagiellonian University. Dir. Agata Wąsowska-Pawlik gave a presentation about the ICC's activities to postgraduate students of the Cultural Diplomacy course, which is run by the Jagiellonian University's Institute of European Studies. She was invited by Prof. Bożena Gierat-Bieroń, and she shared her experiences on building relations and international cooperation in the cultural field.



25/03

Session of the ICC Foundation Board



From left: Joanna Hojda-Pepaś, Marzena Daszewska, Andrzej Tombiński, Ziyad Raoof, Dir. Agata Wąsowska-Pawlik, Dr Jakub Górski, Prof. Jacek Purchla, Dr Marek Golemo

Kraków Town Hall. Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek and Prof. Jacek Purchla attended a plenary meeting of the Civic Committee for the Restoration of Kraków's Monuments

28/03

Katowice, Muzeum Śląskie. Study trip of the ICC's Accessibility Department concerning accessibility at exhibitions and educational programmes

APRIL

6/04

Yearning for the Tropics – workshops conducted by Aleksandra Barczak as part of the programme accompanying the exhibition *Reclaimed Objects: Bogusław Bachorczyk*

6-7/04

Classes of the Academy of Heritage

7/04

PE by the Seaside and a Good Word on Sunday – performance directed by Bogusław Bachorczyk as part of the programme accompanying the exhibition *Reclaimed Objects: Bogusław Bachorczyk*



Prof. Bogusław Bachorczyk in a high-visibility vest

8/04

Healthy Places: Leisure in Central Europe – meeting with Weronika Grzesiak and Dir. Łukasz Galusek promoting number 51–52 of *Herito* quarterly; chaired by Bartosz Sadulski



From left: Dir Łukasz Galusek, Weronika Grzesiak and Bartosz Sadulski

9/04

Meeting of the Central European Book Club. Discussion of Monika Herceg's volume of poetry *Closed Season*

12/04

Warsaw. Dir. Agata Wąsowska-Pawlik had a meeting with Minister Marta Cienkowska, Deputy Minister of Culture and National Heritage

Warsaw, National Institute of Museums. Dir. Agata Wąsowska-Pawlik took part in the deliberations of the jury of the Sibyl Prize

Staff from the European Network of Memory and Solidarity visited the ICC as part of a study trip



Houses, Palaces, Skyscrapers. Pt. 4: Contemporary Art in Historic Kraków Interiors – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art

14/04

Closing events of the exhibition *Reclaimed Objects: Bogusław Bachorczyk*



16/04

Museum of Photography in Kraków. Dir. Agata Wąsowska-Pawlik led a session of the Museum Council, as chairperson

20-21/04

Classes of the Academy of Heritage

22/04

The Myth of the City: Contemporary Ukrainian Literature – meeting featuring Dr Marcin Gaczkowski, Maciej Piotrowski and Dr Paweł Krupa, chaired by Dr Paulina Małochleb as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*. Partners in the event were the College of Eastern Europe and the websites Nowa Europa Wschodnia and New Eastern Europe



From left: Dr Paulina Małochleb, Maciej Piotrowski, Dr Marcin Gaczkowski and Dr Paweł Krupa



Maciej Piotrowski and Dr Marcin Gaczkowski



24/04 Opening of the exhibition *The Untamed Has No Words: Michał Korta*



Dir. Agata Wąsowska-Pawlik welcomes guests to the Ravens Hall



Michał Korta and Natalia Żak, curator of the exhibition



From left: Michał Korta, Natalia Żak, curator of the exhibition, and Dorota Kosiec, coordinator of the show



**25/04**

Bartłomiej Szewczyk, Director of the Coal Mining Museum in Zabrze, accompanied by Łucja Zawadzka, Deputy Director of Development, and Ewa Wojtoń, specialist in international cooperation, during a visit to the ICC, where they met Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek and Prof. Jacek Purchla



From left: Ewa Wojtoń, Dir. Łukasz Galusek, Dir. Agata Wąsowska-Pawlik, Bartłomiej Szewczyk, Łucja Zawadzka, Prof. Jacek Purchla

26/04

Cracow Art Week **KRAKERS** at the ICC. The event included a meeting titled *Behind the Shadow Line*, with Michał Korta

29/04

Vienna – *The Best City to Live In?* – lecture by Dr Małgorzata Jędrzejczyk as part of the series *Decades with Art*

30/04

Dr Orsolya Zsuzsanna Kovács, Hungarian Ambassador, and Dr Tibor Gerencsér, Consul General of Hungary in Kraków, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik

Iwona Reichardt, member of the board of the College of Eastern Europe, Lev Zakharchyshyn, the director's representative for Polish-Ukrainian solidarity, and Magdalena

Charkin-Jaszczka, Agnieszka Detko-Osipowicz and Tatyana Zelenko from the international department of the ECS visited the ICC and met Dir. Agata Wąsowska-Pawlik



From left: Tatyana Zelenko, Agnieszka Detko-Osipowicz, Magdalena Charkin-Jaszczka, Dir. Agata Wąsowska-Pawlik, Lev Zakharchyshyn, Dr Paulina Małochleb and Dr Iwona Reichardt

MAY

1-4/05

Portimão, Portugal. Dr Michał Wiśniewski, member of the Board of Trustees of the European Museum Forum, took part in the European Museum of the Year Award 2024 Annual Conference, one of the most important events in the European museum world. During the award ceremony of the 47th edition of the oldest and most important distinction for museums, EMYA 2024 (European Museum of the Year Award), the prize went to the Museum and Memorial in Sobibór

8/05

A Look into the Eyes of the Wild: Photography in the Time of Posthumanism – a meeting with Michała Korta and Małgorzata Lebda as part of the programme accompanying the exhibition *The Untamed Has No Words*, conducted by Martyna Nowicka



From left: Michał Korta, Małgorzata Lebda and Dr Martyna Nowicka



Michał Korta and Małgorzata Lebda

8-15/05

The ICC Library took part in the XXI Nationwide Polish Library Week

9/05

An Intellectual in Exile – a meeting with Virgil Tănase as part of the 14th Festival of Romanian Culture in Kraków



Virgil Tănase



Prof. Kazimierz Jurczak, Virgil Tănase and Tomasz Klimkowski



Ovidiu Dajbog-Miron, Director of the Romanian Cultural Institute in Warsaw

Background, Class, Identity – debate featuring Piotr Kaszczyszyn, Renata Lis, Dr Paulina Małochleb and Magdalena Szcześniak, moderated by Edwin Bendyk. The Batory Foundation was a partner in the event



From left: Dir. Agata Wąsowska-Pawlik, Edwin Bendyk, Renata Lis, Magdalena Szcześniak, Dr Paulina Małochleb and Piotr Kaszczyszyn



Magdalena Szcześniak and Dr Paulina Małochleb

Uzhhorod, Ukraine. Dir. Łukasz Galusek took part in the conference Dilemma: Dialogue Mobile Academy. He participated in the panel *Literature to Resist: Between Central Europe and the Present*, with Prof. Przemysław Czapliński and Hanna Jankuta

10/05

Different Faces of Portraiture: Contemporary Portrait Photography – a lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art. A meeting for seniors within the framework of the programme accompanying the exhibition *The Untamed Has No Words: Michał Korta*



11-12/05

Classes of the Academy of Heritage

12/05

Jagiellonian University. Dir. Agata Wąsowska-Pawlik conducted classes as part of a postgraduate course in cultural management, organised by the Department of Culture Management of the Institute of Culture of the Jagiellonian University. She outlined the history of the ICC, its most important projects and aspects of how the institution functions, as part of the block of classes titled Practical Examples of Managing a Cultural Institution

14/05

The Third Nation of the First Republic – a meeting with Dr. Hab. Natalia Starchenko, in conversation with Piotr Pogorzelski



Dr Hab. Natalia Starchenko and Piotr Pogorzelski



From left: Marzena Daszewska, Dr Beata Nykiel, Dr hab. Natalia Starchenko, Dr Tomasz Hodana, Prof. Katarzyna Kotyńska, Dir. Łukasz Galusek and Piotr Pogorzelski



Dr Hab. Natalia Starchenko with a reader

A meeting of the Central European Book Club. The discussion explored Kristiina Ehin's book *Planeta pożeraczy serc* [Planet of the Heart-Eaters].

14-15/05

Łódź, ECI. Dir. Agata Wąsowska-Pawlik attended the IV International Congress on Urban Regeneration. She moderated a panel titled Festival Culture

16/05

Opening of the exhibition *Odesa: The Long 20th Century in Art*



Dir. Agata Wąsowska-Pawlik and Kateryna Kulay, Director of the Odesa National Fine Arts Museum



Grand opening of the exhibition at the Ravens Hall



Co-curators of the exhibition Dr Žanna Komar and Yulia Berdiyarova



Performance by Fanni Malinovska

**17/05**

Museums Night at the ICC. Dotography – workshops conducted by Aleksandra Barczak, accompanying the exhibition *Odesa: The Long 20th Century in Art*, as well as guided tours of the exhibitions *The Untamed Has No Name: Michał Korta* and *Odesa: The Long 20th Century in Art*



Olka Barczak conducting the Dotography workshops



A work by a participant in the Dotography workshops, rendered in the Pointillist technique



Marcin Krotla (right) with visitors

18/05

Can One Eat Heritage? – workshops conducted during the Edible Kraków picnic, organised by the Municipal Greenspace Authority



21/05

The Black Sea in the Ukrainian Imaginarium – Meeting with Dr Tomasz Hodana and Prof. Katarzyna Kotyńska, as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*, chaired by Dir. Łukasz Galusek



From left: Dir. Łukasz Galusek, Prof. Katarzyna Kotyńska and Dr Tomasz Hodana



Dr Tomasz Hodana

21-27/05

Geneva, Switzerland. Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla paid a professional visit, within the framework of cooperation with Europa Nostra, on the invitation of the Swiss Museum of Ceramics and Glass and Domus Antiqua Helvetica



Sabine Nemec-Piguet, member of the Council of Europa Nostra, in conversation with Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla

23-26/05

The ICC at the International Book Fair in Warsaw

25/05

Oleksandra Kovalchuk, Deputy Director of the Odesa National Fine Arts Museum, visited the ICC and had a meeting with Dir. Łukasz Galusek, Dr Żanna Komar and Karolina Wójcik

25-26/05

Classes of the Academy of Heritage

27/05

Tadeusz Brzozowski and His Times: Artistic Circles in Post-War Kraków – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

28/05

Meeting with the Romanian poet and social activist Ana Blandiana and Joanna Kornaś-Warwas, chaired by Dr Anna Marchewka. The event accompanied the 64th Krakow Film Festival



Ana Blandiana



Joanna Kornaś-Warwas and Ana Blandiana

29/05

Meeting with fellows of the Thesaurus Poloniae programme



Dir. Agata Wąsowska-Pawlik welcomes participants to the Panoramic Room

Berlin, Germany, James-Simon-Galerie. Dr Żanna Komar took part in the conference Future. Responsibilities. Museums. From crisis to future. New responsibilities for museums in Ukraine. Dr Ż. Komar participated in the panel Transnational Perspectives on Heritage and Memory in Eastern Europe.



From left: Prof. Igor Kąkolewski, Centre for Historical Research, Polish Academy of Sciences, Berlin; Prof. Andrii Portnov, Entangled History of Ukraine, European University Viadrina; Frankfurt/Oder, Varvara Keidan Shavrova, Royal College of Art, London; Dr Żanna Komar; Wojciech Konończuk, Centre for Eastern Studies, Warsaw

JUNE

2/06 Closing events of the exhibition *The Untamed Has No Words:*
Michał Korta



Children's Day at the ICC – *The Ravens House: A Labyrinth of Nooks and Crannies*



3/06

Silvia Hroncová, former minister of culture of Slovakia, and Magdalena Vášáryová, former ambassador of Slovakia to Poland, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek

socicon of Bratislava – lecture by Alexandra Kusá, director of the Slovak National Gallery



Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek and Dr Alexandra Kusá



Dr Alexandra Kusá



Prof. Jacek Purchla on the microphone

4/06

The Society of Friends of Kraków History and Heritage. Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla took part in the ceremony revealing the winners of the European Heritage Awards / Europa Nostra Awards

6–8/06

Vilnius, Lithuania. Dir. Agata Wąsowska-Pawlik attended the international conference *Towards the Recovery of the Culture Sector in Ukraine*, organised by the Lithuanian government and UNESCO, in cooperation with the Ukrainian government. During the event, Dir. A. Wąsowska-Pawlik took the opportunity to invite several figures to participate in the 7th Heritage Forum of Central Europe: Minister Marta Cienkowska, Poland's Deputy Minister of Culture and National Heritage, Minister Ondřej Chrást, Czechia's Deputy Minister of Culture, and Roman Shpyrka, advisor to the Prosecutor General of Ukraine

7/06

Migrations of Ideas: The Ukrainian Pre-War Avant-Garde and its International Contacts – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art. A meeting for seniors within the framework of the educational programme accompanying the exhibition *Odesa: The Long 20th Century in Art*

8–9/06

Classes of the Academy of Heritage

10–12/06

Kłodzko Land and Lower Silesia. Seminar of the ICC Programme Council The Cultural Space of Central Europe



Sławomir Radzik guides the ICC team around the Palace of Marianne of the Netherlands in Kamieniec Ząbkowicki

11/06

Odesa – A History of Migrations Over the Centuries – a meeting with Dr Anna Budziak, Dr Oleksandra Hryhorieva and Dr Agata Skurzevska as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*



From left: Dr Anna Budziak, Dr Agata Skurzevska and Oleksandra Hryhorieva

16/06

Accessible Sunday at the rcc

19/06

Meeting of the Central European Book Club. Discussion of Julia Fiedorczuk's book *Pod słońcem* [Under the Sun]

20/06

War and Culture – Experiences and Challenges – debate featuring Prof. Krystyna Zachwatowicz-Wajda, Prof. Stanisława Waltoś, Dir. Agata Wąsowska-Pawlik and Col. Krzysztof Sałaciński. The discussion accompanied the panel exhibition *Warsaw Stronger Than War*, prepared by the State Archive in Warsaw. The organisers of the event were the rcc, the State Archive in Warsaw, the Ministry of Culture and National Heritage and the Polish Blue Shield Committee



Magdalena Wiercińska, Director of the State Archive in Warsaw, and Dir. Agata Wąsowska-Pawlik during the opening of the event



From left: Dir. Agata Wąsowska-Pawlik, Prof. Krystyna Zachwatowicz-Wajda, Col. Krzysztof Sałaciński and Prof. Stanisław Waltoś



Presentation of the panel exhibition *Warsaw Stronger than War*, prepared by the State Archive in Warsaw

22-23/06

Classes of the Academy of Heritage

24/06

Civic Committee for the Restoration of Kraków's Monuments. Dir. Agata Wąsowska-Pawlik took part in a session of the Programming and Implementation Assessment Committee

New Vision: Photography Between Experimentation and Documentary? – a lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

25/06

Dir. Łukasz Galusek took part remotely in a session of the Steering Team for the programme Together for Heritage, organised by the National Institute of Cultural Heritage

Museum of Engineering and Technology. Study visit of ICC staff



Dir. Agata Wąsowska-Pawlik with the ICC team

26/06 Rydlówka Museum of Young Poland. Dir. Agata Wąsowska-Pawlik attended a meeting concerning the Jubilee volume *W służbie historii i polityki. Bronowice – Kraków – Berlin – Warszawa* [In the Service of History and Politics: Bronowice – Kraków – Berlin – Warszawa], dedicated to Prof. Jan Rydel on his 65th birthday

28/06 Dir. Agata Wąsowska-Pawlik took part (remotely) in a meeting of the European Alliance of Cities and Regions for the Reconstruction of Ukraine

28/06–1/07 Between Kraków and Tarnów. Field workshops of the Academy of Heritage, devoted to the management of cultural heritage sites. Held in the Małopolska voivodeship

28/06–21/07 Presentation of the exhibition *Dad on the Phone* as part of the 21st Photomonth in Kraków. The organisers of the exhibition were the Mieroszewski Centre, The Foundation for Visual Arts, Galeria Promocyjna, Gaude Polonia and Staromiejski Dom Kultury



JULY

3/07

Concrete: From Revolution to Concreteitis – meeting with Dr Michał Wiśniewski, promoting the new edition of *Her-ito* quarterly; hosted by Bartosz Sadulski



Bartosz Sadulski and Dr Michał Wiśniewski



5/07

The icc was visited by Marta Cienkowska, Deputy Minister of Culture and National Heritage, Urszula Ślęzak, Director of the Department of International Cooperation at the aforementioned Ministry, and Olga Wołosiewicz, an official from the same department, in connection with the icc being honoured with a Silver Gloria Artis Medal for Services to Culture, in recognition of exceptional achievements in the sphere of international dialogue and cultural diplomacy. Deputy Minister Cienkowska also decorated twenty-two icc employees with honorary distinctions for Services to Polish Culture



Marta Cienkowska, Deputy Minister of Culture and National Heritage



Speech by Dir. Agata Wąsowska-Pawlik



Dir. Agata Wąsowska-Pawlik with the Silver Gloria Artis Medal for Services to Culture, which was awarded to the ICC



From left: Marta Cienkowska, Deputy Minister of Culture and National Heritage, Robert Piaskowski, Director of the National Centre for Culture, and Urszula Słazak, Director of the Department of International Cooperation at the Ministry of Culture and National Heritage



Dr Żanna Komar guides guests around the exhibition *Odesa: The Long 20th Century in Art*

6/07

With Odesa Around Kraków – guided walk led by Joanna Majewska-Grabowska as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*



8-14/07

Zabrze, Tarnowskie Góry. 13th V4 Heritage Academy



At the Coal Mining Museum in Zabrze



At the Coal Mining Museum in Zabrze



Diploma ceremony at the Museum of Coal Mining in Zabrze

10/07

Ukrainian women journalists and a Polish-Ukrainian journalist from the media portal sestry.eu had a study trip to the ICC, where they had a meeting with Dir. Łukasz Galusek, Dr Żanna Komar and Bartosz Sadulski



12/07

Where Land Meets the Sea: Architecture of Port Cities Today – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art. Meeting for seniors as part of the educational programme accompanying the exhibition *Odesa: The Long 20th Century in Art*

13/07

In Blue and Yellow – workshops conducted by Aleksandra Barczak accompanying the exhibition *Odesa: The Long 20th Century in Art*

20/07

The Galician Ring of Kraków – a city walk as part of the series Walk with Us

24-26/07

Family holidays with the ICC – Toys from the Past: What Did Children Play with 200 Years Ago?



26/07

Lviv, Ukraine. Lviv Municipal Art Centre. Opening of the exhibition *Homing: Włodzimierz Puchalski*



Exhibition curator Andrij Bojarov during the opening of the show

**29/07**

From Victorian Bills to Contemporary Billboards – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

31/07-2/08

Family holidays with the ICC – Toys from the Past: What Did Children Play with 200 Years Ago?



AUGUST

- 1/08** Claudia Roth, Minister of State, Federal Commissioner for Culture and the Media for the Republic of Germany, and Sandra Heiskanen, Vice Consul of Germany in Kraków, visited the ICC and had a meeting with Dir. Łukasz Galusek



Dir. Łukasz Galusek and Claudia Roth, Minister of State, Federal Commissioner for Culture and the Media for the Republic of Germany

- 3/08** With Odesa Around Kraków – guided walk led by Joanna Majewska-Grabowska as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*

- 9/08** The Museum as an Artistic Practice: Twentieth-Century Art Collections and Institutions Created by Artists Today – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art. Meeting for seniors as part of the educational programme accompanying the exhibition *Odesa: The Long 20th Century in Art*

- 10/08** *The Old Course of the Vistula* – a city walk as part of the series Walk with Us

- 11/08** In Blue and Yellow – workshops conducted by Aleksandra Barczak accompanying the exhibition *Odesa: The Long 20th Century in Art*





Works created by participants of the workshops

18-29/08

Krasnogruda, International Centre for Dialogue. Dir. Łukasz Galusek took part in summer school Dilemma: Dialogue Mobile Academy

21-22/08

Warsaw, the University of Warsaw. Dir. Agata Wąsowska-Pawlik took part in a panel debate titled Cultural Diplomacy in Practice, during the 13th International Conference on Cultural Policy Research, which was held under the title Cultural Policy in Democratic and Non-Democratic Regimes. The discussion was moderated by Prof. Bożena Gierat-Bieroń from the Jagiellonian University, and the panellists were Anna Godlewska, Deputy Director of the Department of Public and Cultural Diplomacy at the Ministry of Foreign Affairs, and Maja Wawrzyk, Deputy Director of the International Visegrad Fund



- 23/08** Prof. Stanisław Mazur, Deputy Mayor of Kraków, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik
- 24/08** A Walk Around All of Galicia's Cities at Once – an event held as part of the programme accompanying the exhibition *Odesa: The Long 20th Century in Art*
- 26/08** Architects in Interwar Wrocław – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art
- 31/08** Farewell to the holidays – family walk The Trail of Kraków's Legends

SEPTEMBER

- 1/09** Closing events of the exhibition *Odesa: The Long 20th Century in Art*



Accessible Sunday at the MCK



Marcin Krotla guides visitors around the exhibition

- 3/09** Joan Roca i Albert, Director of the Barcelona History Museum, and Ramon Pujades, manager of the MUHBA collection, visited the ICC and had a meeting with Dir. Łukasz Galusek and Dr Michał Wiśniewski

4-5/09

7th Heritage Forum of Central Europe: Responsibility and Renewal. The forum was devoted to the protection of cultural heritage in the context of the situation in Ukraine and the 70th anniversary of the Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention), and also the 60th anniversary of the adoption of the International Charter for the Conservation and Restoration of Monuments and Sites (the so-called Venice Charter). The programme featured panel discussions concerning international responsibility for crimes involving heritage, the restoration of monuments and the role of heritage as a tool of social renewal. The ICC organised the event, supported by partners the Ministry of Culture of the Czech Republic, the Ministry of Construction and Transport of Hungary, the Monuments Board of the Republic of Slovakia, and the Centre for Urban History of East Central Europe in Lviv



Roman Shpyrka, advisor to the Prosecutor General of Ukraine, and participants in the session concerning international criminal liability for crimes relating to cultural heritage, from left: Marek Świdrak, Dr Kateryna Busol, Petra Kroupová, Prof. Dr Hab. Kamil Zeidler



From left: Dr Zuzana Kochánková from the Ministry of Culture of Slovakia, Dr Irina Iamandescu of the National Heritage Institute of Romania, and Aleksandra Brodowska from the National Institute of Cultural Heritage of Poland



Dir. Łukasz Galusek introduces the session featuring (from left) Prof. Bogusław Szmygina, president of the Polish ICOMOS committee, Dr Tamás Fejérdy and Prof. Jacek Purchla



Special guest of the forum Marta Cienkowska, Deputy Minister of Culture and National Heritage



4-8/09

The Academy of Heritage for Ukraine. This was the second edition of the project, which is designed to enhance the competencies of workers in the culture sector in Ukraine, particularly in the sphere of looking after cultural heritage, and developing cooperation with foreign partners. The programme was implemented thanks to a grant from the Ministry of Culture and National Heritage's programme Inspiring 2023–2024, in cooperation with the Ministry of Culture and Strategic Communications of Ukraine, and the Ancient Zvenyhorod Historical and Cultural Site



Participants in the 2nd edition of the Academy during a class conducted by Bożena Westen about financing projects with EU funds



From left: Zofia Rokitka, Dr Michał Wiśniewski, Arina Lepetiukh, Dr Łukasz Galusek



From left: Irina Mikhovich, Hanna Oleksiv, Irina Sus, Vasil Kovbasa



From left: Natalia Trochiluk, Nadiya Semenova, Olha Pachomova, Vita Makariuk



Participants and Director Gabriela Kiełtyka-Sołtysiak of the Archaeological Museum in Wiślica, branch of the National Museum in Kielce

7/09

Allegories Hidden in Modernist Architecture – city walk as part of the series Walk with Us

10/09

Meeting of the Central European Book Club. Discussion of Rosa Liksom's book *The Colonel's Wife*

11/09

Launch of Prof. Tomas Venclova's book *Litwa, ojczyzna moja* [Lithuania, My Homeland]. The author of the 22nd volume in the Library of Central Europe series spoke with Prof. Jacek Purchla



Prof. Tomas Venclova and Prof. Jacek Purchla



The Ravens Hall full to the brim



The meeting likewise provided an opportunity to celebrate the professor's 86th birthday



Many photos were taken as mementoes of the occasion

13/09

A Community Beyond the Iron Curtain: Exhibitions and Art Initiatives that Pierced Political Walls Today – a lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art. Meeting for seniors as part of the educational programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*

13-15/09

The ICC at the Gdańsk Book Fair. A meeting was held with Prof. Natalia Starchenko as part of the event, focusing on her book *Ukraińskie światy Rzeczypospolitej* [Ukrainian Worlds of the Polish-Lithuanian Commonwealth]. The talk was moderated by Agnieszka Lichnerowicz



Agnieszka Lichnerowicz and Prof. Natalia Starchenko

15-25/09

Katowice, Bielsko-Biała, Lublin, Kołobrzeg, Warsaw. Dir. Agata Wąsowska-Pawlik, Deputy Head of the expert group concerning the European Capital of Culture 2029, during the final round of deliberations on which cities should receive an ECC title in 2029



From left: Monika Smoleń-Bromska, Director of the Department of European Funds at the Ministry of Culture and National Heritage; Marta Cienkowska, Deputy Minister of Culture and National Heritage; Hanna Wróblewska, Minister of Culture and National Heritage; Suvi Innilä, head of the panel of experts; Dir. Agata Wąsowska-Pawlik and Katarzyna Smyk, Head of European Commission Representation in Poland

17-20/09

Białystok, University of Białystok. Dr Beata Nykiel attended the XXI General Congress of Polish Historians

18/10

Białystok, Concert Hall of the Podlasie Opera and Philharmonic, XXI General Congress of Polish Historians. The ICC was given the Joachim Lelewel Award in the category Institute Promoting National Historical Heritage. Dr Beata Nykiel received the honour on behalf of the institution



Dr Beata Nykiel (second from left), who received the honour on behalf of the ICC

18–22/09

Berlin, Germany, Pilecki Institute. Dir. Łukasz Galusek took part in Exercising Modernity Academy, organised by the Pilecki Institute in Berlin. The event, which was held under the name Geographies of Modernity – Communities, Narratives and Cracks, provided an opportunity to explore issues relating to the formation of societies within dynamically changing state borders. On 19th September, Dir. Galusek led a seminar about the spread of modernity, referring to programmes implemented by the ICC



Dir. Łukasz Galusek with participants in the seminar

19–20/10

Classes of the Academy of Heritage

21/09

After the Ashes of the Fire of 1850 – city walk as part of the series Walk with Us

23/09

A delegation of Balkan journalists visited the ICC and had a meeting with Dir. Łukasz Galusek and Bartosz Sadulski. The professional visit involved sharing experiences and deepening knowledge of the common cultural heritage of Central Europe. The meeting was part of the international cooperation which the ICC carries out with partners from various countries, and its purpose was to promote dialogue about shared history and to provide responses to the challenges of today's world



Students from the College of Europe in Natolin visited the ICC

24/09

Warsaw, Embassy of the Republic of Lithuania. Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek attended a meeting with author Tomas Venclova, in connection with his new book *Litwa, ojczyzna moja* [Lithuania, My Homeland]. The author had a discussion with journalist and essayist Edwin Bendyk, who raised subjects such as national identity, the history of Lithuania and current challenges facing the country



Edwin Bendyk and Prof. Tomas Venclova





Prof. Tomas Venclova



Prof. Venclova signs a copy of his book for Anda Rottenberg

26/09

Dir. Agata Wąsowska-Pawlik attended a session of the Programme Council of the OEEs

30/09

Warsaw, Czapski Palace. Dir. Agaty Wąsowska-Pawlik attended a meeting of directors of cultural institutions organised by the Department of International Cooperation of the Ministry of Culture and National Heritage. The event was about which directions international cooperation should go in, and the most important issues connected with the popularisation of Polish culture abroad

Launch of the exhibition *Jurkovič – Kafka – Bajek. Meetings on the Edge*

Interdisciplinarity and Experimentation: In the Sphere of Jerzy Sołtan and Jerzy Jarnuszkiewicz – lecture by Małgorzata Jędrzejczyk from the series Decades with Art



Prof. Zbigniew Bajek



Dir. Łukasz Galusek (left) and Prof. Zbigniew Bajek



From left: Prof. Zbigniew Bajek, Dir. Łukasz Galusek and Dir. Agata Wąsowska-Pawlik



OCTOBER

1/10

Influencers were guided around the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*, the day before the opening



Dir. Łukasz Galusek welcomes guests



Dr Michał Wiśniewski in front of a map of Tychy

2/10 Opening of the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Dir. Agata Wąsowska-Pawlik opens the exhibition



Exhibition curators: Dir. Łukasz Galusek, Natalia Żak and Dr Michał Wiśniewski



Guests gathered in the Ravens Hall



5/10

Dir. Agata Wąsowska-Pawlik inaugurated the 19th edition of the postgraduate study programme The Academy of Heritage. Prof. Wojciech Szafrński gave the first lecture, which was titled The Art Market and the Protection of Moveable Heritage: Rivals or Allies?



Dir. Agata Wąsowska-Pawlik welcomes students of the Academy of Heritage, on the left are staff from the Education Department/Academy of Heritage: Dr Michał Wiśniewski, Marek Świdrak, Zofia Rokitka and Wiktoria Zajdel-Marchewczyk



Lecture given by Prof. Wojciech Szafrński



Students of the 19th edition of the Academy of Heritage

5-6/10

Classes of the Academy of Heritage

5-9/10

Bucharest, Romania. Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla took part in the European Cultural Heritage Summit 2024, organised by Europa Nostra

7/10

Bucharest, Romania, Romanian Athenaeum. Prize-giving ceremony for the European Heritage Awards/ Europa Nostra Awards 2024, in which three Polish candidates were honoured – the Ignacy Historic Mine in Rybnik (which also won the Grand Prix in the category Conservation and Adaptive Reuse), the Serfenta Crafts Revitalisation Model from Cieszyn, and Dr Piotr Gerber



Piotr Kuczera, Mayor of Rybnik, accepted the award for the Ignacy Historic Mine in Rybnik. On the left is Eugen Vaida, member of the jury, and on the right is Prof. Jacek Purchla, head of the international jury assessing the candidates proposed for the awards



Paulina Adamska (centre) from the Serfenta Association with a Europa Nostra Award, accompanied by Jermina Stanojev, member of the jury, and Prof. Jacek Purchla, head of the jury



Dr Piotr Gerber with a Europa Nostra Award, Petr Svoboda (left), deputy head of the jury, and Prof. Jacek Purchla, head of the jury

6-12/10

Yerevan, Armenia. Dir. Łukasz Galusek participated in the Dilemma Mobile Academy



Dir. Łukasz Galusek during his speech, Krzysztof Czyżewski (left), Director of the Borderland Centre of arts, cultures and nations

8/10

Meeting of the Central European Book Club. Discussion of Lana Bastašić's book *Catch the Rabbit*

9/10

Polish Aviation Museum, Małopolska Forum for the Protection of Monuments. Dr Michał Wiśniewski gave an address about education in the sphere of protection of monuments, based on the postgraduate course the Academy of Heritage. The organiser of the conference was the Małopolska Institute of Culture, and the icc acted as strategic partner for the event



From left: Joanna Nowostawska-Gyalókey from the Małopolska Institute of Culture in Kraków, Agnieszka Szpala from the Marshal's Office of the Małopolska Voivodeship, and Dr Michał Wiśniewski

11/10

Library Night at the icc. Calligraphy workshops organised jointly with the Littera Nova School of Calligraphy



Poetry Night at the ICC. Meeting held under the title of Overcoming the Tower of Babel: Reading Miłosz in the Languages of His Native Europe, featuring Andrej Khadanovich, Natalia Belchenko, Radosław Krzyżowski and Rasa Rimickaitė, chaired by Jacek Hajduk. The organisers of the event were the College of Eastern Europe, Kraków Nights, Kraków UNESCO City of Literature, LoveKrakow.pl, Radio Kraków, Krakow.pl, the City of Kraków



From left: Jacek Hajduk, Rasa Rimickaitė, Andrej Khadanovich, Radosław Krzyżowski and Natalia Belchenko

On a Human Scale: Architecture and Inclusive Design – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art, translated into Polish Sign Language. Meeting for seniors as part of the educational programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*

12/10

Gorlice, Gorlice Culture Centre. 10th Zygmunt Haupt Festival. The meeting As Stubborn as a Lithuanian? The Fate of the State, the Nation and the Vicinity was held with the participation of Dr Marcin Spórna, Prof. Michał Mariusz Kózka and Dominik Wilczewski, conducted by Dr Paulina Małochleb. Discussion of Tomas Venclova's book *Litwa, ojczyzna moja* [Lithuania, My Homeland] and Dominik Wiczewski's *Litwa po litewsku* [Lithuania in Lithuanian] (publ. Czarne)

Prize-giving ceremony for the Sunflowers 2025 poll



Winners of the poll

14-15/10

Halle, Germany. Dr Michał Wiśniewski took part in the international conference Modern Housing Postwar – Cities of Tomorrow?

15/10

Krzysztofory Palace. Prof. Jacek Purchla was honoured with a Saint Christopher Medal for his long-term support for the Museum of Kraków during a special ceremony for recipients of the awards



Prof. Jacek Purchla

Jarosław Bajaczyk, Director of the Polish Institute in Budapest, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik



From left: Dir. Łukasz Galusek, Dir. Agata Wąsowska-Pawlik and Jarosław Bajaczyk, Director of the Polish Institute in Budapest

16/10

Accessibility in Transport Forum. Kraków Airport initiated a forum at the ICC aimed at broadening awareness of accessibility issues for disabled people using transport. The event championed solutions, highlighted the introduction of appropriate facilities, and considered possibilities and limitations



Dir. Agata Wąsowska-Pawlik welcomes forum participants to the ICC

16-17/10

Wawel Royal Castle, VI International Academic Congress The State of Research on the Multicultural Heritage of the Polish-Lithuanian Commonwealth. Dr Beata Nykiel gave a presentation titled Leon Liniewicz: A Forgotten Polish Antique Dealer in Saint Petersburg, Benefactor of the Roman Catholic Charitable Society Attached to St Catherine's Church

17/10

Socmodernism: Bane or an Awakening? – debate featuring Prof. Małgorzata Omilanowska, Dir. Łukasz Galusek and Piotr Sarzyński, chaired by Bartosz Paturej as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Participants in the debate: Piotr Sarzyński, Prof. Małgorzata Omilanowska and Dir. Łukasz Galusek



18-19/10

Olomouc, Czechia. Prize-giving ceremony during which Prof. Jacek Purchla received the Václav Burian Award for his contribution to Central European dialogue in the sphere of culture



19/10

Architectural walk around the former Hotel Cracovia – city walk led by Dr Michał Wiśniewski as part of the programme accompanying the exhibition Socmodernism: Architecture in Central Europe During the War, translated into Polish Sign Language



Participants in the walk led by Dr Michał Wiśniewski, accompanied by Polish Sign Language translator Jakub Studziński



20/10 Accessible Sunday at the icc



Regina Mynarska with visitors

21/10 A meeting about Janusz Sepioł's book *Między Lwowem a Krakowem. Szkice architektoniczne* [Between Lviv and Kraków: Architectural Sketches]. The author spoke with Prof. Jacek Purchla. The event was organised by Universitas publishing house and the icc



Janusz Sepioł and Prof. Jacek Purchla



21-25/10

The People's Architecture: Cyclical Meetings About Architecture – open-air workshops conducted by Bartłomiej Pochopień accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Bartłomiej Pochopień with participants in the event



22/10 Joanna Dopierała-Konkołowicz, Deputy Director of the Department of Asia and the Pacific at the Ministry of Foreign Affairs, Anna Godlewska, Deputy Director at the Public and Cultural Diplomacy Department of the Ministry of Foreign Affairs; and Beata Sabatowicz, Deputy Director of the Mayor of Kraków's Office visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla

24-26/10 Stockholm, Sweden. Dr Magdalena Łanuszka took part in the annual general assembly of the RIHA network and local editors of *RIHA-Journal*

24-27/10 The ICC took part in the International Book Fair in Kraków

25/10 Jovana Janinović had a meeting with Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek

Tarnów, Westerplatte House of Culture. Opening of the educational exhibition *Koń jaki jest?* [What's a Horse Like?], inspired by the book *Zwierzyniec. Okazy wybrane* [Animal Reserve: Selected Specimens], published by the ICC and the Dwie Siostry publishing house in 2018

26/10 Photography workshops with Maciej Czarnecki and Julia Dragović as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



29-30/10 Warsaw, Presidential Palace. Dir. Łukasz Galusek attended a session of the Council of the Polish President concerning International Policy

30/10 Łużna, Municipal Cultural Centre in Łużna. Dr Beata Nykiel took part in a panel discussion concerning war cemetery no. 123 Łużna Pustki. The talk also explored common threads in the histories of Poland and Hungary. It was organised by the Municipal Office in Łużna, in connection with a Polish-Hungarian project concerning a Symbol of European Heritage for cemetery no. 123 in Łużna

NOVEMBER

2-3/11 Classes of the Academy of Heritage

4/11 Opening of the exhibition *(Extra)Ordinary: Start*. The show was organised by the Institute of Painting and Artistic Education of the University of the National Education Commission in Kraków



Dir. Agata Wąsowska-Pawlik welcomes guests to the exhibition opening. From left, the curators Agata Małodobry, Prof. Agata Agatowska and Dr Monika Rydiger



Exhibition opening in the icc's atrium

4-08/11 The People's Architecture: Cyclical Meetings About Architecture – open-air workshops conducted by Bartłomiej Pochopień accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*

5/11 Meeting with fellows of the programme Thesaurus Poloniae



From left: Zofia Rokitka, Prof. Lubow Żwanko, Sonia Basheer Saeed and Dr Nikola Krstović



From left: Sonia Basheer Saeed, Dr Nikola Krstović, Zofia Rokitka, Dr Michał Wiśniewski, Dir. Agata Wąsowska-Pawlik and Prof. Lubow Żwanko

Opening of the exhibition *Zbylut Grzywacz: After All*. It was a jubilee show to mark the 85th anniversary of his birth and the 20th of his death. Organised by the Association of Friends of the Work of Zbylut Grzywacz



Dir. Agata Wąsowska-Pawlik, Joanna Boniecka, curator of the exhibition, and Prof. Andrzej Bednarczyk, Rector of the Academy of Fine Arts in Kraków



5/11

Meeting of the Central European Book Club. Discussion of Pajtima Statovci's book *Crossing*

5-8/11

Architectural Elementary of Kraków – presentation of the educational project for teachers and educators



Bartłomiej Pochopień with participants in the meeting



8-9/11 Warsaw, Dramatic Theatre and the Palace of Culture and Science. Dir. Agata Wąsowska-Pawlik and Ewa Czarnecka took part in the jointCongress of Culture

9/11 Film screenings: *Jaszowiec. Zapomniana nowoczesność* [Jaszowiec: Forgotten Modernity] and *Odnowa architektury* [Renewal of Architecture] and a discussion featuring Maciej Franta, Robert Konieczny, and Dir. Łukasz Galusek, moderated by Olga Drenda, as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



From left: Dir. Łukasz Galusek, Robert Konieczny, Maciej Franta and Olga Drenda



12/11

Meeting to mark the jubilee publication *Jacek Purchla: Connecting Worlds, Connecting People*, jointly published by the ICC, the Jagiellonian University and the Krakow University of Economics



Dir. Agata Wąsowska-Pawlik and Prof. Jacek Purchla



Prof. Jacek Purchla

13-14/11

Bielsko-Biała, Polish Theatre. Dir. Agata Wąsowska-Pawlik attended a session of the Polish hub Culture Action Europe and the international conference Culture for Health and Well-Being

14/11

Lost Architecture – debate featuring Zbigniew Beiersdorf, Dr Jan Łaś and Dr Michał Wiśniewski, moderated by Justyna Nowicka. The meeting was in connection with the book *Architektura utracona* [Lost Architecture], the ninth volume in the series *Architecture is Paramount*, published by EMG



From left: Dr Zbigniew Beiersdorf, Dr Jan Łaś, Dr Michał Wiśniewski and Justyna Nowicka



Dr Jan Łaś, Dr Michał Wiśniewski and Justyna Nowicka



Julia Dragović on the microphone

15/11

Spaces for Leisure: The Architecture of Sanatoriums and Spas in Communist Poland – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art, translated into Polish Sign Language. A meeting for seniors as part of the educational programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*

16/11

Betonowi śpiący [Concrete Dreams] – screening of the film as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*

16-17/11

Classes of the Academy of Heritage

18/11

From 18th-Century Portraits to Post-War Abstraction: Terra Foundation for American Art and its Collection – lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

19-20/11

ICC Congress Centre, Open Eyes Economy Summit. The ICC was the patron of the session Does the Future of Our Continent Depend On Central Europe?. The discussion, which was moderated by Prof. Jacek Purchla, featured Dr Emil Brix, Diplomatic Academy of Vienna; Piotr Buras, Director of the European Council on Foreign Relations' Warsaw office; and Magdalena Vášáryová, Slovak actor and diplomat, long-standing member of the ICC Programme Council



From left: Dr Emil Brix, Director of the Diplomatic Academy of Vienna; Magdaléna Vášáryová, former ambassador of Slovakia in Poland; Piotr Buras, Director of the European Council on Foreign Relations' Warsaw Office; Prof. Jacek Purchla

19/11

ICC Congress Centre. Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek took part in the prize-giving ceremony for the Stanisław Vincenz Award, bestowed by Kraków City Council for outstanding achievements in popularising East-Central European Culture. The winner was Rasa Rimickaitė, head of the ICC Programme Council. Dir. Łukasz Galusek gave the address in honour of the winner



Rasa Rimickaitė and Jakub Kosek, head of Kraków City Council



Dir. Łukasz Galusek

20/11

Robert Piaskowski, Director of the National Centre for Culture, and Kristin Danielsen, Director of Arts and Culture Norway, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik and Dir. Łukasz Galusek



From left: Dir. Agata Wąsowska-Pawlik, Kristin Danielsen, Dir. Łukasz Galusek and Robert Piaskowski

21/11

Daniel Lawton, Deputy Chief of the Mission at the Embassy of the United States in Warsaw; Adrian J. Pratt, Public Affairs Officer at the American Consulate General in Kraków; and Anne Marie Sinitan from the State Department in Washington visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek and Dr Michał Wiśniewski



From left: Anne Marie Sinitan, Dr Michał Wiśniewski, Daniel Lawton, Dir. Agata Wąsowska-Pawlik, Adrian J. Pratt and Dir. Łukasz Galusek

Czech Architecture '58-'89 – lecture and concert by the Czech artist Vladimír 518 as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Vladimír 518 during his lecture



21-22/11

Barcelona, Spain. Karolina Wójcik took part in the conference *Any Shared Future for European City Museums?*, organised by the MUHBA in Barcelona, delivering a lecture titled *Bridging Gaps: Enhancing Accessibility in Cultural Institutions – The Case of the International Cultural Centre in Kraków*

22/11

A Slovak Variant of Modernism? Architecture of the Second Half of the 20th Century as a Manifesto of the Culture and Identity of Slovakia – lecture by Henrieta Moravčíková, head of the Department of Architecture at the Slovak Academy of Sciences, as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Prof. Henrieta Moravčíková

22-24/10

The ICC took part in the Łódź Book Fair

23/11

Screenings of films from the *Icons* series about Slovak architects, followed by a discussion involving Adam Gajdoš and Prof. Henrieta Moravčíková, moderated by Dr Michał Wiśniewski as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



From left: Dr Michał Wiśniewski, Prof. Henrieta Moravčíková and Adam Gajdoš

A Question of Relevance: A Meeting About the Work of Zbylut Grzywacz – panel discussion exploring the legacy of Zbylut Grzywacz featuring Anna Baranowa, Joanna Boniecka, Patrycja Cembrzyńska, Kinga Nowak, Paweł Taranczewski, Jacek Waltoś and Joanna Warchoń. The meeting was coorganised by the Association of Friends of the Work of Zbylut Grzywacz, the Association of Art Historians (Kraków Branch) and the icc

24/11

Betweenimagination: A Walk Around Kino Kijów – a city walk conducted by Dr Hab. Alicja Duzel-Bilińska and Prof. Grzegorz Biliński (ASP) as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*, translated into Polish Sign Language



Dr Hab. Alicja Duzel-Bilińska and Prof. Grzegorz Biliński with participants in the walk, accompanied by Polish Sign Language translator Jakub Studziński

25/11

Between Video and Performance Art: Polish Women Artists of the 1970s – lecture by Dr Małgorzata Jędrzejczyk as part of the series *Decades with Art*

Viacheslav Voinarovskiy, Consul General of the Ukraine in Kraków; Natalia Hładyk, Director of the B.I. Antonycz Culture Centre in Gorlice; Prof. Grzegorz Sztwiertnia and Prof. Joanna Zemanek had a meeting with Dir. Agata Wąsowska-Pawlik

28/11

International conference The New European Bauhaus: Heritage and Transformation organised by the Architects' Council of Europe and the Europa Nostra federation, in cooperation with the ICC and Europa Nostra Heritage Hub, in the framework of a project financed by the EU, European Heritage Hub pilot project



Borys Czarakczew, member of the board of the Architects' Council of Europe, and Dir. Agata Wąsowska-Pawlik welcome guests to the conference



Ruth Schagemann, President of the Architects' Council of Europe



From left: Sneška Quaedvlieg-Mihailović, Secretary General of Europa Nostra; Ruth Schagemann, President of the Architects' Council of Europe; Dr Riin Alatalu, Deputy President of ICOMOS in Europe; and Prof. Jacek Purchla



Debate featuring Pia Maier Schriever, member of the High-Level Round Table of NEB, and Ștefan Bâlici, President of the Romanian Chamber of Architects

28/11-1/12

Warsaw, Royal Castle. The rcc took part in the History Book Fair

30/11

Screening of the film *Niemczyk – ostatni buntownik* [Niemczyk – The Last Rebel] followed by a discussion involving Anna Syska, Dr Michał Wiśniewski and Marcin Zasada, chaired by Bartosz Paturej as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



From left: Bartosz Paturej, Anna Syska, Marcin Zasada and Dr Michał Wiśniewski



Anna Syska and Marcin Zasada



30/11-1/12 Classes of the Academy of Heritage

DECEMBER

1/12 St Nicholas visited the rcc



2/12 Session of the Academic Council of the rcc Library



From left: Dir. Łukasz Galusek, members of the Academic Council: Dir. of the PASS and PAS Libraries in Kraków, Dr Agnieszka Fluda-Krokos, Dr Karolina Grodziska, Prof. Jacek Purchla, Prof. Zdzisław Pietrzyk (head) and Dir. Agata Wąsowska-Pawlik, Prof. Krzysztof Zamorski, Prof. Andrzej Chwalba and Magdalena Spyрка, Deputy Head of IDE for the Library

- 3/12** Estonia. A Close Stranger – meeting with Prof. Rein Raud, promoting issue no. 5 of *Herito* quarterly; moderator: Bartosz Sadulski



Dir. Agata Wąsowska-Pawlik, Prof. Rein Raud and Bartosz Sadulski



Prof. Rein Raud

Town Hall, Kraków. Dir. Agata Wąsowska-Pawlik took part in a session of the Programme Council of the OEEs

- 3-4/12** Warsaw. Dir. Łukasz Galusek, member of the Programme Council of the Polish-Czech Forum of the Ministry of Foreign Affairs, took part in the second session of the Council

- 4-6/12** 18th annual European Heritage Heads Forum (EHHF). The event brought together leaders of institutions responsible for the protection of cultural heritage from across Europe in the face of current challenges, such as natural disasters, armed conflict and new technologies



Dir. Łukasz Galusek welcomes guests to the Ravens Hall

5-7/12

The ICC at the Wrocław Good Book Fair

7/12

Rybnik, Ignacy Historic Mine. Prof. Jacek Purchla took part in St Barbara's Day and the ceremonial unveiling of the plaque marking the European Heritage Award/Europa Nostra Award which was given to the Ignacy Historic Mine in Rybnik in the category of Conservation and Adaptive Reuse



Prof. Jacek Purchla, Deputy President of Europa Nostra and head of the international jury assessing candidates for the Awards, with Piotr Kuczera, Mayor of Rybnik

Wrocław, Centennial Hall. Venclova's Lithuania – meeting featuring Dr Hab. Beata Kalęba, Rasa Rimickaitė and Dr Paulina Małochleb during the 32nd Wrocław Good Book Fair

10/12

Paweł Szczepanik, Representative of the Mayor of Kraków for Culture, visited the ICC and had a meeting with Dir. Agata Wąsowska-Pawlik

Meeting of the Central European Book Club. Discussion of Sándor Jászberényi's book *The Devil is a Black Dog*

11/12

Ondřej Zatloukal, Director of the Museum of Art in Olomouc, came with a delegation from Olomouc for a study trip to the ICC, and had a meeting with Agata Wąsowska-Pawlik and representatives of the ICC team

12/12

The ICC received a new statute from the Ministry of Culture and National Heritage

Timely Art: Interior Design in Estonia During the Era of Soc-modernism – lecture by Karen Jagodin, Director of the Estonian Museum of Architecture, held as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Dir. Łukasz Galusek welcomes Karin Jagodin to the ICC



13/12

Remote session of the ICC Programme Council

Szołayski House. Not Just the Wall Unit: Design in Apartments During Communist Times – lecture by Dr Małgorzata Jędrzejczyk as part of the series Mature for Art, translated into Polish Sign Language. Meeting for Seniors as part of the programme accompanying the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



14-15/12

Classes of the Academy of Heritage

16/12 Architecture for Nature: Contemporary Examples from Poland – a lecture by Dr Małgorzata Jędrzejczyk as part of the series Decades with Art

AGH University of Kraków, Main Library. Magdalena Spyrka attended a session of the Council of Directors of the Kraków Library Team

18/12 Dir. Agata Wąsowska-Pawlik, Dir. Łukasz Galusek, Prof. Jacek Purchla, Dr Michał Wiśniewski and Marek Świdrak took part remotely in a meeting of the Cultural Heritage Experts Working Group of the Visegrad Group, summing up projects realised in 2024, the 13th edition of the summer school, and the 7th Heritage Forum of Central Europe, held 3rd–4th September. The issue of the next edition of the V4 Heritage Academy summer school was discussed, and it was confirmed that it would take place in Kutna Hora (Czechia) from 23rd–29th June 2025

20/12 Dir. Agata Wąsowska-Pawlik took part remotely in a session of the Council of the Three Seas Art Foundation

EXHIBITIONS



J.M.W. Turner
Rain, Steam, and Great Bridge
1844
Oil on canvas
18 1/2 x 26 1/2 in. (46.8 x 67.3 cm)
The Art Institute of Chicago



ODESA

THE LONG 20TH CENTURY IN ART

17 MAY – 1 SEPTEMBER

Art in Odesa, the Ukrainian city located on the Black Sea coast, continually reflected the cultural richness, diverse influences and stormy events that shaped the history of this region during the 20th century. Today, the city finds itself on the frontline, and most artistic initiatives were broken off in 2022 with the outbreak of full-scale war. Many architectural monuments and works of art have been destroyed.

The exhibition *Odesa: The Long 20th Century in Art* was jointly prepared by the International Cultural Centre and several leading Odesa institutions, and it was part of a broader Polish-Ukrainian initiative that facilitates the (temporary) removal of works of art from Ukraine, while military operations continue. The idea to host the exhibition was born in Prague in August 2022, at the ICOM General Conference. The initiator of the project was the Odesa National Fine Arts Museum, which was joined by the Museum of Contemporary Art and the Odesa Museum of Literature.

Rather than being an objective exploration of the art of Odesa during the period in question, the exhibition became an anthology created during the invasion of Ukraine by imperial Russia.

The idea of the project was to organise a display of art that represented the development of Modernism and the art of resistance during the long 20th century. The show encompassed 60 exhibits, chiefly paintings and prints, but also sculptures and works of applied art. The exhibition provided a chronological outline of the history of Odesa's art, as of the first years of the last century, showing the history of the whole of southern Ukraine through the prism of





the multilayered links between various nationalities and cultures. The show ranged from the various incarnations of Modernism in the 1920s, influenced by Western art, through the repression of the late thirties to the 'Thaw' and the role of unofficial Soviet art in the 1960s, when it was indeed the precursor of the art of independent Ukraine. By presenting successive decades, the narrative stressed the significance of local artists of each generation in shaping conceptual art, conditioned by the metropolis's relative openness to the most up-to-date currents from the wider world. The show culminated in a selection of works by contemporary artists, chiefly concerned with an artistic response to Russia's aggression against Ukraine.

The way that 20th-century art from Odesa was presented successfully shattered widespread myths and smashed the imperial narratives that had hitherto endured. The selection of works and the layout of the exhibition highlighted the history of a city that has deep multicultural traditions, which are crucial to understanding Odesa's current identity.



The exhibition was accompanied by a wide-ranging, richly illustrated book, published in a joint Polish and English edition. It contains reproductions of works, as well as essays which bring into focus the historical and contemporary contexts of Odesa, an arena in which various nationalities, religions and ideologies meet, and where artistic and architectural fashions change with the passing of time, reflecting not only local, but global tendencies in art.

Dr Żanna Komar

INSTITUTE OF EUROPEAN HERITAGE

CURATORS *Dr Żanna Komar, Yulia Berdiiyarova, Valeriya Plehotko*

EXHIBITION DESIGN *Magdalena Paleczna*

COORDINATION *Karolina Wójcik, Tetiana Tokarczuk*

DESIGN OF THE BOOK AND MATERIALS ACCOMPANYING THE EXHIBITION

Damian Nowak (Parastudio)*



SOCMODERNISM

ARCHITECTURE IN CENTRAL EUROPE DURING THE COLD WAR

3 OCTOBER 2024 – 19 JANUARY 2025

Architecture is not a mirror image of political conditions, which is why it needs to be interpreted anew. This process is already underway, although to date, it has rarely gone beyond the borders of specific countries. Thus, the exhibition at the Gallery of the International Cultural Centre proposed broadening the horizon, and a more extensive re-evaluation. The aim was to look through the prism of the most remarkable buildings, to show the diversity of forms, and to provide an understanding of the context.

Even in unfavourable circumstances, designers managed to retain a sense of originality and artistic freedom. They created works that elude pigeonholing. They stuck to their own paths. They didn't allow themselves to be imprisoned by any doctrine – either architectural or political. They did their own thing.

In spite of the unprecedented scale of wartime destruction, and the necessity to start from zero, there were many architects who managed to preserve a sense of continuity, faithful to the ethos of their profession and the achievements of their predecessors. With such a pedigree, they developed individual architectural languages, and many works gained iconic status.

The chief communist ambition was to create an alternative civilisation on a global scale, yet this attempt was made without really establishing the new conditions for progress – economic, social and cultural. This key factor ultimately contributed to the failure of the system. Socialist modernity looked just as it did on the other side of the Iron Curtain, and thereby, the countries from this part of Europe became part of the global experience of modernity, whether they wanted to or not. Knowledge, culture and concepts permeated in many





ways, inside and outside blocs, thus the picture of Socmodernism turned out to be more complex and less obvious than the stereotype of a dichotomous world. It turned out to be extraordinarily compelling.

The rhetoric of the Cold War division of the world drew on architectural terminology: the Iron Curtain, the Berlin Wall and the Eastern Bloc are the most expressive examples. Even many years later, when the communist system was foundering, a bid was made to save itself via ‘restructuring’, or *perestroika*, as it became known around the world. From the very outset of the post-1945 era, architecture had been harnessed for Cold War games. A fine example of this could be found in divided Berlin. The showpiece of the communist sector of the city was the Socialist Realist *Stalinallee* [Stalin Avenue]. In response, a state-of-the art development was created on the other side of the wall, designed by leading international Modernists. It represented the democratic ideals of



the postwar West. Meanwhile, the departure from Socialist Realism, decreed in 1955, enabled the East German communists to react in an equally striking and contemporary way. The Television Tower, the Palace of the Republic and the buildings that closed Karl Marx Avenue (hitherto Stalin Avenue), became showpieces of German socialist architecture.

‘It’s just like Berlin’ – people said of Gorizia, which was divided between Italy and Yugoslavia, with the crossing located at the Transalpine Railway Station, which led straight to barbed wire. The efforts of the entire country were poured into the construction of Nowa Gorica, which was supposed ‘to shine across the border’, showing the West the urban embodiment of socialism. However, it swiftly lost its significance. At the beginning of the 1950s, Tito normalised relations with the West, and he no longer needed to make a boastful impression with a modern city, right by the border. The onus on transmitting a propaganda



message now fell on the socialist countries that wanted to show their superiority to Yugoslavia's 'third way'.

Postwar Socialist Realism, which had grown to incarnate a Stalinist empire, turned out to be a good target for Nikita Krushchev, who in 1954 denounced it as a symbol of wastefulness and inefficiency in construction. The fight against architectural 'excess' was a test run for the decisive act of de-Stalinisation, which was carried out in 1956, following a 'secret speech' given that year by Krushchev, who accused his predecessor of abusing his powers, thereby symbolically knocking Stalin off his pedestal. Soon, statues of Stalin did indeed start to be removed. Sometimes this happened in the throes of revolutionary fervour (Budapest), while at other times furtively, albeit not without a bang (Prague). The paradox was that at the very moment that Krushchev rejected



‘the Stalinist style’, the majority of the spectacular investments were only just coming to fruition, and it was only possible to modify the designs in a few cases.

As much as Socialist Realism was a tragedy for the avant-garde of interwar pedigree, so the Thaw gave new hope for a return to Modernist ideals, both native ones, and those that were flourishing in the West.

Yugoslavia chose a different path to the rest of the bloc: the break with Stalin had happened as early as 1948, and Socialist Realism barely existed there. The architectural elite in that country were Jože Plečnik’s students, who had just passed through Le Corbusier’s office. Almost from the outset, modernity and socialism went hand in hand in Yugoslavia, a factor that baffled observers from the West. A resoundingly original type of architecture emerged from sensitivity to context, local materials and traditions.



‘We want to be modern!’ – this yearning was awakened by the political changes of 1956. Two years later, at the World’s Fair in Brussels, countries from the opposing blocs met for the first time since the end of the war. Both sides tried to present themselves as being more advanced, on various levels. Furthermore, two technological wonders of the future – space travel and nuclear energy – were presented to the wider public there for the first time. Besides the USSR, Czechoslovakia and Hungary also erected pavilions for the fair. Yugoslavia, which did not belong to the bloc, likewise took part in the Expo. Countering stereotypes, all of the socialist countries presented themselves in a modern way, and without any propagandistic pomp.

Czechoslovakia achieved the greatest success, which gave rise to the creation of the Brussels Style there. Socialism became modern throughout the entire bloc: in architecture, art and everyday life. Boldness in experimentation, as well as the optimism spawned by the brief lull in the Cold



War, resulted in fantastic architecture. Subsequent international exhibitions provided new stages in the race towards modernity. However, the first signs were already discernible that socialist production was not able to keep up with brilliant design.

A decade after the Brussels event, everyone became painfully aware that attractive, modern packaging does not spawn a less totalitarian system. The dreams of 'socialism with a human face' were shattered in 1968, when the Prague Spring was stamped out.

The launch of the first artificial satellite into orbit in 1957, and the first human into space in 1961, gave socialist societies reasons to be proud. The conquest of the universe was an important aspect of Cold War rivalry, and simultaneously it captured the imaginations of people on both sides of the Iron Curtain. Fascination with space permeated everything – both in art and in everyday life. It also influenced thinking about architectural forms.



Buildings such as Spodek, which landed in the centre of Katowice on the tenth anniversary of Gagarin's flight, and the Czechoslovakian hotel with a television transmitter that made Mount Ještěd look like a spaceport, or the shelter on Śnieżka, resembling an extraterrestrial research station, were instantly hailed as iconic. It was no coincidence that Bratislava, where numerous institutions were founded in the 1970s, thanks to the federalisation of the country, was shaped by the Slovaks as a 'cosmic' capital.

A specific type of high-tech architecture consisted of television towers – symbols of the interplanetary era and communication that broke all boundaries. In socialist metropolises, they were signs of technological advances, although at the same time they carried the ambiguous subtext of omnipresent monitoring. Many designs that explored the extreme possibilities of architecture or the advance of man into the wider universe were built on the peripheries, far from the prying eyes of Party decision-makers – in Liberec in the Sudetes, where SIAL Group operated, in Lower Silesian Wrocław, where a *Terra X* project was reviewed, or in mountainous Slovakia, where the VAL Group located its semi-surrealistic visions.

The postwar years transformed the artist into an artist come engineer, a researcher of societal processes, an economic expert and a promoter of new technology. Along with a group of various specialists, he became a creator of the material world. Almost a demiurge! Via architecture, rational urban and spatial planning, he introduced order and controlled the changes that were occurring in public space.

In Central Europe, total visions of Modernism met with totalitarianism, yet nevertheless, they did not amount to the same thing. The utopian dream of Synthurbanism was conceived as a remedy for an imperfect world: Koldüm, a socialist housing development, was erected, super-modern Estonian collective farms were founded, and the Upper Silesian Industrial Region was transformed into a huge industrial yard. Settlements that were almost 'ideal cities' were laid out: Nowe Tychy, New Belgrade – as the new capital of Yugoslavia – and Skopje, which was rebuilt after the earthquake.

Prefabrication seemed to be an effective response to the great urbanisation that accompanied intensive industrialisation. A system was sought that would provide the maximum number of variants from a few elements, so as to mass produce diverse houses. The dream was partially realised. It was sometimes astonishing – as in the multiple colours of Yugokiosks, or entertaining, as in the Rubik's Cube.

Unfortunately, the association of Socmodernism with the architecture of industrialisation and collectivisation obscured the most brilliant individuality – creators with their own language, who entered into dialogue with the achievements of previous eras. One of the aims of the rcc exhibition was to bring them out of the shadows.

Modernism not only catered to the needs of 'socialist man'. With an eye towards a deeper, spiritual dimension of existence, communism developed new, secular rituals and their appropriate framework. Wedding palaces and funeral homes became part and parcel of everyday socialist life. The latter were often combined with crematoria, which were not a novelty in Central Europe; for example, they had a precedent in interwar Czechoslovakia, which promoted a secular model of the state and society.

A popular poster with a smiling astronaut declared: *Boga niet!* [There is no God!]. In communist countries, there was no place for transcendence, and as the system developed, religion was ultimately supposed to disappear. But it didn't disappear. Simultaneously, an epochal change took place within the Catholic Church – modernisation and opening up to the world. Fundamental innovations, as introduced by the Second Vatican Council, included directing attention to the freestanding altar, and the creation of a spatial solution that would enable worshippers to experience the liturgy to its fullest.

Each socialist country handled the religious situation differently, which influenced sacral architecture, or indeed caused a lack of it. At the same time, the conviction that atheism was rampant in these countries has remained so strong that sacral buildings of various dominations – even the most outstanding – are still largely overlooked in the larger scheme of things. When Fritz Wortuba was busy finishing his Viennese church, an edifice that was hailed as a sculpture, another house of worship was also being raised on the Danube, yet further east in Orsova. There, the creators made equally bold use of concrete. However, owing to political circumstances, the latter shrine did not obtain the same level of publicity.

Besides the construction of a new world of better material, a great task lay in mourning the wartime tragedy. Stalinism had been marked by the celebration of victory and heroism, but now came the time to grieve for civilian casualties. For the totality of the Second World War meant that not only armies were sucked into its whirlwind, but to a large extent civilians too.

Remembrance of the Nazis' bestial behaviour was part of the Cold War rhetoric that assumed that West Germany, which was supported by the USA, was the heir to the Third Reich. The truth was also falsified in relation to the extent of the Shoah. Despite this, the way that the death camps were memorialised – using abstraction, a sense of the void, and sparing, poignant means – made them spaces of empathetic interaction, in which the visitor ceased to be a passive observer, and instead became a co-creator, directly involved in the act of remembrance.

Along with commemorating the victims of genocide, efforts were made to reinforce anti-fascist sentiment, as in the sculpture museum in Slovakia's



Banská Bystrica, or in Kolašin, Montenegro. It was indeed in Yugoslavia that a particularly fine culture of remembrance was developed, and an extraordinary repertoire of places connected with it – from monumental sculptures, through cemeteries and parks, to sophisticated complexes bringing together architecture and sculpture with other forms of art and landscape design. Yugoslavian specialities entailed combining remembrance with quotidian existence, and in the aesthetic sphere – innovations and experiments. Bogdan Bogdanović turned out to be a master of this type of architecture, whilst simultaneously being a world unto himself. His works were created as human places, in which memory is part of ongoing daily life, providing a comforting assurance that it will triumph over death, even in the face of the most despicable evil.

From the mid-1970s, the increasing gap between the socialist countries and the West gave rise to disappointment. The inefficiency of the system struck home, prompting a sense of horror. The catastrophe in Chernobyl provided bitter proof of this. It was the beginning of the end for the communist system, and there was no way of hiding it.

The crisis of Modernism had already been discernible for a while. A new generation of architectural ‘dissidents’ had taken their place at the drawing board, and they did not share the faith of the ‘demiurges’ in the one and only good world. The dehumanisation of human habitats and the ecological disaster had become facts. Revolt was now just a question of time. In the totalitarian societies, calls for human rights were becoming increasingly audible. Meanwhile, a human dimension was demanded from architecture. In the socialist context, humour and irony – characteristics of Postmodernism – were an antidote to the feeling of pointlessness and being stuck in a trap. Postmodernism meant a return to the indigenous and identity. Nature regained the status of a partner, Modernist universals were discredited, and growing importance was given to what was unique, distinct and individual.

The 1980 Olympic Games in Moscow were the swansong of the Soviet Union. By holding some of the events in Tallinn, the hosts strove to impress on their guests that the USSR had already 'overtaken' the West. The quality of Estonian architecture may not have been far off, but in reality, it was decidedly out of sync with Soviet standards. The dystopia of socialist modernity was starkly revealed by Bucharest's Ceaușima, and ultimately by the war in disintegrating Yugoslavia.

In the twilight years of communism, not much was built, and it was done in a half-assed way. The most interesting projects are the ones that remained on paper. The death knell for communism took the form of imaginary cemeteries or buildings from unneeded designs, tracing paper and Bristol board. European communism would soon be consigned to the dustbin of history too...

In 1989, the system began to totter. First was Poland, and in its wake, other countries freed themselves from communism. They turned towards democracy, freedom of speech and a market economy. The impotent Soviet Union, overwhelmed by the collapse and shaken to its foundations by the shocks, passed into history on the last day of 1991. The pathetic demise of European communism also meant that its architectural legacy suddenly became dissonant heritage.

In the mid-1990s, Adam Miłobędzki dubbed this heritage Socmodernism, and he attempted the first assessment of it. Inevitably, the verdict was not favourable – hundreds of state-built housing blocks, incarnating the dogma of social engineering, large-panel and factory-built homes, architecture that was typically extremely cost-effective and utilitarian, the result of the bureaucratisation of the architectural profession. In other words: a 'post-artistic' era reproducing second-rate functionalism, passively borrowed from the West – this was Socialist Modernism in the eyes of Miłobędzki. Today we know that this critique was somewhat harsh. We recognise that communism was a poor solution, but the problems that it attempted to address did indeed exist. Many of them are still unsolved. The ideology has now faded into the distance, and while we are conscious of the limitations of our own times, we have tried to look at Socmodernism anew. We are still far from reaching unequivocal conclusions.

Dr Łukasz Galusek

EXHIBITION CONCEPT *Dr Łukasz Galusek, Dr Michał Wiśniewski*

CURATORS *Dr Łukasz Galusek, Dr Michał Wiśniewski, Natalia Żak*

EXHIBITION ARCHITECTURE *Barbara Nawrocka, Dominika Wilczyńska*
(*Miastopracownia*)

COORDINATION *Dorota Kosiec*

BOOK DESIGN AND DESIGN OF PRINTED MATERIAL ACCOMPANYING

THE EXHIBITION *Kuba Sowiński*



RECLAIMED OBJECTS

BOGUSŁAW BACHORCZYK

8 MARCH – 14 APRIL

This exhibition, which was held in the International Cultural Centre's medieval cellars, presented Bogusław Bachorczyk's works from 2019–2024. The titular reclaimed objects were transformed from items that he had found – artefacts, natural debris, often ordinary 'rubbish'. 'Reclaimed' and used again in unexpected combinations, they not only gained intriguing visual qualities, but new, rich on magical meanings. We can interpret their artistic characteristics and meanings in the context of the particular 'culture of waste' that we have in today's world. This may be considered both in the ecological sphere and in light of the spectrum of changes brought by the discussion of posthumanism in recent years. For posthumanism, subverting humankind's role as the master species, highlights among other issues our relationship with things. Such a perspective enables us to perceive new and compelling potential in the 'readymade' / refuse / rubbish (a category which entered the art world thanks to Marcel Duchamp).

This became the message of the exhibition, which resonated powerfully, thanks to Bogusław Bachorczyk's curiosity about and sensitivity towards things. They are indeed the driving force of his art. Finding them, looking, reclaiming, choosing, transforming – these are the procedures that mean that the artist's creative space is not just his studio. Thanks to numerous trips to the seaside, as part of an artist-in-residence programme in Ustka, he discovered the unusual energy of the Baltic coastline. Carrying a binbag in his hand, listening to the sound of the breaking waves, the whistling wind, and the crunch of sand beneath his feet, he understood that 'the beach is one great workshop'. The collected refuse and peculiar finds gave him the inspiration to create the intriguing sculptures that were presented at the exhibition. These included a parade of sculptures in 'the glamour style' – elegantly-attired *Infantes and Infantas*, as well as the sometimes grotesque *Creatures*, and the diverse and colourful *Tropical Entities*, and *Plants*.



What connects all this is his working method. The artist creates new entities from seemingly incompatible things. He ‘transplants’ his sculptural expertise and tinkerer’s instinct to this assemblage workshop. Essentially, in each case he carried out the process of upcycling, creating items of higher value – works of art – from raw materials. Bachorczyk, who studied sculpture at the Kenar School in Zakopane, often mentions how important Władysław Hasior was to him – both in his teaching and personality. As a student, Bachorczyk often visited Hasior’s Zakopane gallery. Another important example and stimulus for him was Constantin Brâncuși and his masterly transposal of simple Carpathian carpentry into avant-garde, sophisticated sculptures.





Bogusław Bachorczyk was born in Sucha Beskidzka in 1969. He graduated from the Academy of Fine Arts in Kraków, where he obtained a diploma in the Department of Painting, having studied in Włodzimierz Kunz's workshop. Since 2002, he has been a continuous member of staff at the academy, where he is currently a professor and heads the III Interdisciplinary Workshop in the Department of Painting.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

EXHIBITION CONCEPT & CURATOR *Dr Monika Rydiger*

EXHIBITION DESIGN *Patrycja Ochman-Tarka, Paulina Ochman*

COORDINATION *Dorota Kosiec*



THE UNTAMED HAS NO WORDS

MICHAŁ KORTA

25 APRIL – 2 JUNE

This exhibition was the fruit of Michał Korta's photographic project studying the relations between people and the animal world, and the title was taken from a line of a poem by Swedish poet Tomas Tranströmer. In *The Shadow Line*, a series of shows hosted in the International Cultural Centre's medieval cellars (2012–2024), Korta explored the animal kingdom, photographing species after dark in their natural habitats. The dozens of black-and-white photographs included 'photographic portraits' of nocturnal hunters roaming woodland, fields and villages, searching for food or shelter, alongside wild creatures that have adapted to life in an environment dominated by humans. Their nocturnal activity is a kind of flipside of the human hustle and bustle that takes place by day.

In Korta's photographs, the animal kingdom lives by its own rules. Intuition, interpretation of movement, sound, scent and glances are intrinsic elements of perception of surroundings and communication. This unspoken language also determined the perspective of the photographer himself, and his interactions with animals. Walks after dark became exercises in attentiveness, and a challenge that went beyond the purely technical difficulties of working at night, outside of the comfort of the studio.

The nocturnes on show that were taken outdoors were accompanied by images of animal skulls that were shot in the artist's studio. 'It all started with one skull, found by the side of the road,' the artist says. Then others appeared, given by friends and acquaintances. Photographed against a dark background akin to the blackest night, the skulls transformed into intriguing, almost sculptural forms. These distinctive still lifes not only prompt reflections on transitoriness,





they evoke associations with the iconography and symbolism of vanitas – a rich allegorical genre in the history of art. Behind the titular shadow line lurks more than a mere story about life in the here and now – the viewer is also confronted by a sense of ending, closure and silence. After all, ultimately, we are all just animals.



Korta's project *The Shadow Line* is a record of an experience that the artist skillfully translated into a visual language. He used both analogue and digital cameras, and even included some photographs taken with his mobile phone. The blurred, spectral contours, which sometimes even border on abstraction, compel us to focus. The viewer, just like the artist on his nocturnal wanderings, is forced to strain his or her eyes, and 'listen' to the black-and-white pictures. The images bear both calm and violence, suggestion and commotion. The photographs become feelings.

Korta's nocturnal ramblings never actually turned into an exercise in 'hunting' for pictures – an expedition to obtain a trophy-photograph. The encounter is at the intersection of what is animal and what is human, and it also gave rise to critical thinking. About our relationship with animals. About the space that we share, even though we have often wanted to appropriate it. About what is ignored, despite it being right alongside us. In his series *The Shadow Line*, Michał Korta eloquently proved that one can see more at night – and that the world around us constitutes a community that is more than just human.

Natalia Żak

EXHIBITION DEPARTMENT

CURATOR *Natalia Żak*

EXHIBITION DESIGN *Patrycja Ochman i Paulina Ochman*

COORDINATION *Dorota Kosiec*

DESIGN OF THE PHOTOBOOK AND MATERIALS THAT ACCOMPANIED
THE EXHIBITION *Kuba Sowiński*



JURKOVIČ – KAFKA – BAJEK ON THE EDGE

30 SEPTEMBER – 27 OCTOBER

This exhibition, which was held in the International Cultural Centre's medieval cellars, presented Zbigniew Bajek's latest series of works, *Eternal Rest* (2022–2023), a project devoted to the legacy of Franz Kafka, and yet compellingly connected with the historic war cemeteries designed by Dušan Jurkovič. It also constituted an extraordinarily intense artistic experience, being a reflection on the state of the world today, and its historical contexts. Russia's invasion of Ukraine in February 2022 provided the impetus to create the series. By plunging immersively beyond time, Bajek brought about a universal encounter, drawing the viewer deep into various realities: from the past through the present to the future. By interfering with the sphere of the sacred, the artist introduced a new signal, metaphysically emphasising the role of light – that which is extinguished, and that which is lit once again. It incarnates rebellion against the damage and destruction which unceasingly assails the earthly realm of the profane. Bajek's venture into the chaotic world of war, confronted with the harsh existentialism of the early 20th century, occurs without any superfluous moralising. Rather, it illuminates human roles in life, reminding us that every instance of *carpe diem* ends in *memento mori*. The encounter 'on the edge' of Jurkovič, Kafka and Bajek is a constant confrontation between life and death, light and darkness, a dialogue via which an artistic gesture leads to a continuous search for truth about the meaning of human existence. Wandering amidst the extremities of the masses, the artist does not forget about the experience of the individual. He accentuates them in his works, via deliberate destruction, leaving lasting marks in the structure.





The exhibition was complemented by two elements that heightened the sense of uncertainly and loneliness: a video projection with a soundtrack by Jacek Niepołomski, and embroidered fabrics from Zbigniew Bajek's 2015 series *Zadrapania* [Scratches].

Karolina Wójcik
EXHIBITION DEPARTMENT



CURATORS *Professor Zbigniew Bajek, Karolina Wójcik*

EXHIBITION DESIGN *Professor Zbigniew Bajek, Dr Wojciech Kopeć*

COORDINATION *Karolina Wójcik*

DESIGN OF MATERIALS ACCOMPANYING THE EXHIBITION *Joanna Tyborowska*



DAD ON THE PHONE

28 JUNE - 21 JULY

The exhibition *Dad on the Phone*, which the International Cultural Centre hosted as a partner institution, was held within the framework of the 21st Edition of Krakow Photomonth, and it was organised by the Foundation for Visual Arts, Galeria Promocyjna and Staromiejski Dom Kultury. The exhibition explored the dramatic consequences of the war in Ukraine from the point of view of families compelled to live in a hybrid way, having been separated by the conflict. It showed how Ukrainian families try to cope from day to day, amidst the challenging realities of war, and how thanks to technology, it's possible to have a substitute for home on the front, while war can enter the home. This compelling project also prompted viewers to think about the role of women and the sphere of contemporary masculinity in post-Soviet countries. Many Belarusian and Ukrainian families, opposed to Lukashenko's regime or fleeing the war, decided to leave their homes and live in Poland. Since Russia's invasion of Ukraine in 2022, only Ukrainian women and children have been permitted to come to Poland, due to which many families were separated.

The exhibition presented the work of two Belarusian photographers: Julia Leidik and Eugene Kanaplev, who seized on subjects of exclusion, the socio-political situation, and Belarusian propaganda, capturing portraits of refugee families in their everyday surroundings, often marked by transitoriness and readiness to return home at any moment. These images have one disturbing element – the father is present, but solely within the confines of a smartphone screen. Thanks to telephones and computers, men are able to spend time with loved ones during important celebrations, such as birthdays, but also during the simplest day-to-day activities: family walks, meals and homework.

Karolina Wójcik

EXHIBITION DEPARTMENT

CURATOR *Kaja Werbanowska*

EXHIBITION DESIGN *Karolina Wójcik*

ORGANISATION *Foundation for Visual Arts, Galeria Promocyjna, Staromiejski Dom Kultury*

DESIGN OF MATERIALS ACCOMPANYING THE EXHIBITION

Foundation for Visual Arts







[EXTRA]ORDINARY: START

4-24 NOVEMBER

This exhibition was conceived to inaugurate a two-year artistic research project titled (Extra)Ordinary: Art and Context, initiated by the Institute of Painting and Artistic Education of the University of the National Education Commission in Kraków. It presented eight artists who planned to realise their ideas in public space as part of the project (set to run until the end of 2025), encompassing various genres and forms of art. The participants were renowned artists: Agata Agatowska, Sebastian Bożek, Norbert Delman, Piotr Jargusz, Cecylia Malik, Eric Mayen, Kinga Nowak and Stach Szumski. The opening show served as a fantastic opportunity to spotlight the artists' work, evoking previous experience in outdoor ventures. Significantly, each of the project's participants practises a different type of art, likewise using these genres in different ways in public space. Therefore, the exhibition encouraged viewers to consider the artists' individual choices. It was also intended to make visitors conscious of key aspects, such as the dialogue of a work with a specific place, the process of discovering, yet also complementing its identity through art or research, which may also illuminate a function of a sculpture beyond the strictly monumental dimension in a given public space. It also prompted reflection on how painting can function in such a space, and on how socially engaged contemporary art is received, how it relates to urban activism, pro-environmental actions; what is the significance of the social and political context of the place and the time for the artist; what murals become in the cityscape, what influence art can have on the social reception of various places within public space, and what is the potential of artistic actions in endowing them with new meanings or functions.

This exhibition, held to 'start' the project, clarified the aims of the whole undertaking, introducing both the actions and the participants. For the artists themselves, the act of bringing everybody together in the space of the ICC's atrium served as an opportunity to compare their approaches and creative methods in various public contexts.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

CONCEPT AND CURATORS *Agata Agatowska, Agata Małodobry,*

Dr Monika Rydiger

PROJECT LEADER *Agata Agatowska*

EXHIBITION DESIGN *Agata Agatowska, Agata Małodobry, Dr Monika Rydiger, Konrad Peszko*

ORGANISER OF THE PROJECT AND EXHIBITION

Institute of Painting and Artistic Education of the University of the National Education Commission, Kraków

PROJECT PARTNER *International Cultural Centre*

DESIGN OF MATERIALS ACCOMPANYING THE EXHIBITION *Sebastian Bożek*





SEBASTIAN BOJARS

Wystawa artystyczna na K2 w Warszawie i siedziba stała się miejscem, w którym można było zobaczyć i dotknąć dzieła sztuki. W tym celu przygotowano specjalne warunki, które umożliwiły dotknięcie i dotknięcie. W tym celu przygotowano specjalne warunki, które umożliwiły dotknięcie i dotknięcie. W tym celu przygotowano specjalne warunki, które umożliwiły dotknięcie i dotknięcie.

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Fot. / Photo Wojciech Plewinski
Фото Вадим Плешинский

PANEL EXHIBITIONS

THE TREASURES OF KRAKÓW: 45 YEARS ON THE UNESCO LIST

15–28 January, Paris

1–15 March, Cluj-Napoca

ARCHITECTURE OF INDEPENDENCE IN CENTRAL EUROPE

19 February – 19 March, Bucharest

HOMING

WŁODZIMIERZ PUCHALSKI

26 July – 1 December, Lviv

The panel exhibition *The Treasures of Kraków*, which was prepared by the ICC at the behest of Kraków City Council to mark the 45th anniversary of the city's inscription on the UNESCO World Heritage List, travelled to Paris and Cluj-Napoca in 2024. The French and Romanian versions of the exhibition gave visitors insights into Kraków's remarkable qualities – as a historic seat of Polish kings, former royal capital, and a treasury of art and national mementos woven into a unique architectural ensemble. The exhibition, hosted respectively at the Polish Embassy in Paris and the Octavian Goga County Library in Cluj-Napoca, also provided context on the circumstances of the inscription itself, comparing Krakow as it was 45 years ago – in the depths of the Cold War – with how it looks today. The panel texts were written by Joanna Ziętkiewicz-Kotz and Paulina Orłowska-Bańdo, and the respective partners in the events were Kraków City Council and the Polish Institute in Bucharest.

Meanwhile, the panel exhibition *Architecture of Independence in Central Europe* was hosted in a Romanian-language version at the Museum of Romanian Literature in Iași. It was a smaller edition of the major exhibition held in the ICC Gallery in late 2018 and early 2019, curated by Dr Łukasz Galusek, Dr Żanna Komar, Helena Postawka-Lech, Dr Michał Wiśniewski and Natalia Żak. The chief aim of the show was to depict the dynamic period that followed 1918, covering the entire spectrum of changes that occurred, as mirrored in the public space, urban planning and architecture of the newly risen states that appeared on the map of Central Europe. The Polish Institute in Bucharest acted as partner in the show.

In the second half the year, Lviv had the opportunity to enjoy an extraordinary collection of photography by Włodzimierz Puchalski – Polish naturalist, photographer and filmmaker. The exhibition had premiered in the ICC Gallery in 2022. The titular 'homing' is an academic term referring to animals' remarkable ability to find their way home, regardless of how far they have travelled, and a special Polish neologism *domowroty* was conceived for the original show. In the context of the exhibition, homing particularly relates to storks from the village of Butyny, where Puchalski took part in research on the extraordinary phenomenon in 1937. Today, Butyny and nearby Mosty Wielkie belong to Ukraine. This gave the exhibition even more symbolic resonance, in the light of the ongoing conflict between the Russian invader and Ukrainians

defending their freedom. The partners in the exhibition, which was curated by Andriy Boyarov were the Centre for Urban History of East Central Europe in Lviv, the Municipal Art Centre in Lviv, and the Niepołomice Royal Castle Museum in Niepołomice.

Paulina Orłowska-Bańdo

ICC PUBLISHING DEPARTMENT

CONFERENCES SEMINARS

7TH HERITAGE FORUM OF CENTRAL EUROPE RESPONSIBILITY AND RENEWAL

4-5 SEPTEMBER

In 2024, the International Cultural Centre organised the Heritage Forum of Central Europe for the seventh time, the latest edition of the largest gathering of experts dealing with cultural heritage in this part of the continent. This cyclical conference, held in Kraków, is the upshot of the cooperation of the Visegrad Group's Cultural Heritage Experts Working Group, which currently includes representatives of the Ministry of Culture of the Czech Republic, the Ministry of Construction and Transport of Hungary, the Monuments Board of the Slovak Republic and the ICC in Kraków. A further partner in the 7th edition was the Centre for Urban History of East Central Europe in Lviv. Previous incarnations of the event were devoted to such issues as heritage theory in Central Europe, the limits of heritage, the phenomenon of the city, relations between heritage and society, and between heritage and the environment, and the connections between heritage and development.

Due to the major anniversaries that fell in 2024: the 70th anniversary of the Convention for the Protection of Cultural Property in the Event of Armed





Director Łukasz Galusek welcomes the forum's participants in the Ravens Hall



Dr Tamás Fejérdy

Conflict (the Hague Convention) and the 60th anniversary of the International Charter for the Conservation and Restoration of Monuments and Sites (the so-called Venice Charter), the forum was held under the title Responsibility and Renewal, which could be understood on several levels. A fundamental context for the sessions was the full-scale war in Ukraine, which continues to lay waste to cultural heritage. The current geopolitical situation, including the challenges that Ukraine faces in terms of the necessity to rebuild after the ongoing war, provided an opportunity to discuss the degree to which the Hague Convention and the Venice Charter are still relevant and useful.

The seventh edition returned to its on-site format, following a break caused by the COVID-19 pandemic. In keeping with the first edition, the 2024 event was not held as a conference as such, but as a hive of expert debates, carried out by twenty-eight guests who had been invited to represent eleven countries: Poland, the Czech Republic, Slovakia, Hungary, Ukraine, Lithuania, Romania,



Roman Shpyrka, advisor to the prosecutor general of Ukraine, in conversation with Director Łukasz Galusek



Dr Katarzyna Jagodzińska, head of Europa Nostra Heritage Hub for Central Europe in Kraków, with panellists Dr Vaidas Petrusis from the Kaunas University of Technology, Dr Zuzana Kochánková from the Ministry of Culture in Slovakia, Dr Irina Iamandescu from Romania's National Heritage Institute and Aleksandra Brodowska from Poland's National Institute of Cultural Heritage

Germany, Belgium, Spain and Bahrain. The opening lecture, which concerned the destruction of cultural heritage in Ukraine, was given by Roman Shpyrka, advisor to the prosecutor general of Ukraine. The first panel provided a continuation of that presentation, as it was devoted to international criminal liability for crimes involving cultural heritage. This discussion concentrated on the legal and ethical issues that shape the contemporary discourse on sanctions for the destruction of cultural heritage, and it also considered past achievements and attempts to improve mechanisms aimed at ensuring the effectiveness of activity in this sphere.

The second panel also explored questions of responsibility, but in a different sense of the word. It asked who is, and who should be responsible for



The session about international criminal liability for crimes involving cultural heritage. From left: Marek Świdrak, Dr Kateryna Busol, Petra Kroupová, Prof. Dr hab. Kamil Zeidler



Inaugural lecture – Roman Shpyrka, advisor to the prosecutor general of Ukraine

looking after cultural heritage in Central Europe. The talk involved the analysis of far-reaching structural changes in the management of heritage in Central Europe over the last three decades, prompted by vast political and economic changes. Participants explored the nuances of reconfiguring the pool of heritage ‘stakeholders’ and decision-makers, as well as redefining their roles in a swiftly changing landscape, ranging from the growing involvement of civil society, to tackling the responsibility of preserving a ‘heritage without heirs’. Meanwhile, participants in the first day of the forum were also shown around the current exhibition at the icc Gallery, *Odesa: The Long 20th Century in Art*.

The second day of the forum was filled with debates on the subject of renewal – of heritage in itself, but also by it. The first discussion (the third



From left: Roman Shpyrka, advisor to the prosecutor general of Ukraine, Ondřej Chrást, from the Ministry of Culture of the Czech Republic, Iryna Yaremchuk vice-consul of Ukraine in Kraków, and Viacheslav Voinarovskiy, consul general of Ukraine in Kraków



Session concerning postwar renewal of heritage in Ukraine, from left: Deputy Director Łukasz Galusek, Aleksandra Brodowska, Poland's National Institute of Cultural Heritage, Marta Cienkowska, Undersecretary of State at the Ministry of Culture, Ondřej Chrást, Deputy Minister of Culture of the Czech Republic, Oleksandra Kovalchuk, Odesa National Fine Arts Museum, and Dr Sofia Dyak, Lviv Centre for Urban History

panel) was devoted to the Venice Charter, which, sixty years after its adoption, remains the cornerstone for guidelines on the renovation of monuments, in spite of it being created in completely different circumstances. The panel was tasked with assessing the enduring influence of this landmark document, analysing its adequacy and considering the potential longevity of its principles in the context of changing conservatorial practices and challenges thrown up by wartime destruction. The fourth debate focused on the phenomenon of heritage as a tool for social, cultural and economic renewal. During the discussion, the panellists illuminated innovative strategies for using heritage as a dynamic



From left: Dr Michał Wiśniewski, Dr María Luz Martínez Seijo, member of the Congress of Deputies, Spain, Andries Gryffroy, Flemish Parliament, Belgium, Dr Maja Kominko, the Heritage Management Organisation (HERITAGE) and Robert K. Huber, BHROX bauhaus reuse



From left: Professor Bogusław Szmygin, president of the Polish National Committee ICOMOS, Dr Tamás Fejérdy and Professor Jacek Purchla

force for positive changes in contemporary society, including in the sphere of the revitalisation of a given community, strengthening social ties, fostering identity and increasing economic benefits, such as tourism, creating jobs and enhancing local development. The last of the expert debates was devoted to plans for the postwar renewal of heritage in Ukraine. This panel considered historical examples of various experiences of postwar development of cultural heritage policy, and how they could be valuable for preparing a strategy for the renewal of heritage in Ukraine. Shedding light on successful initiatives and conclusions drawn from them, the panellists outlined the significant challenges ahead in



Oleksandra Kovalchuk of Odesa National Fine Arts Museum shows guests around the exhibition *Odesa: The Long 20th Century in Art*

the process of transformation, while also presenting potential solutions that could work in a field that it still marked by growing difficulties.

The Seventh Heritage Forum of Central Europe provided an opportunity to discuss cultural heritage in a world wracked by armed conflict, and likewise how to approach it in the process of transformation and reconstruction. A key message of the event was the fundamental role of international cooperation – a fine example of which is the series of Heritage Forums of Central Europe.

Further details and a full programme of the event can be found via the following link:

<https://mck.krakow.pl/vii-forum-dziedzictwa-europy-srodkowej-odpowiedzialnosc-i-odnowa>.

Marek Świdrak

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

THE CULTURAL SPACE OF CENTRAL EUROPE KŁODZKO LAND AND LOWER SILESIA

10-12 JUNE

Each year, the International Cultural Centre organises a field trip for the ICC Programme Council, held under the title of The Cultural Space of Central Europe. In 2024, the route explored Lower Silesia and the Kłodzko Land. The programme focused on investments, conservation and adaptations carried out at cultural heritage sites in recent years.



Members of the Programme Council at the Church of Peace in Świdnica, with Bożena Pytel and Bishop Waldemar Pytel



At the castle in Ząbkowice Śląskie



At the Palace of Marianne of the Netherlands in Kamieniec Ząbkowicki, guided by the administrator of the building, Sławomir Radzik

The trip started with a visit to Nysa, where the Programme Council viewed several outstanding historical landmarks, and considered the effects of damage done to them both during the Second World War and afterwards. The council also looked at contemporary efforts to replace parts of the urban fabric that had been destroyed. From there, the group travelled to Kamieniec. The manor house in that village is a key example of recent bids to adapt heritage for contemporary use in the lands that found themselves within Poland's new borders after the Second World War. The inside story of how the renovation unfolded was recounted to the ICC visitors by the owner of the property – Katarzyna Ankudowicz-Hutna. That day, the session of the ICC Programme Council took place within the house itself.

The second day of the trip began with a visit to Kłodzko, where the council viewed the town's most important monuments, paying particular attention to how they were saved following the 1997 flood – the group was unaware that just three months later, the area would be compelled to endure widespread destruction by another deluge. The next destination in the programme was the Palace of Marianne of the Netherlands in Kamieniec Ząbkowicki. This building was in the throes of a gargantuan renovation, and the ICC visitors were shown around by Sławomir Radzik, the administrator who was supervising the overhaul of the complex. The following stop on the tour was the Renaissance castle in Gola Dzierżoniowska, which has been transformed into a hotel and is a fine example of the adaptation of a valuable landmark, which only very recently was on the verge of falling into ruin. From there, the members of the council went to Ząbkowice Śląskie, where several important monuments, above all the 16th-century castle, are still waiting to be restored to the standard they deserve, and given an appropriate function. The last point in the programme that day was the town of Bardo, which has experienced an extraordinary surge in popularity in recent years, due to its use of cultural heritage.

On the third and final day of the trip, the group travelled to Świdnica. The chief aim of this visit was a meeting with Bishop Waldemar Pytel, pastor of the Evangelical-Augsburg Parish, and his wife Bożena Pytel. The couple informed the Programme Council about the history of their involvement in rejuvenating Świdnica's Evangelical community, and not least their ongoing efforts to restore the extraordinary monument that is its heart – Świdnica's Church of Peace, which features on the UNESCO World Heritage List.

Although the field trip was shorter than normal, being just three days, the route took in little known and somewhat rarely visited places and buildings, providing an opportunity for a better, deeper understanding of the historical lands of Lower Silesia and Kłodzko. Furthermore, it created a platform for meetings with people responsible for looking after the cultural heritage of the region, thereby paving the way for future cooperation between them and the ICC.

Marek Świdrak

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

WAR AND CULTURE

EXPERIENCES AND CHALLENGES

20 JUNE

In order to celebrate the 70th anniversary of the adoption of the Convention for the Protection of Cultural Property in the Event of Armed Conflict (approved on 14 May 1954), the proliferation of the Blue Shield, the emergency programme of assistance and advice for cultural heritage at risk, and the legacy of Professor Jan Zachwatowicz, the International Cultural Centre in Kraków joined forces with the State Archive in Warsaw, the Ministry of Culture and National Heritage and the Polish Blue Shield Committee to organise an expert debate and exhibition devoted to Warsaw during the war and the subsequent rebuilding of the capital.

On 14 May 1954, the Convention for the Protection of Cultural Property in the Event of Armed Conflict was signed in the Hague. Its signatories, who could vividly remember the recent destruction of European and world cultural heritage during the Second World War, wanted to develop a more effective system for its protection, in the event of future armed conflict. The convention introduced a requirement for sides participating in armed conflict to not carry out conscious destruction, devastation, and unlawful appropriation, or any kind of retaliatory measure that targets cultural property. The subject remains painfully relevant, as humanity continues to lose its heritage, due to successive outbreaks of armed conflict, with destruction often carried out deliberately, in bids to obliterate a given adversary's culture.

An important role in the development of international protection of cultural property and the adoption of the 1954 convention was played by Polish



From left: Colonel Krzysztof Sałaciński, President of the Polish Blue Shield Committee, Director Agata Wąsowska-Pawlik, Magdalena Wiercińska, Director of the State Archive in Warsaw, Professor Krystyna Zachwatowicz-Wajda, Professor Stanisław Waltoś and Professor Jacek Purchla



Magdalena Wiercińska, Director of the State Archive in Warsaw, and Director Agata Wąsowska-Pawlik during the inauguration of the event



Professor Krystyna Zachwatowicz-Wajda and Colonel Krzysztof Sałaciński

representative at the Hague Professor Jan Zachwatowicz, one of Poland's most distinguished conservators of monuments. After the Second World War, he served as General Conservator of Monuments, before being appointed head of the Committee for the Rebuilding of the Royal Castle in Warsaw. He was one of the initiators of the International Council on Monuments and Sites (ICOMOS),



From left: Professor Krystyna Zachwatowicz-Wajda, Magdalena Wiercińska, Professor Stanisław Waltoś and Professor Jacek Purchla



From left: Professor Krystyna Zachwatowicz-Wajda, Colonel Krzysztof Sałaciński and Professor Stanisław Waltoś

which he later became an honorary member of. His greatest achievements in the field of conservation include the Old Town Square in Warsaw, the rebuilding of the ensemble of St John's Cathedral and the Royal Castle in Warsaw. Professor Zachwatowicz created the winning design in the competition among participants of the Hague convention for a symbol that would serve to designate sites of exceptional historical-cultural value, which thereby required protection. His design was the Blue Shield, today recognisable around the world – it serves to mark heritage sites that require protection against destruction in the context of armed operations.

The point of departure for the talks held at the ICC was Poland's experience in saving heritage during wartime. Topics broached included the fate of

the Veit Stoss altarpiece, and participants in the discussion included Professor Krystyna Zachwatowicz-Wajda, daughter of Professor Zachwatowicz, Professor Stanisław Waltoś, Agata Wąsowska-Pawlik and Colonel Krzysztof Sałaciński, president of the Polish Blue Shield Committee. The discussion provided the basis for reflections on the necessity to draw conclusions and prepare appropriate actions, both for Poland, in light of the threat of armed conflict, and in Ukraine, amidst the ongoing war. There was also a discussion on the controversial decision for Ukraine not to change the law concerning the possibility to remove works of art, and the choice between possibly saving objects and leaving them in the country as symbols of national identity. Personal experiences concerning the legacy of Professor Zachwatowicz and recollections on the rebuilding of Warsaw were recounted by Professor Krystyna Zachwatowicz-Wajda.

The debate was accompanied by a panel exhibition entitled *Warsaw is Stronger than War*, prepared by the State Archive in Warsaw. It presented photographs, drawings, plans, descriptions and other documents that showed the process of rebuilding the capital after the Second World War, including an inventory of losses, the plan of reconstruction and images of its realisation. The scale of the destruction was portrayed, complemented by a chronology of the reconstruction of monuments in the centre of the city, and several grand, unrealised urban plans from the period. Most of the materials came from the Office for the Rebuilding of the Capital, alongside other institutions and private collections.

Anna Kępińska

INSTITUTE OF EUROPEAN HERITAGE

THE MAŁOPOLSKA FORUM FOR THE PROTECTION OF MONUMENTS

9 OCTOBER

The Małopolska Forum for the Protection of Monuments is a new initiative of the Department of Culture and National Heritage of the Marshal's Office of the Małopolska Region. Not long after finishing her course at the Academy of Heritage, head of the department Monika Gubała suggested organising cyclical meetings for employees of cultural institutions in Małopolska. The first meeting was held at the Polish Aviation Museum. The main organiser of the event was the Małopolska Institute of Culture,

The one-day event brought together several dozen people from across the region, including local government officials, as well as representatives of both local government institutions and non-governmental organisations involved in Małopolska's cultural scene as promoters and organisers of events. The meeting began with a lecture by an expert in the field of the protection of monuments, Professor Piotr Dobosz, Dean of the Department of Law and Administration of the Jagiellonian University and long-serving lecturer at the Academy of Heritage. Another lecture was given by Dr Katarzyna Góralczyk, a graduate of and lecturer at the Academy of Heritage, an expert on the protection of monuments in the event of armed conflict and crises. Activities and projects discussed included the Małopolska Heritage Days and the Virtual Museums of Małopolska, organised by the Małopolska Institute of Heritage.





Michał Wiśniewski gives a speech

Also presented was the Academy of Heritage, Poland's longest operating postgraduate study programme devoted to the administration of cultural heritage, which has been run by the ICC since 2001, in partnership with the School of Administration at the Kraków University of Economics. Since being established, the Academy of Heritage Programme has been aimed at people who work in local government institutions, and it also presents the region as a key space for the development of culture and the appropriate management of cultural heritage.

The First Małopolska Forum for the Protection of Monuments was very positively received by the participants – it provided a space for discussion about the needs of the community and tools that might be used in future for the development of culture and for looking after heritage. The first meeting confirmed that it was a necessary endeavour – the forum is set to be a cyclical event over the coming years.

Dr Michał Wiśniewski

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

DOES THE FUTURE OF OUR CONTINENT DEPEND ON CENTRAL EUROPE TODAY?

19 NOVEMBER

Kraków hosted the ninth edition of the Open Eyes Economy Summit (OEEs), which brought together representatives of the worlds of international politics, diplomacy, academia and culture. Open Eyes Economy is an intellectual and social movement based on the assumption that economics and the economy must be complemented by intangible factors: culture, art, social engagement, the fostering of sustainable development and protection of the natural environment. Each edition of the OEEs has a lead slogan, and in 2024 this was The Soul of Europe. One of the key events of the congress was the debate Does the Future of Our Continent Depend on Central Europe Today?, organised in cooperation with the ICC. The following figures were invited to take part: Piotr Buras, director of the Warsaw Office of the European Council on Foreign Relations, Magdaléna Vášáryová, former ambassador of Slovakia to Poland and longstanding member of the Programme Council of the ICC, and Dr Emil Brix, Director of the Diplomatic Academy of Vienna, while Professor Jacek Purchla, member of the Programme Council of the OEEs, moderated the debate. The specific location of the region known as Central Europe has meant that for centuries it has been the setting of many landmark historical events. After the Cold War, the countries of Central Europe, including Poland, the Czech Republic, Hungary and Slovakia, joined the European Union and NATO, which intensified their role



From left: Dr Emil Brix, Director of the Diplomatic Academy of Vienna, Magdaléna Vášáryová, former ambassador of Slovakia to Poland, Piotr Buras, director of the Warsaw Office of the European Council on Foreign Relations, Professor Jacek Purchla



Dr Emil Brix and Magdaléna Vášáryová



Director Łukasz Galusek, Rasa Rimickaitė and Jakub Kosek, head of Kraków City Council

in European and global processes. Today, out of necessity, this part of Europe balances between the zone of Western European influences and challenges caused by the increasingly threatening situation beyond Poland's eastern border. Central Europe is emerging as an experimental sphere that is constantly seeking to find a balance between the East and the West, reflecting the cultural, societal, philosophical and also economic differences connected with this area. It should also prepare for its growing role in the context of migrant crises and the escalating geopolitical uncertainties related to them, along with problems of upholding democratic values and human rights. The particularities of geographic location and the ups and downs of historical experiences mean that above all, the inhabitants of Central Europe are themselves often torn between the culture of East and West, a factor which gives rise to strong societal tensions. At the same time, in the context of the increasingly pressing need to combine the traditions and values of the East with the developmental ambitions and

modernisation of the West, factors which constantly meet with modern media possibilities, the cultural and political influence of Central Europe may prove to be considerable. Due to its history, which until recently was highly unstable, this region has the potential to be a force for change, innovation and integration, within the framework of the European community. The answer to the question posed in the title of the session is complex, but certainly, the role of Central Europe in shaping the future of the continent is becoming ever more significant.

During the congress, Kraków City Council's Stanisław Vincenz Award was presented. This special honour, which has been bestowed since 2020 for outstanding achievements in promoting the culture of East-Central Europe, was given this time to Rasa Rimickaitė, a Lithuanian who is involved in many cultural initiatives, a translator, a former cultural attaché of Lithuania in Poland, a tireless promoter of Polish-Lithuanian dialogue, and current head of the ICC Programme Council. The address in her honour was given by Director Łukasz Galusek.

Anna Kępińska

THE INSTITUTE OF EUROPEAN HERITAGE

THE NEW EUROPEAN BAUHAUS HERITAGE AND TRANSFORMATION

28 NOVEMBER

The conference held at the ICC under the title *The New European Bauhaus: Heritage and Transformation* was organised by the Architects' Council of Europe (ACE) and Europa Nostra, in cooperation with the ICC and the Europa Nostra Heritage Hub in Kraków. It was hosted under the honorary patronage of Mayor of Kraków Dr Aleksander Miszański, a factor which underlined the significance of the event for the city, as a symbol of European cultural heritage.

The meeting focused on European architectural heritage – its richness and diversity, reflecting the long and complex history of the continent, as well as the threats and challenges which it faces today: climate change, insufficient expenditure on the maintenance of buildings, poor-quality conservation, and above all failure to meet energy standards. One of the chief aims of the conference was to consider the implications of the EU initiative *The New European Bauhaus* for the cultural heritage sector, particularly in the sphere of innovation, sustainable development, social cohesion, and funding. The main subject was the transformation of architectural heritage, in keeping with the goals of sustainable development, thereby providing solutions that combine contemporary needs with respect for heritage. Several issues were explored as part of the conference, including the reuse of buildings, innovative methods for the protection of cultural heritage and education in the context of sustainable development.

The event was inaugurated by Professor Jacek Purchla, who gave a lecture titled *The History and Significance of Kraków as a UNESCO Heritage Site*. The participants in the first session of *The New European Bauhaus and Cultural Heritage* were Pia Maier Schriever, a member of the NEB High-Level Round Table, and Ștefan Bâlici, president of the Romanian Chamber of Architects. They discussed ways of creating more sustainable housing, and of recognising heritage as a source of knowledge and innovation.

The session titled *Innovation for Cultural Heritage* consisted of presentations by Diego Zoppi, member of the ACE Executive Board and coordinator of the organisation's 'Practice of the Profession' initiatives, and Professor Jerzy Hausner, founder and head of the Open Eyes Economy Summit, focusing on the power of culture in the transition from a conventional economy to a regenerative one.

The panel *Sustainability in the Context of Heritage* consisted of Carl Bäckstrand, deputy CEO of White Arkitekter and deputy president of ACE; Professor Stefano Musso, head of the ACE Heritage Working Group; Dr Riin Alatalu, deputy president of ICOMOS in Europe; and Graham Bell, member of the board of Europa Nostra. They highlighted a noticeable shift in municipal policies, which are beginning to turn towards the modernisation of existing



Borys Czarakcziew, member of the board of the Architects' Council of Europe, and Director Agata Wąsowska-Pawlik, welcome conference participants



Professor Jacek Purchla gives the opening lecture



Speech given by Bogdan Zdrojewski, member of the European Parliament



From left: Sneška Quaedvlieg-Mihailović, secretary general of Europa Nostra, Ruth Schagemann, president of the Architects' Council of Europe, Dr Riin Alatalu, Deputy President of ICOMOS in Europe, and Professor Jacek Purchla



Ruth Schagemann, president of the Architects' Council of Europe



Pia Maier Schriever, member of the NEB High-Level Round Table, and Ștefan Bâlici, president of the Romanian Chamber of Architects



Professor Jacek Purchla and Professor Bohdan Cherkes, director of the Institute of Architecture of the Lviv Polytechnic National University, in conversation with Director Agata Wąsowska-Pawlik



Conference participants

buildings, as opposed to knocking them down. However, they noted that traditional skills and knowledge are still being ignored.

Two winners of Europa Nostra 2024 prizes took part in the session Education and Public Participation: Ștefan Bâlici, president of the Romanian Chamber of Architects, and Ionas Sklavounos, co-founder and head of the Boulouki project – the Itinerant Workshop of Traditional Building Techniques, and they stressed that cultural heritage is not an objective, but rather a tool for society. Architect Piotr Lewicki from Biuro Projektów Lewicki Łatak spoke about the planned redevelopment of Hotel Cracovia, while Olaf Grawert, head of the campaign HouseEurope!, shed light on the European citizens' initiative concerning renovation, combining practice, research and politics.

The final panel was titled Heritage and Recovery. Professor Bohdan Cherkes, director of the Institute of Architecture of Lviv Polytechnic National

University, argued that specialists should be trained how to save cultural heritage in the eventuality of war. Ruta Leitanaite, a member of the board of the Architects' Association of Lithuania and coordinator of the UREHERIT project within the framework of the Creative Europe programme, revealed the most recently published recommendations of an expert group under the auspices of the European Commission concerning the protection of cultural heritage in Ukraine, recognising heritage as a key resource for recovery, while Akrivi-Athina Vlachou, a specialist in urban planning at The European Investment Bank (EBI), presented investment guidelines of the New European Bauhaus.

The event concluded with a presentation of a joint statement from the ACE and Europa Nostra, given by Sneška Quaedvlieg-Mihailović, secretary general of Europa Nostra, and Ruth Schagemann, president of the Architects' Council of Europe. The conference provided a perfect opportunity for sharing knowledge and experience between leaders in the fields of architecture and politics and representatives of international organisations and scholars, who jointly take on the challenges associated with the renovation of architectural heritage. It had a special significance, because on 29 November Kraków was the host of the ACE's General Assembly in Europe, which was held in Poland for the first time in the thirty-five-year history of the organisation.

Anna Kępińska

INSTITUTE OF EUROPEAN HERITAGE

LECTURES
MEETINGS
CULTURAL EDUCATION

MEETINGS AND PROGRAMMES ACCOMPANYING EXHIBITIONS

In 2024, the icc's programmes accompanying exhibitions boasted many events, consisting of meetings, lectures, discussions and also interdisciplinary performances and concerts. Late March and early April revolved around the exhibition *Reclaimed Objects: Bogusław Bachorczyk*, which besides workshops and guided tours of the show, was complemented by the performance *PE at the Seaside and a Good Word on Sunday*, directed by the artist himself. Around the same time, there was a meeting accompanying the release of the double issue of *Herito* quarterly (no. 51–52). Director Łukasz Galusek, Dr Weronika Grzesiak and Bartosz Sadulski discussed the subject of the 'invention' of free time in the 19th century and its consequences for the development of spas and health resorts. A meeting was held titled *The Myth of the City: Modern Ukrainian Literature*, featuring translators of Ukrainian literature Dr Marcin Gaczkowski, Dr Paweł Krupa and Maciej Piotrowski. It was conducted by Paulina Małochleb.

In May there was a meeting titled *A Look into the Eyes of the Wild: Photography in the Time of Posthumanism*, accompanying the exhibition *The Untamed Has No Words: Michał Korta*. It was conducted by Martyna Nowicka, with the participation of Michał Korta and Dr Małgorzata Lebda.

As part of the Festival of Romanian Culture (8–12 May) the icc joined forces with the Romanian Cultural Institute in Warsaw and held a meeting titled *An Intellectual in Exile: Virgil Tănase*. The event was accompanied by a screening of the documentary *The Tănase Affair: Playing Tag with Death* (dir. Ionuț Teianu, Romania, 2013), and a discussion with Virgil Tănase and Professor Kazimierz Jurczak. As part of the series of debates accompanying the Batory Foundation's Marcin Król Award, *Okó Press*, *Polityka* weekly and the icc organised a meeting titled *Background, Class, Identity*, conducted by Edwin Bendyk, with the participation of Piotr Kaszczyszyn, Renata Lis, Dr Paulina Małochleb and Dr Magda Szcześniak.

In connection with the icc's publication of the book *Ukraińskie światy Rzeczypospolitej* [Ukrainian worlds of the Commonwealth of Poland and Lithuania] there was a meeting with its author, Dr Natalia Starchenko, who discussed the volume with Piotr Pogorzelski.

The power of poetry in times of dictatorship and the strength of literature as a moral compass in an era of freedom were discussed by Romanian poet Ana Blandiana and Anna Marchewka, with simultaneous translation by Joanna Kornaś-Warwaś.

During the opening of the exhibition *Odesa: The Long 20th Century in Art*, guests were treated to Fanni Malinowska's performance *We Were All Fired with the Desire for a Happy Life*. Meanwhile, in connection with the exhibition, the icc organised a meeting titled *The Black Sea in the Ukrainian Imaginarium*, with guests Dr Tomasz Hodan and Dr hab. Katarzyna Kotyńska. Director Łukasz Galusek acted as host. There was also a meeting titled *Odesa: A History of Migration Over the Centuries*, with guest speakers Dr Anna Budziak, Dr Oleksandr Hryhoriev and Dr Agata Skurzevska.



From left: Dr Michał Wiśniewski, Professor Henrieta Moravčíková and Adam Gajdoš



Vladimir 518's concert



Screening of the film *Architectural Renewal*, architect Robert Konieczny is visible on the screen



Professor Kamil Zeidler on the microphone during the debate *Socmodernism: Bane or an Awakening?*



Professor Tomas Venclova and Professor Jacek Purchla during the promotion of the book *Litwa, ojczyzna moja*

In early June, the icc welcomed Dr Alexandra Kusá, director of the Slovak National Gallery, and she gave a lecture titled *socicon of Bratislava: The Slovak National Gallery*.

Next, the debate *War and Culture* was organised in cooperation with the State Archive in Warsaw, the Polish Blue Shield Committee and the Ministry of Culture and National Heritage. The event included a discussion with Professor Krystyna Zachwatowicz-Wajda, Professor Stanisław Waltoś, Director Agata Wąsowska-Pawlik and Colonel Krzysztof Sałaciński, and the opening of the exhibition *Warsaw: Stronger Than War*, prepared by the State Archive in Warsaw.

July saw the promotion of the 53rd issue of *Herito* quarterly by Dr Michał Wiśniewski and Bartosz Sadulski.

In September, the icc joined forces with the Embassy of the Republic of Lithuania in Poland and the Lithuanian Culture Institute, for two meetings



Translator Joanna Kornaś-Warwas and Ana Blandiana, Romanian poet, prose writer, essayist

with Professor Tomas Venclova to mark the launch of his book *Litwa, ojczyzna moja* [Lithuania, my homeland], which was published as part of the Library of Central Europe series. Professor Venclova spoke with Professor Jacek Purchla in the icc's Ravens Hall, and also with Edwin Bendyk in the Lithuanian Embassy in Warsaw.

October was a bumper month for events with a literary character. The meeting *Overcoming the Tower of Babel: Reading Miłosz in the Languages of His Native Europe*, organised as part of the Night of Poetry, gathered an array of guests: Andrej Khadanowich, Natalia Belchenko, Radosław Krzyżowski, Laurynas Vaičiūnas, Rasa Rimickaitė and Jacek Hajduk.

This was followed by the meeting *Stubborn Like Lithuanians? The Fate of a State, the Nation and Neighbourliness*, organised as part of the 10th Zygmunt Haupt Festival, in cooperation with Czarne publishing house. The participants in the discussion were Dr Marcin Spórna, Professor Michał Mariusz Kózka and Dominik Wilczewski, led by Dr Paulina Małochleb.

Another meeting with an author was organised by the icc for Janusz Sepioł, in connection with his book *Między Lwowem a Krakowem. Szkice architektoniczne* [Between Lviv and Kraków: Architectural Sketches], conducted by Professor Jacek Purchla.

October also saw the opening of the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*, a show that was complemented by a rich programme of events, divided into segments: **soc doc** – screenings of documentaries about architecture in the era of Socmodernism, **TALK soc** – specialist lectures given by Polish and foreign experts, **PHOTO soc** – workshops on architectural photography combined with city walks, **soc WALK** – city walks. There were also guided tours of the exhibition by authors of the accompanying book and curators of the show.

As part of the **TALK soc** segment, the icc hosted a debate titled *Socmodernism: Bane or an Awakening?*. The meeting was conducted by Bartosz Paturej, with the participation of Professor Małgorzata Omilanowska, Piotr Sarzyński and Director Łukasz Galusek. Professor Henrieta Moravčíková gave a lecture titled *The Slovak Variant of Modernism?*, in which she presented 20th-century



Professor Natalia Starchenko (right) signs books at the meeting



From left: Michał Korta, Małgorzata Lebda and Martyna Nowicka during the meeting *A Look into the Eyes of the Wild: Photography in the Time of Posthumanism*

architecture as a phenomenon that reflected the aspirations and tensions related to identity in that region. The next lecture, *Timely Art: Interior Design in Estonia During the era of Socmodernism*, was given by Karen Jagodin, director of the Estonian Museum of Architecture.

The soc doc segment consisted of four blocks of screenings. *Jaszowiec: Forgotten Modernity*, *Architectural Renewal* opened the series of film meetings presenting the best and most original architecture behind the Iron Curtain. Two films were shown during the event: *Jaszowiec: Forgotten Modernity* and *Architectural Renewal*, each introduced by Director Łukasz Galusek. Following the screenings, Olga Drenda chaired a discussion with Director Galusek and the architects Maciej Franta and Robert Konieczny.



The performance *PE at the Seaside and a Good Word on Sunday*, accompanying the exhibition *Reclaimed Objects*: Bogusław Bachorzcyk

The next screenings, held under the title *Concrete Dreams and Yugo-Architecture*, focused on architecture of the former Yugoslavia. Director Łukasz Galusek introduced the films.

During the third part of *soc doc*, which was introduced by Dr Michał Wiśniewski, five episodes of the documentary series *Icons* were screened, focusing on outstanding Slovak 20th-century architects. Afterwards, Dr Wiśniewski chaired a discussion with the *icc*'s guests, Adam Gajdoš (Slovak National Gallery) and Professor Henrieta Moravčíková.

The last screening was of the documentary *Niemczyk: The Last Architectural Rebel*, which centred on the figure of Stanisław Niemczyk, dubbed the Polish Gaudi. The film was introduced by Director Łukasz Galusek. After the screening, the architect was discussed by Anna Syska, Dr Michał Wiśniewski and Marcin Zasada in a talk chaired by Bartosz Paturej.

Meanwhile, *PHOTO soc* gave participants the opportunity to perfect their skills in the sphere of architectural photography – under the watchful eyes of expert photographers Maciej Czarnecki and Julia Dragović. The workshops focused on eight locations that showcase Socmodernism in Kraków: Kino Kijów, the former Hotel Cracovia, the House of a Hundred Balconies, the University of Agriculture, Jubilat department store, the former Hotel Forum, Biprocemwap and 10 Korona. The workshops were complemented by reflections on the historical context, provided by Marcin Pańtak and Paulina Semianchuk.

The series *soc WALK* consisted of two architecture-themed walks. The first took place inside the former Hotel Cracovia. Dr Michał Wiśniewski talked about the history of the building, whilst also reflecting on the life of the architect himself – Witold Cęckiewicz. The next walk was led by Dr hab. Alicja Duzel-Bilińska and Professor of the Academy of Fine Arts in Kraków Grzegorz Biliński, at Kino Kijów.

There were two guided tours of the exhibition itself, the first one was held in November and the second in December. The expert tour led by Anna Syska focused on the plan to build the new town of Nowe Tychy, as well as on unique buildings and bold ideas. The next tour, conducted by Julia Dragović, was devoted to architecture and the applied arts.

In late November, the ICC's Ravens Hall provided the setting for a lecture and concert by Vladimír 518, one of the most distinctive figures on the Czech music scene, known for both his solo projects and collaborations with the legendary hip hop group PSH. During the multidisciplinary event, the artist presented the stormy fate of post-war Czech architecture. For the concert, he took to the stage with DJ Aid Kid.

November also saw a meeting accompanying the launch of the latest volume in the series *Architektura jest najważniejsza* [Architecture is Paramount], published by EMG, which focused on the following: Park Krakowski, Katowice Station and Hala Targowa, the wooden architecture of Podhale, Warsaw's Supersam, Wrocław's Solpol and the cafeterias of Kraków's AGH University. The event was chaired by Justyna Nowicka, who talked with Zbigniew Beiersdorf, Jan Łaś and Dr Michał Wiśniewski.

The beginning of December saw the publication of the latest issue of *Herito* (no. 54–55), which concentrated on Estonia. A meeting was hosted under the title of Estonia: Close Stranger. The special guest of the event was Rein Raud, culture expert and lecturer at the University of Tallinn, and the talk was led by Bartosz Sadulski.

Marcin Pańtak

COMMUNICATIONS DEPARTMENT

EDUCATIONAL PROGRAMMES ACCOMPANYING EXHIBITIONS

The main aim of the International Cultural Centre's educational programmes is to champion active involvement in culture. That is why most of the activities begin in the Gallery itself, where participants are surrounded by works of art. In 2024, the exhibitions were accompanied by cyclical workshops, guided walks, lessons, and tours intended for families with young children, teenagers, adults, school groups and individual visitors.

During the art workshops *MINI Encounters with Art*, our youngest visitors developed their manual skills, got to know the art on display at the exhibitions and discovered terms connected with art and cultural heritage. A parallel project, focused on works exhibited at the ICC, involved workshops conducted in *Ukrainian – Words and Brushes*. They combined elements of art classes with learning the Polish or Ukrainian language. Through creative activity, the workshops bring together both Ukrainian and Polish families, creating an integrational, multicultural environment. Each exhibition was supplemented with an educational trail, enabling families to visit and discover shows together. Puzzles and brainteasers suitable for our youngest art explorers marked a trail taking in the most interesting exhibits in the ICC Gallery. Besides attending cyclical, weekend workshops, children also visited the Ravens House for themed workshops and meetings organised to mark national holidays, winter breaks, school holidays and St Nicholas' Day. Every show was complemented by a programme of gallery lessons titled *Exhibitions with Class!*, aimed at pupils and teachers from primary and secondary schools. These lessons consisted of exploring the show in question, interpreting specific works and then the creation of works inspired by the art on display.

The ICC regularly hosted organised groups: children from kindergartens, school pupils, students and adults, who attended guided tours and workshops tailored to suit each group's needs. Tours that were open to the public were held every weekend, conducted in Polish, English and Ukrainian. Adults and teenagers were the most regular participants in these events. Besides standard tours, each exhibition was complemented by thematic ones, with personal choices made by guides. Their role was to present the wider context of the show, as well as to explore individual subjects, and these tours were held during the last few weeks of a given exhibition. The exhibitions were also complemented by monthly lectures titled *Mature for Art*, given by art historian Dr Małgorzata Jędrzejczyk. These concerned history, culture and architecture connected with figures and places presented in the Gallery. They provided opportunities for discussion, the chance to see art as part of a group, and forums for conversation about works of art.

During Kraków's Night of Museums, our visitors were able to savour two exhibitions: the newly opened *Odesa: The Long 20th Century in Art*, and *The Untamed Has No Words: Michał Korta*. Our curators Dr Żanna Komar and Natalia Żak brought the artworks to life, commenting on the exhibits. An integral part of the evening consisted of painting workshops titled *Dotography*, conducted by Olka Barczak, who is known as 'the Colour Lady'. The artist talked



Agata Klejzerowicz

about the significance of colours and their influence on art, exploring issues relating to optics.

There was a meeting with photographer Michał Korta as part of the **KRAKERS** festival, in connection with the exhibition *Behind the Shadow Line*. Attendees had the opportunity to get the inside story of the exhibition, and discover the meanings of his nocturnes, which featured animals. The shows *Reclaimed Objects: Bogusław Bachorczyk* and *Odesa: The Long 20th Century in Art* inspired a series of art workshops for adults, conducted by Olka Barczak. As part of the former, titled *Yearning for the Tropics*, there was a lecture on the colours of the Anthropocene, concerning the extraction of pigments and the production of dyes, and also on the consequences of these actions for the environment. The next event, *In Blue and Yellow*, provided an opportunity for participants to test their skills in the cynotype photographic process. The creative inspiration was *Odesa*.

The exhibition *Socmodernism: Architecture in Central Europe During the Cold War* was an important stimulus for discussion about architecture and aesthetics with representatives of Kraków's primary schools and figures involved in





cultural education. The ICC, as a partner in the project *An Architectural ABC of Kraków*, implemented by the Academy of Architecture, engaged in a discussion about architectural education. The project, which provides a packet of ready-to-use educational materials, is designed to help teachers give lessons about Kraków architecture.

The ICC was a partner in the award ceremony of the *Sunflowers 2024* competition, which coincided with the exhibition, and as a result, we hosted Kraków cultural educators, parents and children, as well as all enthusiasts of creative educational initiatives. Following the official ceremony, Dr Michał Wiśniewski



guided attendees around the exhibition, and the youngest participants took part in creative workshops, designing space costumes and preparing to fly into the cosmos. The family-oriented workshops *Stories from the Clouds* and the *Use Your Heritage!* lessons were nominated in the categories of visual arts and logic, which was a fantastic distinction.

Part of the educational programme accompanying the exhibition *Soc-modernism: Architecture in Central Europe During the Cold War* was realised within the framework of initiatives that support the cultural sector and creative industries, aimed at stimulating their development. This programme was part of the National Recovery and Resilience Plan (KPO), which helped put wind in the sails of creative initiatives across Poland.

During meetings as part of the outdoor sessions *The People's Architecture: Cyclical Meetings About Architecture*, participants delved into the world of postwar architecture, with a combination of lectures and practical workshops. The classes touched upon various aspects of everyday life in spaces from that era – from aesthetic dreams to designing the perfect interior, through humorous approaches to architecture, and even to reflections on the function of spaces for rest and recreation.

As part of the series of family-oriented workshops, our youngest visitors were introduced to works in the exhibition, and they discovered various terms connected with architecture, art and art techniques. Through active and creative interplay, they explored terms related to the functionality of buildings, the structure of space and its aesthetics, and they also had the opportunity to be creative as part of a group.

The series of lectures held under the title *Mature for Art*, translated into Polish Sign Language, provided a forum for reflection on inclusive design, taking into account the needs of a diverse array of users. During these meetings, issues were raised such as the accessibility of architecture and the creation of space that



aids social integration. The examples that were presented reflected the modernity and aspirations of the so-called People's Republic, and they recalled dreams of prosperity for society. Doctor Małgorzata Jędrzejczyk, describing spas and health resorts, illuminated places that at the time carried the promise of modernity and comfort. The last lecture took place at the Szolayski House, to tie in with the exhibition *Objects: Gallery of Polish Design of the 20th and 21st Centuries*. Amidst authentic furnishings from the communist era, attendees were given insights into an icon of Polish design – the *meblościanka* [wall unit], a symbol of apartments at that time, as well as other furnishings for which innovation had to be tempered by the limitations of the reality of the day.

Thanks to support from the KPO, several events were also held beyond the ICC building. Architecture enthusiasts were invited to take part in a guided tour of Kino Kijów, titled *BetweenSpace*, conducted by Dr hab. Alicja Duzel-Bilińska and Professor at the Academy of Fine Arts Grzegorz Biliński. This was followed by a tour of the former Hotel Cracovia, both inside and out, led by Dr Michał Wiśniewski. Participants in the walk learnt about the history of this iconic building, which was designed by Professor Witold Cęckiewicz. Both walks were translated into Polish Sign Language.

A travelling series of culture workshops was held at localities within the Małopolska voivodeship that have limited access to cultural events. During meetings with primary school pupils and seniors, particular attention was paid to aspects of heritage protection and local patriotism, referring to examples presented in the exhibition, often in the context of monuments in the localities that were visited.

Agata Klejzerowicz

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

EDUCATION FOR HERITAGE

The International Cultural Centre fosters an informed approach to heritage and emphasises that the heritage that surrounds us is an integral part of day-to-day life. This approach permeates our workshops, meetings, lectures, walks and classes (both in situ and online) held as part of our educational programmes. By cultivating a sense of responsibility for the common good, we show the difference between and interdependencies of tangible and intangible heritage, also highlighting aspects of natural heritage. During the icc's classes, the concept of heritage was discussed – its diversity was presented and its value underlined. Knowledge was passed on, as well as practical solutions, with the aim of encouraging people to spend time in cultural institutions, and also to use heritage resources in a wise way.

Within the framework of lessons for pupils of primary and secondary schools, held under the title Use Your Heritage! (which could be attended on-site or online), ten subjects were prepared: Heritage from the Foundations, My Little Homeland – Local Heritage, Heritage Online, Multicultural Kraków, Kraków City of Kings, Heritage in Woodland, The City as Heritage, Intangible Heritage, Fun & Folk – Customs and Traditions and Ukrainian Heritage. These classes followed the format of short lectures, complemented by a discussion and artistic activity connected with the main subject. Various aspects of heritage were discussed, along with forms of protection, threats, while the importance of belonging to a local community – a little homeland – was stressed. Practical solutions were expounded upon, and advice was given on how to make informed and safe use of material available on the Internet. During the lessons devoted to the history of Kraków, participants became familiar with events that influenced the multicultural nature of the city over the centuries, while in meetings concerning natural heritage, they learnt how to look after the environment. In the lessons about urban planning, history was presented as a source of heritage, using the examples of Polish cities. During the classes on intangible heritage, which embraced customs and traditions, the benefits that spring from folklore were illuminated, as well as the importance of passing on these traditions from generation to generation. The topic of Ukrainian heritage introduced participants to the culture and traditions of our eastern neighbours. The icc's online lessons were held in Polish, English and Ukrainian, and pupils from across the entire country made use of them, as did schools and universities from the Polish diaspora.

Kraków's heritage was also presented as part of our city walks from the series On the Heritage Trail!, during which pupils got to know local cultural heritage. The walks explored various Kraków districts, encompassing the following topics: Podgórze – Coveted City, The Charms of Zwierzyniec, After the Great Fire of 1850, the Jewish District Before World War II, The Art and Symbols of Kraków's Kazimierz, The Old Course of the River Vistula, Allegories Hidden in Modernist Architecture, The Kraków Ghetto, The Route of Kraków's Legends, The Galician Ring of Kraków and Ukrainian Traces in Kraków. Similar routes were followed during walks intended for the general public, and some of these featured translators of Polish Sign Language.

Adults were invited to the monthly meetings held under the title Decades with Art, which recalled exhibitions held at the icc over the years. Using the Zoom platform, Dr Małgorzata Jędrzejczyk explored selected themes from previous icc exhibitions, placing them in a contemporary context.

Within the framework of the icc's cultural education, we continued the programme Ukraine and Poland: Close to Each Other, which consisted of cyclical, family-oriented workshops, city walks and guided tours of our gallery, hosted for Kraków's Ukrainian-speaking inhabitants. During the autumn and winter months, walks were held under the title of Ukrainian Traces in Kraków, exploring extraordinary figures who have lived in the city, and participants also discovered places where our cultures have intertwined over the centuries. During the spring and summer months, the icc hosted city walks, presenting local heritage as part of the series Walk with Us.

Agata Klejzerowicz

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

THE CENTRAL EUROPEAN BOOK CLUB



The year 2024 was a bountiful one for the International Cultural Centre's Central European Book Club, filled with meetings that explored issues pertaining to identity, history and the challenges that are facing Central Europe today. The club opened the year with a discussion of Urszula Honek's short story collection *White Nights*, and then we entered the world of poetry and stories contained in Zoltán Lesi's book *Magasugrás* [High Jump]. In March, readers considered questions about memory and responsibility, during the discussion about Sacha Batthyany's book *A Crime in the Family*. In April, the meeting was devoted to the work of Monika Herceg, and in May – the poetry of Kristiina Ehin in the book *Planeta pożeraczy serc* [Planet of the Heart-Eaters].

In summer, Julia Fiedorczuk's book *Pod słońcem* [Under the Sun] was discussed, with participants considering the theme of our relationship with nature, and autumn brought literary journeys through Finland, with Rosa Liksom's book *The Colonel's Wife*, the Balkans (Lana Bastašić's *Catch the Rabbit*) and Kosovo (Pajtim Statovci's *Crossing*). The year came to a close with a meeting devoted to Sándor Jászberényi's book *The Devil is a Black Dog*, a work which explores the boundaries between reportage and literature.

Each of the ten meetings, conducted by Dr Paulina Małochleb, Dr Aleksandra Wojtaszek or Daniel Warmuz, offered fresh approaches to the literature of Central Europe, making the club a place of dialogue, the exchange of opinions and a font of inspiration for participants.

Dr Paulina Małochleb

COMMUNICATIONS DEPARTMENT

THE ACCESSIBLE INTERNATIONAL CULTURAL CENTRE

The International Cultural Centre is an institution that is open to all. Making the ICC building more accessible and expanding our range of attractions for people with a variety of needs is a process that we have been engaged in for several years, and it is one of our priorities. The team responsible for accessibility regularly takes part in events, conferences and training sessions that serve to improve its competencies, and these meetings also provide a forum in which participants can share their experiences regarding accessibility in a cultural institution. The ICC's accessibility coordinator is a member of the Kraków Network for the Accessibility of Culture (KSDK), which brings together accessibility coordinators at Kraków's cultural institutions and seats of higher education. This initiative arose from the need to network, consolidate, share knowledge and experiences, as well as to lobby jointly to improve the accessibility of culture in Kraków. It is worth noting that all of the ICC's staff undertook training sessions in the sphere of improving sensitivity to the needs of people with disabilities, as well in taking on the role of assistant to people with disabilities.

In spite of the historic character of the building, which serves as the seat of the institution, its interiors now meet the needs of people with a number of different requirements, thanks to the introduction of a range of amenities. The designers of exhibitions in the ICC Gallery always take into account the needs of disabled people, including wheelchair-users. Furthermore, while going around a given show, visitors can take advantage of audio descriptions of selected exhibits, as well as a guide in Polish Sign Language. The ICC has also introduced 'quiet hours', aimed at highly sensitive visitors, including people



The ICC's Accessibility Team, from left: Dorota Kosiec, Joanna Hojda-Pepaś, Daniel Krawczyk, ICC accessibility coordinator, Agata Klejzerowicz, Zofia Rokitka and Oliwia Kaczmarzewska



An Accessible Sunday at the icc, during which there was a presentation of the exhibition *Socmodernism. Architecture in Central Europe During the Cold War*



Jakub Studziński gives a tour of the exhibition *Odesa: The Long 20th Century in Art* in Polish sign language

who are on the autism spectrum, and likewise everyone who prefers visiting in an especially calm atmosphere. During these times, all sounds and multi-media devices in the exhibition are switched off. Disabled people can request help from assistants, who ensure that they are aided in reaching the building, getting around a given exhibition, and also in taking part in other events organised by the icc. Augmentative and Alternative Communication (AAC) cards are obtainable at reception and in the gallery. These devices aid communication with people who have difficulties communicating verbally.

All of the exhibitions, as well as the majority of the events held in the Ravens Hall, are complemented by translation into Polish Sign Language. Among the most important fixtures in the icc's accessibility programme are

the Accessible Sundays, which encourage integration and enable a wide range of visitors to take part in cultural life. Thanks to this programme, all visitors – irrespective of their needs or abilities – have the chance to experience ICC exhibitions and events to the optimum level. In 2004, three events were held as part of this series, during which visitors were guided around exhibitions in the gallery, with special consideration given to accommodate the needs of deaf and visually impaired guests, among others.

For the first time, the ICC was also a partner in the Festival of Culture Without Barriers, which promotes accessibility to culture for people with different needs, offering a wide range of artistic and educational events. Additionally, the centre was a beneficiary of the programme Designing a Universal Culture – Accessibility in Cultural Institutions, which is financed as part of measure 3.3 Systemic Improvement of Accessibility, within the framework of Priority Axis III: Accessibility and Services for People with Disabilities, as part of the European Funds for Social Development 2021–2027 programme. In accordance with this, the ICC's employees took part in webinars and training sessions aimed at obtaining crucial know-how for designing and implementing cultural events adapted to cater for visitors' various needs. This project was realised by the National Centre for Culture in partnership with the State Fund for the Rehabilitation of the Disabled, and it was earmarked to be continued in 2025.

Educational activity was also held for schools for disabled children and teenagers, encompassing city walks, workshops, guided tours of exhibitions, museum lectures and art classes. A similar programme was organised for adults with disabilities.

Daniel Krawczyk

ICC ACCESSIBILITY COORDINATOR

ACADEMIC ACTIVITY SPECIALIST EDUCATIONAL PROGRAMMES

THE ACADEMY OF HERITAGE

Almost a quarter of a century ago, the International Cultural Centre and the Kraków University of Economics launched the Academy of Heritage, now the longest running educational programme in Poland that combines understanding of modern economics with how to protect heritage. The initiators of the venture included the economist and politician Professor Jerzy Hausner, along with his team at the Kraków University of Economics, as well as Professor Andrzej Tomaszewski, who was then the General Conservator of Monuments, while from the very outset, the implementation of the project was watched over by Professor Jacek Purchla. The aim of the endeavour was to develop a new way of thinking about active care for and management of heritage, as well as to create tools that enable practitioners to take up challenges in this field. In 2001, the first pioneering edition was inaugurated. Participants in the course included people who worked in the spheres of protection and conservation of monuments, museum staff and employees of local government institutions. From the very beginning, the course served to build a community, encompassing lecturers and students, yet also representatives of cultural and academic spheres from across Poland.

In 2024 – for the 19th time – the ICC and the Małopolska School of Public Administration at the Kraków University of Economics invited a fresh group of people to learn about heritage, and how to manage it. Since the COVID-19





pandemic, the classes of the Academy of Heritage have largely been conducted remotely. However, the integration of successive groups has been aided by meetings held in Kraków, during which attendees visit museums and selected institutions. In addition, four-day workshops about the management of heritage were held to round off the study programme. In 2024, the workshops focused on Tarnów and the western part of the Małopolska voivodeship.

The method created two decades ago, combining knowledge about conservation and art with an understanding of law, administration and economics, is constantly being developed and improved, thanks to which interest in the course remains strong. The realisation of this unique programme is possible due to the involvement of an exceptional group of lecturers, representing





the finest Polish seats of higher education, including the Kraków University of Economics, the Jagiellonian University, the Adam Mickiewicz University in Poznań, and the Academy of Fine Arts in Kraków, and also leading cultural institutions such as the Museum of the Palace of King John III in Wilanów, the Museum of Photography in Kraków, and the Museum of Kraków. Long-term contributors to the Academy of Heritage are Professor Wojciech Bałus, Dr hab. Piotr Dobosz, Professor Jerzy Hausner, Paweł Jaskanis, Alicja Knast, Professor Piotr Krasny, Professor Jacek Purchla, Professor Wojciech Szafranski, Professor Bogusław Szmygin, and Professor Stanisław Waltoś.

The exceptional character of this project is reflected in a 2023 collection of academic essays (the second volume in the series so far), based on students' final dissertations that were written as part of the Academy of Heritage programme.

The Academy of Heritage also embraces a numerous group of former students, who are active in the Association of Graduates of the Academy of Heritage, organising seminars on the management of heritage, and conducting conservation work pertaining to Polish cultural heritage abroad. Among the most important achievements of the association in this field is the conservation work carried out over many years at the Armenian Cathedral in Lviv.

Dr Michał Wiśniewski

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

THE ACADEMY OF HERITAGE FOR UKRAINE

4-8 SEPTEMBER

In 2024, the International Cultural Centre held the second edition of the Academy of Heritage for Ukraine – an educational programme aimed at specialists who deal with the protection and promotion of Ukraine's cultural heritage. The course was realised with support from the Ministry of Culture and National Heritage, as part of the Inspiring Culture 2024–2025 programme.

The course was designed as a means of enhancing the competencies of the professional participants, as well as developing international cooperation in the sphere of protection and management of cultural heritage. The themes taken up were focused on the following issues: the organisation and implementation of projects, the planning of various stages of them, the management of budgets and resources, and how to obtain funding from various sources. Particular attention was paid to EU funds, encompassing both grant programmes and initiatives that support cultural development, along with practical tips concerning the preparation of applications for funding and the implementation of projects, in keeping with formal requirements. Participants also had the opportunity to analyse case studies of effective use of European funds by Polish cultural institutions, thereby providing the attendees with inspiration and the specific know-how to realise their own projects. The 2024 edition embraced 15 people representing cultural institutions in western and central Ukraine.



At Pieskowa Skała Castle



Participants visiting the Princes Czartoryski Museum, a branch of the National Museum in Kraków, with Katarzyna Migacz, head of the branch



At the Museum of Engineering and Technology in Kraków



From left: Yulia Ivaniuk, Nataliia Trochiliuk, Igor Baranyak, Mariana Hoi, Oleh Shaporda, Dr Łukasz Galusek, Olha Pahomova, Dr Michał Wiśniewski, Zofia Rokitka, Ihor Korost, Iryna Sus, Vail Kovbasa, Iryna Myhowycz, Nadia Semenova, Vita Makariuk, Aryna Lepetiuch, Hanna Oleksiv, Wiktoria Zajdel-Marchewczyk



Workshops on financing projects with EU funding, conducted by Bożena Westen from Wawel Royal Castle

The Academy began with the participants attending the icc's 7th Heritage Forum of Central Europe, which in 2024 was devoted to responsibility and renewal. The event brought together specialists from across Europe, thereby giving our Ukrainian guests the opportunity to consider innovative approaches to the management of heritage in the context of contemporary challenges, such as climate change, armed conflict, or the need to adapt to new technology. Next, participants paid professional visits to leading cultural institutions: the Princes Czartoryski Museum – a branch of the National Museum in Kraków, the Museum of Engineering and Technology in Kraków, the Castle in Pieskowa Skała – a branch of Wawel Royal Castle, and the Archaeological Museum in Wiślica – a branch of the National Museum in Kielce. These meetings enabled our guests to have direct contact with Polish specialists, who shared their



Visiting the exhibition *Odesa: The Long 20th Century in Art* with curator Dr Zanna Komar

reflections on their own experiences in realising projects that were of particular significance for cultural heritage.

The culmination of this intensive programme was a series of workshops held on 8 September, in cooperation with specialists from Wawel Royal Castle. These concentrated on financing cultural projects with recourse to EU funds, thereby providing participants with practical knowhow on the management of cultural projects and applying for external funds.

The endeavour was realised in cooperation with the Ministry of Culture and Strategic Communications of Ukraine, and the Ancient Zvenyhorod Historical and Cultural Site, and it both enhanced international cooperation and provided participants with useful tools for the protection and promotion of Ukrainian cultural heritage.

Zofia Rokitka

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

V4 HERITAGE ACADEMY MANAGEMENT OF UNESCO WORLD HERITAGE SITES IN VISEGRAD COUNTRIES

8-14 JULY

In 2006, the culture ministers of the Visegrad Four established the Experts Working Group for Cultural Heritage of Countries in the Visegrad Group, and the International Cultural Centre was entrusted with the task of leading it. The regular meetings of representatives of cultural institutions from the Czech Republic, Hungary, Poland and Slovakia brought fruitful experiences in the form of a series of academic conferences, held under the title of the Heritage Forum of Central Europe, and successive editions of an educational programme devised for employees of conservation offices and people involved in the realisation of projects that protect cultural heritage.

The summer school V4 Heritage Academy: Management of UNESCO World Heritage Sites in Visegrad Countries was first held by the ICC and its Visegrad partners in 2009. Over the ensuing years, the course was hosted in various places, each year in a different country. In 2024, we conducted the thirteenth edition of the summer school. This time, the project delved 300 metres below the earth's surface – the main location of the course was the Coal Mining Museum in Zabrze. Twenty people from four countries, embracing employees and scholars from the world of cultural heritage, reflected upon the universal dimension of Silesia's heritage, and the factors that merit the inclusion of the region's industrial heritage on the UNESCO World Heritage List (Tarnowskie Góry's mine was listed in 2017 and the Zabrze complex was placed on Poland's



The diploma ceremony, from left: Łucja Zawadzka, Deputy Director of the Coal Mining Museum in Zabrze, Director Agata Wąsowska-Pawlik, Dr Michał Wiśniewski



The diploma ceremony



Barry Gamble's lecture at the Coal Mining Museum in Zabrze



Bartłomiej Szewczyk, Deputy Director of the Coal Mining Museum in Zabrze, Łucja Zawadzka, Deputy Director of the Coal Mining Museum in Zabrze, Prof. Jacek Purchla



Summer school participants at the Guido Mine in Zabrze

Tentative List in 2025). Participants got to know the history and heritage of Zabrze, and visited the Guido shaft and Luiza adit.

From its inception, the V4 Heritage Academy has combined theoretical classes with field trips. Each year, the programme culminates in a series of workshops, during which participants develop recommendations for selected heritage sites. In 2024, the inaugural lecture was given by Věra Kučová from the Czech Cultural Institute. Other lecturers during the course included Prof. Dr hab. Bogusław Szmygin, president of the Polish National Committee of ICOMOS; Dr Tamás Fejérdy, representing the Hungarian wing of ICOMOS; Dr Anna Gondová from the Monuments Office of the Slovak Republic; Professor Jacek Purchla, who recounted the history of the inscription of Tarnowskie Góry's lead, silver and zinc ore mine on the UNESCO list, along with the water management system; and Barry Gamble, a British expert on world heritage issues, who cooperates with the Coal Mining Museum in Zabrze.

Dr Michał Wiśniewski

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

THESAURUS POLONIAE

In 2024, the International Cultural Centre marked a special anniversary: 15 years of the Thesaurus Poloniae fellowship programme, which has welcomed over 150 participants to date. The idea to establish such a venture was born in 2007, in the wake of the I Congress of International Researchers of Polish History. During that event, several hundred people who deal with the history of our country on a professional basis came together in Kraków. It transpired that this community was keen for new fellowship programmes to be established that would cater to foreign scholars. Kraków, where the ICC implements this programme, is a key Central European academic and cultural centre, thus serving as an ideal place to conduct interdisciplinary research. The contacts made as a result of the programme, along with the cooperation that ensues, constitute significant tools for proliferating discourses about Poland in the wider world, and for fostering dialogue between Poland and other cultures and communities.

Thirty editions of the programme had been realised by the close of 2024, with participants from over thirty countries and five continents. In very many cases, these sojourns in Kraków as part of the programme have consolidated the role of participants as ‘ambassadors’ of Poland at the universities or institutions they work at back home.



Participants in the 29th edition of Thesaurus Poloniae on the Main Market Square in Kraków, from left: (second row) Agata Wąsowska-Pawlik, Dr Beata Nykiel, Dr Michał Wiśniewski, Dr Miklós Mitrovits, Magdalena Spyрка; (at the front) Dr Wioletta Radomska, Zofia Rokitka, Iryna Mykhovych, Dr Rakhmat Hidayat



Prof. Liubov Zhvanko and Dr Nikola Krstović in conversation with Agata Wąsowska-Pawlik and Prof. Jacek Purchla



From left: Zofia Rokitka, Prof. Lubow Żwanko, Sonia Basheer Saeed, Dr Michał Wiśniewski, Agata Wąsowska-Pawlik, Dr Nikola Krstović

The programme is run in two categories. The first is the Senior Programme, which is aimed at professors and seasoned academic lecturers. The second, the Junior Programme, was conceived with PhD students and young academics in mind. The ICC, which was entrusted by the Ministry of Culture and National Heritage with the tasks of recruitment and organisation, provides winners with a fellowship, funds a three-month stay in Kraków, and offers fellows the possibility of making use of the centre's academic resources, while also helping scholars to make the most of archives, libraries and educational and research bodies run by selected academic and cultural institutions.

During the first half of the year, the following participants studied in Kraków as part of the programme: Dr Rakhmat Hidayat from the Department of Sociology at the State University of Jakarta, Dr Miklós Mitrovits from Ludovika – the University of Public Service in Budapest, Iryna Myhovich from the DIAZ National Historical and Architectural Site in Berezhan, and Dr Wioletta Radomska from the Institute of Design and Architecture at the Lviv Polytechnic National University. In the autumn of 2024, the following scholars worked in Kraków as part of the fellowship programme: Sonia Basheer Saeed, an independent artist from Erbil in Iraq, Dr Nikola Krstović from the Institute of Museology and Heritage Studies of the University of Belgrade, and Professor Liubov Zhvanko from the State Biotechnological University in Kharkiv.

Dr Michał Wiśniewski

EDUCATION DEPARTMENT – THE ACADEMY OF HERITAGE

OIL IN GALICIA

The International Cultural Centre is returning to Galician themes, which have threaded through the institution's activity since its inception. Our project about the remarkable legacy of the oil industry in Eastern and Western Galicia consists of the following: working meetings concerning the plan of the exhibition (2025), a book and an international conference accompanying the exhibition, and the show itself, which will be held in the ICC Gallery in 2027.

The aim of the project is to present the subject in the broadest possible manner, against an international backdrop. It is not so much a retelling of the history of the oil industry as a portrayal of the fate of the people who created it. The project will encompass the transfer of knowledge, the influence of the discovery of oil on modernisation processes and changes in society in the region of old Galicia, and last but not least, the effect of 'the oil rush' on both high and popular culture. The exhibition will take into account various perspectives: Polish, Ukrainian, Austrian and Jewish, complemented by a contemporary echo, in Polish contributions to the search for oil in Baku.

In 2024, preliminary research was carried out in libraries (the Scientific Library of the PAAS and the PAS in Kraków – graphic collections and early prints), archives (Scientific Archive of the PAAS and the PAS in Kraków), and particularly in the resources of the National Archive in Kraków (e.g. the collection of the former Regional Mining Office in Kraków, which was responsible for the oil industry). Contact was also made with institutions such as the Ignacy Łukasiewicz Museum of the Oil and Gas Industry in Bóbrka, the Museum of Folk Architecture in Sanok (oil sector), the Museum of the Biecz Lands, as well as the Vienna Museum of Science and Technology and the Photoinstiut Bonartes, also based in the Austrian capital. Cooperation is likewise underway with private collectors and the descendants of oil pioneers, who have rich archival collections and many family mementos.

Dr Beata Nykiel

INSTITUTE OF EUROPEAN HERITAGE

POLISH SAINT PETERSBURG ONLINE ENCYCLOPEDIA

In 2024, the International Cultural Centre continued work on the online encyclopedia Polski Petersburg [Polish Saint Petersburg], albeit on a reduced scale. The primary aim of the project, which was launched in 2015 (www.polskipetersburg.pl), was and remains to give the Polish public a clearer picture of the fates and achievements of Poles connected with the former capital of the Russian Empire. Until recently, the publication was updated in two non-identical language versions: Polish and Russian.

In its current form, the encyclopedia offers over 3500 pages of written material for core entries, divided into biographical and thematic ones, about 280 pages covering the map of 'Polish' addresses in Saint Petersburg, and a bibliography of the subject. At present, readers will find 230 core entries, consisting of 249 biographical texts and 71 thematic ones, while the map encompasses 255 'Polish' addresses. Meanwhile, illustrated essays constitute an integral part of the Polish version of the encyclopedia, and these are grouped under the title *Petersburg i Polska. Zbiór esejów* [Polish Saint Petersburg: A Collection of Essays]. By the close of 2024, five new entries had appeared on the website, devoted to Bronisława Niżyńska, Aleksander Więckowski, Siergiej Słonimski [Sergei Slonimsky] and the Zet Union of Polish Youth in Saint Petersburg, and Poles at the Putilov Works (1868–1937). Some of the figures, organisations and phenomena described in the encyclopedia had not been covered by Polish academics before, or have been presented in a new light. The website is cited ever more frequently in academic works, both in Poland and Russia.

We are happy and grateful to receive suggestions and offers of cooperation from our readers, thanks to which we can supplement and amend entries that have already been published.

Dr Beata Nykiel

INSTITUTE OF EUROPEAN HERITAGE

RIHA JOURNAL AND THE EVA PROJECT

WWW. RIHA-JOURNAL.ORG

RIHA Journal, which is an international academic publication devoted to art history, is the organ of the International Association of Research Institutes in the History of Art (RIHA), published by the Zentralinstitut für Kunstgeschichte in Munich. The International Cultural Centre in Kraków, as one of over twenty RIHA member institutions around the world, is responsible for editing Polish essays, and this task is conducted by Dr Magdalena Łanuszka.

August saw the publication of Piotr Knapik's essay 'Saxon Influences on the Architecture of Southern Lesser Poland in the Late Fifteenth and Early Sixteenth Centuries'. This was followed by the General Assembly of the RIHA, held at the Nationalmuseum in Stockholm from 24–26 October, which was complemented by a meeting of the editors of *RIHA Journal*. There was also a meeting concerning the project Visual Arts in Europe: An Open History (EVA Project), which was launched in 2019 within the framework of the RIHA Association. Its aim is to create a website and publish a printed book based on a selection of objects chosen by participants in the project, in accordance with principles adopted by the Editorial Board (the Courtauld Institute in London, the Instituto de História da Arte in Lisbon, the Nationalmuseum in Stockholm, and the Ústav dějin umění Akademie věd České republiky in Prague), managed by the National Institute for Art History in Paris.

The EVA project brings together art and heritage historians from the 47 member states of the Council of Europe. Each partner was invited to draw up a preliminary list of twenty objects, in accordance with the established criteria. The Polish proposals were jointly chosen by the two domestic institutions that belong to the RIHA, namely the ICC and the Institute of Art of the Polish Academy of Sciences, during several online meetings, participated in by Director Agata Wąsowska-Pawlik and Dr Łanuszka, as well as Dorota Piramidowicz, Deputy Director of the Institute of Art of the Polish Academy of Sciences, Dr Anna Oleńska from the Department of Basic Art History Research of Institute of Art of the Polish Academy of Sciences, and Dr Marcin Zgliński, head of the Departments of Art History and Basic Art History Research of Institute of Art of the Polish Academy of Sciences. Subsequently, as part of the general assembly in Stockholm in October, for which Poland was represented by Dr Łanuszka and Dr Oleńska, the final list of 475 objects from around the world was approved, and descriptions of them will be commissioned during the next phase of the project. At present, a cooperation agreement is being prepared between the Polish and French parties.

Dr Magdalena Łanuszka

EDITOR OF RIHA JOURNAL AT THE ICC

**PUBLICATIONS
LIBRARY
READING ROOM**



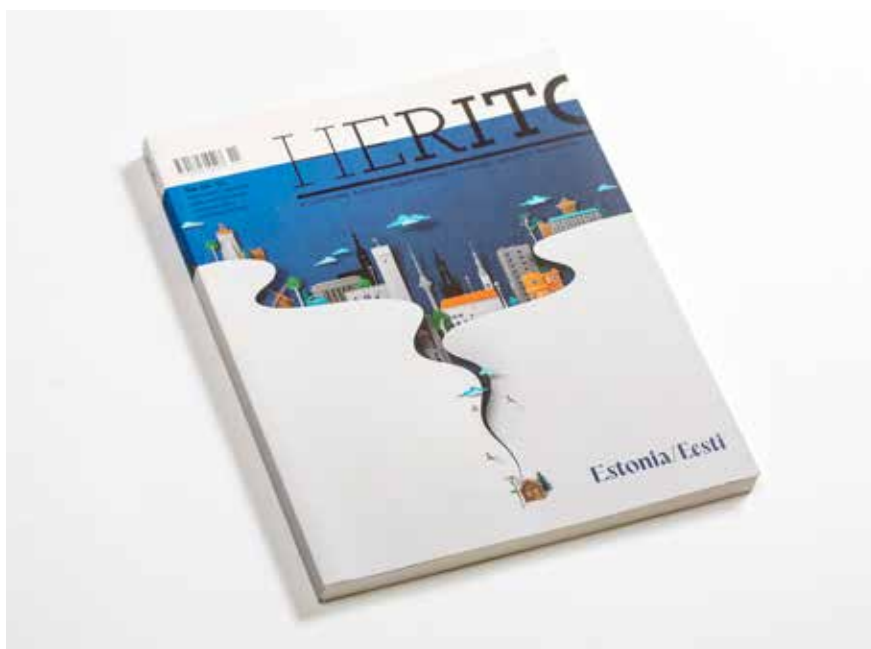
Herito, no. 53

Concrete

Polish-English edition, 208 pp., format 23,5×29 cm, softcover with flap,
ISSN 2082-310X, design and layout Kuba Sowiński, Wojciech Kubiena
(Biuro Szeryfy), www.herito.pl

Two hundred years ago, Joseph Aspdin obtained a patent for Portland concrete. This inconspicuous event, combined with military engineers' subsequent introduction of concrete reinforcement technology, laid the foundations for a major revolution in the history of architecture, which over the following century completely changed the landscape of much of the world. Concrete, which was already being used and promoted at the dawn of the 20th century by the greatest Modernist architects, became a capacious metaphor. On the one hand, the substance spawned outstanding works of engineering brilliance, such as Max Berg's Centennial Hall in Wrocław, which is now on the UNESCO World Heritage List. On the other hand, the domination of construction technology based on the use of concrete gave rise to a sort of 'concrete fatigue', leading to the disparaging Polish term *betonoza* [concreteitis]. Today, *betonoza* is the source of fiery political disputes, and it is regularly slammed by urban activist movements, themselves growing in strength.

Does concrete deserve its bad reputation in Central Europe? This issue explores the surprising history of the material, and the most remarkable edifices that have been built from it, while also searching for an answer to the question – what material will our future be built from?

**Herito, no. 54–55****Estonia**

Polish-English edition, 224 pp., format 23,5×29 cm, softcover with flap, ISSN 2082-310X, design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Estonia, both in terms of its surface area and its population, is the smallest of the three Baltic countries. After regaining its independence in 1991 in the aftermath of the spectacular Singing Revolution and the Baltic Chain, it swiftly found a path for itself, which it continues to cultivate until the present day. It has the most dynamically developing economy of the three former Soviet Baltic republics; it has become one of the leaders in digital innovation within the European Union, which it has been a member of for twenty years. However, these advances were not made at the cost of the country's exceptional nature and culture. During the years of growing prosperity, Estonia did not forget about its rich and nuanced heritage: in Europe, only the microstates have more museums per capita than this country, which has frequently won awards from the European Museum Forum. It was no accident that one of the cities designated European Capital of Culture in 2024 was Tartu: the Estonians' proud assertion of their own identity and separateness is a response to the imperial ambitions of its powerful neighbour over the River Narva. This issue of *Herito* is a kind of guide to the cultural and natural riches of Estonia.



Natalia Starchenko

Ukraińskie światy Rzeczypospolitej

[Ukrainian Worlds of the Polish-Lithuanian Commonwealth]

Translated from Ukrainian by Tomasz Hodana, Katarzyna Kotyńska

Polish edition, 504 pp., format 23×16 cm, softcover, ISBN 978-83-66419-57-5,
design and layout by Kuba Sowiński

This book, which was written on the basis of court documents, provides a history of Ruthenia at the turn of the 16th and 17th centuries. It is a vivid, fast-paced account of squabbles between neighbours, magnates' conflicts, royal black-mail and noble privileges. Although the author concentrates on just one century, she examines it closely, from today's perspective, filtering events through the prism of contemporary problems and values.

Via a collection of over a hundred individual histories, the author analyses the attitudes, choices and actions of her protagonists. She explores how they saw themselves, how they understood the entity of the Commonwealth and their place in it, its legal and social order, and what principles and rituals marked their day-to-day life. The shared history of these lands comes to life thanks to colourful accounts of events and people from centuries past.

This is the first volume in the *ISTER* series, edited by Łukasz Galusek, Paulina Małochleb and Bartosz Sadulski.

The publication is available both as a paperback and an ebook.



Tomas Venclova

Litwa, ojczyzna moja

[Lithuania, my homeland]

Translated from Lithuanian by Beata Kalęba

Polish edition, 940 pp., format 17,5 × 21 cm, hardcover,
ISBN 978-83-66419-643, design and layout by Kuba Sowiński
and Wojciech Kubiena (Biuro Szeryfy)

Tomas Venclova is a Lithuanian intellectual, poet, essayist and journalist. This book published by the ICC is the summation of his thinking, based on exceptional erudition, knowledge and self-awareness, years of research, many discussions and countless lectures. And one might also add a certain sense of history, which he shared with his friend Czesław Miłosz. Both knew how to listen to the rhythm of history, which is sometimes favourable to people, and at others ominous. Tomas Venclova knows and understands his compatriots exquisitely, although he is capable of disagreeing with them, while simultaneously empathising with those who shared his country's history – Poles, Jews, Belarusians, Tatars, Russians, Germans and other neighbours.

The book ranges from the arrival of the Proto-Indo-Europeans on this terrain until 1990, when the Lithuanians regained their independence. The author not only describes the political history of the country, but also its culture, the changes pertaining to society and customs, as well as relations with neighbours, and waves of immigration.

The publication is a special edition that meets the needs of the Polish publisher, based on Tomas Venclova's two-volume history of Lithuania that was published in Vilnius from 2019–2021.

It is the twentieth volume in the Central European Library series, edited by Jacek Purchla.



Lucian Boia

Dlaczego Rumunia jest inna?

[Why is Romania Different?]

Translated from Romanian by Joanna Kornaś-Warwas

3rd edition, Polish edition, 500 pp., format 17,5 × 21 cm, hardcover,
ISBN 978-83-66419-71-1, design and layout by Kuba Sowiński,
Wojciech Kubiena (Biuro Szeryfy)

This book, which appeared in its first Polish edition in 2016, is now in its third. This is due to readers' unflagging interest, because Boia's book is the first comprehensive history of Romania to be published in Poland since the 1970s. During the period in between, the country itself underwent a complicated and paradox-filled journey of transformation, from one of the harshest communist dictatorships to a democratic member state of the European Union. The case of Romania was thus as fascinating as it was in need of a new, comprehensive and critical examination.

Both these requirements have been fulfilled by Lucian Boia's book. He is the most distinguished Romanian historian at large today, and at the same time one of the most important intellectuals active in public debate in his country. His diagnosis on the role of history in the consciousness of Romanians today is of key importance in understanding current Romanian identity and the nature of the Romanian transformation at the turn of the 20th and 21st centuries.

Professor Boia boldly discusses various Romanian myths and cases of self-stereotyping, and his books are debated in Romania far beyond the confines of professional historians.

The book is the seventh volume in the Central European Library series, edited by Jacek Purchla.



Collective work

Jacek Purchla: Connecting Worlds, Connecting People

English edition, 352 pp., format 17,5 × 21 cm, hardcover,
ISBN 978-83-66419-66-7, design and layout by Kuba Sowiński,
Wojciech Kubiena (Biuro Szeryfy)

This book was published to mark the seventieth birthday of Professor Jacek Purchla, the founder and long-serving director of the International Cultural Centre, and the volume contains a variety of articles written by his friends from abroad. Scholars from around world penned essays on the subjects of heritage, culture and identity, in keeping with the professor's interests. The volume was published in cooperation with the Jagiellonian University and the University of Economics in Kraków. It is also available as an ebook.



Michał Korta

The Shadow Line

Polish-English edition, 92 pp., format 23×29 cm, 48 photographs, softcover with flap, ISBN 978-83-66419-59-9, design and layout by Kuba Sowiński

This photobook is a subjective tale about animals, or rather about relations between animals and humans in posthumanist times. Photographer Michał Korta jettisons conventional photography, familiar to us from nature books and films, so as to concentrate on the emotions and feelings that accompany his wanderings in the black of night. The nocturnal photographs, which are not sharp, but frequently blurry and grainy, prompt the viewer to ask himself whether he is looking at an animal in the eye, or whether this apparition is just a clever ruse of the photographer.

A counterpoint to these almost abstract photographs is provided by a series of precisely illuminated depictions of animal skulls, realised in the artist's studio. They recur in the book like a refrain, capturing the imagination with their solidity, while simultaneously prompting comparisons between what is human and what is animal. Outdoors, the photographer sees less. He moves slower and likewise leaves room for chance. He only regains control in the studio – when, already more in sync with non-human beings, due to the shared nocturnal experience, he becomes a witness of their death, a 'shaman' practising alternative burial rites. Portraying a series of skulls and skeletons, he treats them with the respect that is their due.

The book is a work of art – a statement of three creative spirits. The photographer Michał Korta uses images to convey his vision of the relationship between human and non-human beings. His tale interweaves with the poetic, impressionistic narrative of the poet and prose-writer Małgorzata Lebda. The whole project is tied together by the graphic design of Kuba Sowiński, working closely with Michał Korta and Krzysiek Orłowski.



Odesa: The Long 20th Century in Art

Polish-English edition, 224 pp., format 23,5×27,3 cm, hardcover,
978-83-66419-60-5, design and layout by Damian Nowak (Parastudio*)

This book, which accompanied the exhibition *Odesa: The Long 20th Century in Art*, explores the history, art and identity of the city – the pearl of the Black Sea coast from the 19th to the 21st centuries, while also marking all the most significant political and artistic watersheds.

The photographs in the book show both the grand city of 1895, the port during the revolution of 1917, and the activity of artists – dissenters from the 1960s. Here, the city is a stage, marked by struggle, with various actors involved: we see artists of the fin de siècle seeking creative freedom, the imposition of Socialist Realism and later the breaking of it in the 1970s, the building of an independent Ukraine, the war over Crimea in 2014 and the full-scale invasion by Russia in 2022.

The famed Odesa steps are not so much the scene of shots fired by the Tsarist army at the Russian people, but rather the setting of performance art in the 1970s, or the struggles between supporters of the Maidan protests and separatists in 2014.

The book contains about 100 works – photographs from the day-to-day life of the city and its artists, posters, reproductions of prints, paintings and sculptures. They are accompanied by texts – about art, cinematography, Odesa's distinctness in comparison with other cities and regions of Ukraine, and about the myth of Odesa in the cultural sphere.

The project was partly financed by the City of Kraków (within the Odesa and Kraków: Closer Through Art project). The book itself was part of the project titled *The Long 20th Century in the Art of Odesa*, realised with financial support from the Culture of Solidarity Fund, within the framework of the European Cultural Foundation.



Lukasz Galusek, Michał Wiśniewski

Socmodernism: Architecture in Central Europe During the Cold War

Polish and English editions, 544 pp, format 19 × 26 cm,
ISBN 978-83-6641-96-12 (Polish edition), ISBN 978-83-6641-96-29
(English edition), hardcover, graphic design by Kuba Sowiński

This is the first comprehensive and panoramic approach to the architecture of socialist modernity in Central Europe, from the mid-1950s to the 1990s, from Tallinn, through Ljubljana, and from divided Berlin to Bucharest and Skopje. It is a fascinating and richly illustrated journey through the history of Socialist Modernism, which for many decades was unappreciated and marginalised in studies of 20th-century architecture. The publication is not only an analysis of architectural issues, but also an attempt to construct a fuller narrative about the postwar transformations in Central Europe.

The association of Socmodernism with industrialised and collectivised architecture too often shrouded outstanding achievements by architects who developed their own unique aesthetic languages, and conducted dialogue with the rich heritage of previous eras. This book shines a light on architects who were sure of their vision. They worked in a Cold War reality that was loaded with limitations – in East Germany, Czechoslovakia, Yugoslavia, Poland, Lithuania, Latvia and Estonia – yet they took advantage of the possibilities that emerged from the utopian spirit of those times.

The authors stress that the history of postwar Europe was for years a narrative full of concealments and omissions – both in the political and cultural spheres. Although the gaps in socio-political history have been gradually filled over the last thirty years, architecture remains a field in which many factors are still overlooked. This publication is a response to the need for a new approach, restoring balance to the narrative about the Modernist heritage of Central Europe.

The book accompanied the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*.



Plants and Animals: Atlases of Natural History in the Age Linnaeus

2nd edition, Polish and English versions, 300 pp, format 23,5 × 27,5 cm, hardback cut to the block, ISBN 978-83-66419-69-8 (Polish edition), ISBN 978-83-66419-70-4 (English edition), design and layout Krzysztof Radoszek

This is a new edition of the coffee table book that accompanied the exhibition of the same title, originally held at the ICC Gallery in 2020. Since then, the book has enjoyed unflagging interest. Due to the potential for targeted distribution, it was decided to publish separate language versions: Polish and English.

The book brings together colour illustrations from atlases of natural history created by the skilled hands of draughtsmen and colourists, at a time when the modern science of biological taxonomy was only in its infancy. It contains reproductions on the scale of one to one, as well as large-format enlargements of microscopic details of various flora and fauna. Prior to the invention of photography, such images nourished people's hunger for beauty. The prints come from the collections of the Engravings Department of the Scientific Library of the PASS and the PAS in Kraków, as well as the PAS Library of the Institute of Systematics and Evolution of Animals. This collection, which is not known further afield, is unique not only in terms of its artistic calibre, but also because it encompasses several publications widely regarded as milestones in the development of natural history in Europe, including the most famous and distinguished illustrated ornithological and botanical tomes. The publication is enriched by essays by Krzysztof Radoszek, Dr Anna Olszewska and Professor Julia Fiedorczuk. The notes concerning the atlases of natural history in the book were written by Dr Julia Czapla.



THE ICC LIBRARY

The Library of the International Cultural Centre in Kraków, which has the status of an academic library, collects and makes available publications chiefly from the spheres of history and the theory of culture, cultural history, identity and Central and Eastern European memory, international dialogue, the administration of historic cities and the protection of monuments.

The library uses the Alma system, along with the Primo search engine and the Academica terminal, providing access to almost 4 million publications, including the most recent, covered by copyright protection.

In 2004, the library began subscribing to the CEEOL hub, which brings together journals and ebooks from the field of social sciences and the humanities, as well as electronic documents on issues concerning Central, Eastern and East-Central Europe. Thanks to funding from the Ministry of Science and Higher Education, the ICC Library is an ongoing member of the JSTOR multidisciplinary digital library, which has enabled continued access to the collection Arts & Sciences II, III, VII. In addition, the databases of the Virtual Library of Science were made available within the framework of domestic licenses. The Primo catalogue was expanded with titles from the Bibliography of Contents of Publications of the International Cultural Centre and works by fellows of the Thesaurus Poloniae programme.

The library's staff took part in sessions of the Kraków Library Team, in consultations and training sessions organised by the National Library, and also in numerous conferences and webinars relating to librarianship.

The ICC Library regularly exchanges publications with libraries that belong to museums, universities and cultural institutions, both within Poland and abroad. It also has a dynamic policy of managing doubles.

Over the entire year, the ICC was involved in many initiatives aimed at promoting reading and encouraging people to take advantage of libraries as welcoming, accessible places with something to offer every age group.

The end of the year was marked by a session of the Board of the ICC Academic Library, during which the report on the library's activities for the period from 1 October 2023 to 30 September 2024 was approved, and members familiarized themselves with the library's ongoing work and plans for 2025.

Magdalena Szyrka

THE ICC LIBRARY

THE ICC'S DIGITAL RESOURCES

In terms of cultural institutions that carry out research, the International Cultural Centre was one of the first to decide to share its publications via the POLONA service – the largest and most state-of-the-art Polish digital library. As a result of cooperation with the National Library, the digital collection of ICC's works – devoted to what is broadly defined as Central European heritage – was enlarged with additional publications. At present, the collection of ICC publications in POLONA encompasses over 200 titles (c. 45, 000 scans). The complete list can be found at the following link: mck.krakow.pl/publikacje-online.

Among the works that have reached a wide readership was the complete series of *The Yearly of the International Cultural Centre*, documenting the institution's activities, as well as over a dozen books written or edited by Professor Jacek Purchla, materials from the ICC's academic sessions, ICC exhibition catalogues, and also catalogues accompanying the exhibitions of winners of the International Print Triennial – shows that are hosted in the ICC Gallery.

During the summer, another 18-month project was launched, A Digital History of Art, supported by the Lanckoroński Foundation. The aim is to digitalise notable works of Polish art history that particularly pertain to the collections of the Lanckoroński family. So far, it has been possible to cover *Folia Historiae Artium* (1964–2023), *Studia Waweliana* (1992–2022), *Porta Aurea* (1992–2023) and about 300 articles from the repository of the Heidelberg University Library, which is visited by around 9 million users each year from over 180 countries.

Jacek Maj

THE INSTITUTE OF EUROPEAN HERITAGE

**PARTNERS
PATRONS
SPONSORS**

PROMOTION, COOPERATION WITH THE MEDIA & ICC PARTNERS

For the International Cultural Centre's Communications Department, the year 2024 was a time of dynamic development, during which it consistently pursued its strategy. Owing to carefully laid promotional plans, the elastic use of various tools adapted to the character of particular events, as well as systematic analysis of activities carried out, we managed to reach a broad section of the public. As a result, interest in the ICC's activity grew, as did visitor numbers for events, while the centre itself consolidated its image as a modern and welcoming cultural institution.

Over the course of the year, many promotional campaigns were carried out in Kraków's public space, chiefly involving outdoor media. Posters and city-lights at key locations across Kraków caught people's attention with striking design and lucidly conveyed messaging, making the ICC's activities more visible in the public space.

Social media constitutes one of the pillars of our communications strategy. Regular activity on Facebook, Instagram and LinkedIn enabled us to foster a constant dialogue with the public, building a loyal community around the ICC brand. The creation of engaging visual content and substantive content for events meant that our social media profiles were not just sources of information, but also spaces of exchange and inspiration.

An equally important part of the Communications Department's activity was relations with media outlets. In 2024, we organised numerous meetings with the press – briefings and conferences – accompanying the inauguration of exhibitions and the realisation of international projects. These events drew large numbers of journalists, and information about the ICC's activities was featured on television and the radio, and it also appeared in the printed press, both national and local, complemented by websites – both general (e.g. Onet.pl, Interia.pl, Gazeta Wyborcza, Polityka), and specialist ones dealing with culture, history, municipal issues and education.

An important element in the work carried out by the centre involves partnerships and cooperation with other cultural institutions, local authorities and media outlets. Joint initiatives, the exchange of resources and the organisation of events such as the Poland-Romania Cultural Season 2024–2025 or the Academy of Heritage for Ukraine enabled us to broaden the range of our activities and reach a wider public.

While preparing to promote the exhibition *Socmodernism*, the Communications Department cooperated with several new domestic and international partners. Worthy of special mention here is Michael Ruffino, the American composer who wrote the piece 'An Example to the World (Shop Reprise)', which was used during the exhibition opening.

The following institutions and organisations were also involved in our promotional activities: KS Korona, *Dziennik Zachodni*, Bigg Boss s.r.o., FILM KOLEKTIV s.r.o., TVF International, Artichoke, s.r.o., Hulahop d.o.o., Fundacja



Press breakfast about the icc's plans







Press conference prior to the exhibition opening of *Socmodernism: Architecture in Central Europe During the Cold War*



Director Łukasz Galusek guides influencers around the exhibition *Socmodernism: Architecture in Central Europe During the Cold War*



Zielone Konie [The Green Horses Foundation] and Kino Kijów. Thanks to such cooperation, the exhibition enjoyed a great deal of publicity, with exceptional artistic and media coverage.

Over the course of the entire year, the icc Communications Department conducted systematic analytical studies, focused on calculating the effectiveness of promotional activity that had been undertaken. Key indicators were monitored, such as range, degree of engagement and reactions of the public, which enabled continuous assessment of the resonance of various communications channels.

In parallel, we carried out cyclical analysis of the media market, and observed current trends in both culture and communications. The icc's presence was monitored in traditional, online and social media, which provided valuable data concerning the visibility and reception of the institution. Thanks to this, it was not only possible to gain a precise picture of the effectiveness of activity taken to date, but also to identify spheres that required further work.

All these elements contribute to a unified and comprehensive communications strategy, geared not only towards individual events, but also to building enduring relations with the public, based on trust. This strategy likewise consolidates the image of the icc as a cultural institution with a strong position in its field – both in the local, national and international context.

We are especially grateful to the icc media patrons over the course of 2024, namely: *Dziennik Polski*, *Polityka*, *Architektura@Biznes*, *Architektura Murator*, *Zwierciadło*, *szUM*, *Notes na 6 Tygodni*, *MINT*, *Architecture Is a Good Idea*, *Lynx*



Magazine, Szeroki Kadr.pl, uainkrakow, ArtInfo.pl, RESTART, *Kwartalnik Rzeźby Orońsko*, Niezła Sztuka.net, and also Radio Famka for editorial support, and our long-term patrons: TVP3 Kraków, Radio Kraków, Radio Kraków Kultura, *Kraków Culture Karnet*, *Herito*, Czas Dzieci.pl and Głos Seniora.

Meanwhile, we would like to extend a special thank you to the Ministry of Culture and National Heritage and the Municipality of Kraków for supporting our exhibition projects.

The icc obtained additional funding from a programme focused on supporting the activities of entities in the cultural and creative industries, in order to stimulate their development. This was carried out as part of the National Recovery and Resilience Plan (KPO), and financed by the European Union's Next Generation EU recovery package.

Two projects received funding from this source.

The Architecture of Happy Cities: An icc Educational Project on Architecture and Ecology. This project was designed to engage a variety of social groups in active participation in culture, via lectures for seniors, trips involving culture workshops, guided walks, visits to architectural sites and family workshops. It promoted the value and importance of architecture in the context of contemporary societal challenges, including environmental protection. An important factor consisted of broadening the icc's activities beyond the main building, which enabled us to reach people who had not visited us before, as well as to enhance publicity and create relations based on the shared experience of culture. The events were translated into Polish Sign Language (PJM), thereby

providing accessibility for people with hearing disabilities. Due to this, the event had an integrational character, raising participants' awareness of the special needs of others, and cultivating mutual respect within the group taking part in the project.

Socmodernism For All: A Multimedia presentation of Polish and Czech Architecture. The artist Vladimir 518 was invited to the ICC both to perform his music and to give a lecture about how he makes use of modern technology. Visitors also had the opportunity to get to know Czech architectural heritage, and understand heritage issues concerning the conservation of buildings from the second half of the 20th century. The event was simultaneously translated from English to Polish. There was also translation into Polish Sign Language, complemented by autodescription and live subtitles.

#Benefitsforyou

#NextGenerationEU

#EUfunds

#KPOforculture

#KPO

Dorota Korohoda

COMMUNICATIONS DEPARTMENT

ANNEXE

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2023-2025



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Andrzej Chwalba

Sabra Daici

Edyta Gawron

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Jakub Kornhauser

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Gina Renotière

Wołodymyr Szejko

Urszula Ślęzak

STRATEGIC PLANS OF THE INTERNATIONAL CULTURAL CENTRE

2023-2027 (EXCERPT)

The International Cultural Centre is a state cultural institution which specialises in cultural issues and Central European heritage.

It was initiated by Tadeusz Mazowiecki's government in 1991. The key founding figure was Professor Jacek Purchla, who served as director for many years. He shaped the institution, and from the very outset the ICC has focused its academic and research interests on **cultural heritage in active dialogue with Poland's neighbours and the wider world.**

VISION, MISSION AND STRATEGIC GOALS

Vision, or what we aim for

Culture as a catalyst of dialogue in Central Europe.

Mission, or what we are

A centre of international dialogue and interdisciplinary research into culture and heritage in Europe and the wider world

Strategic goals

1. To strengthen Poland's position as an active participant in the international debate about cultural and heritage issues
2. To build the image of Poland as a promoter of cultural cooperation in Central Europe
3. To develop and deepen relations with those who attend the ICC's programmes – consolidating ties with the public
4. To develop a modern, effectively run institution.

The importance of cooperation within Central Europe is a key element in advancing Poland's success on the international stage. Cultural policy oriented towards international cooperation is based on 'soft' tools for conducting public diplomacy. The ICC is an institution of soft and smart power, via which Poland operates in the Central European space. Regional cooperation lies in the vital and long-term interests of the country, particularly with regard to the challenges and threats that have emerged in the current century. The ICC is also one of the few specialist institutions in Poland and Central Europe dealing with the theory of cultural heritage and the practical aspects of its preservation, yet simultaneously having an impact on the international scene. The continuation and intensification of this sphere of the ICC's operations enables the consolidation of Poland's status as a contributor to the international debate about heritage. The ICC's activities are inextricable from the conviction that the role

of Poland – a large Central European state – should be to initiate and develop international debate about heritage and the cultural challenges of today's world. At the same time, the icc is a voice of Central and Eastern Europe on the world stage – hence the cooperation with other European countries and those from other continents. Here the icc functions as a two-pronged tool – in one respect, it has a creative role, to exert influence on debates. Yet, representing the region, it also has to build Poland's image internationally. The icc – a kind of incubator of ideas – promotes Poland's intellectual achievements, both regionally and in the wider world. Another important factor is that the competitiveness of countries (a situation that is inherent in the economy and politics) is balanced by the practice of cultivating partnerships, which are best realised in cultural cooperation. Such an approach encourages Poles to think of their neighbours as partners (which is also essential for the process of reconciliation with neighbours as a condition for success in the international arena), simultaneously strengthening the feeling in them that Poland is working for the common good. The specialist knowledge that the icc has about 20th-century culture in Central and Eastern Europe is of key importance in building good relations with neighbours. Without knowledge of the experience of the last century it is impossible to understand the stereotypes, attitudes and prejudices that condition the behaviour and reactions of neighbours. Reliable knowledge and the highlighting of the communal aspects of this experience enable these to be made into a platform conducive to dialogue and a fertile ground for a successful meeting. Herein lies the importance of cultural projects with partners, as implemented by the icc.

The continuation and development of the programme followed thus far is the right path to take, because the importance of cooperation in Central Europe, an element in the system of security and peace in Europe in the face of Russia's attack on Ukraine in February 2022, has obtained a special, supraregional significance. The icc's activity is and will be in confluence with Polish foreign policy for Central Europe, such as the Three Seas initiative or the Lublin Triangle. The Visegrad cooperation will be continued, although with a view towards reformulating it. For the years 2023–2027, the icc programme will see a considerable consolidation of its Ukrainian and Baltic dimensions. This mirrors the Balkan dimension, following the consolidation of Poland's presence in the Western Balkans.

ALTERATIONS AND INVESTMENTS AT THE INTERNATIONAL CULTURAL CENTRE

In September 2024, the International Cultural Centre submitted an application in connection with the second edition of the European Funds for Infrastructure, Climate and the Environment 2021–2027 (FENIKS) programme. On the basis of design documentation that had been developed previously, the ICC obtained six separate permits from the Małopolska Voivodeship Conservator of Monuments and planning permission for all the modernisation projects that constituted the core of the application. The range of planned construction work encompasses the renovation of the main façade and the glass roof on the fifth floor, the modernisation of the gallery's internal installations and the Ravens conference hall, a new lift, and above all, the adaptation of interiors currently used as a commercial restaurant by an external company into spaces that fulfil the needs of the ICC. These areas will in part retain their gastronomic function, but the lion's share will be devoted to cultural activity, encompassing educational rooms, a bookshop and storerooms. The planned modernisation will result in a marked improvement in terms of accessibility for disabled people, via the removal of architectural barriers in the areas awaiting renovation.

Dr Mariusz Soczówka

OFFICE FOR ADMINISTRATIVE AFFAIRS

ORGANISATIONAL STRUCTURE OF THE INTERNATIONAL CULTURAL CENTRE

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Agata Wąsowska-Pawlik

Deputy Director for Programme Policy

Łukasz Galusek

Deputy Director for Organisational Affairs

Piotr Bąk

Director's Plenipotentiary

Ryszard Błachut

Chief Accountant

Agnieszka Antos

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Research Institute of European Heritage

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Dr Beata Nykiel (Deputy Head), Anna Kępińska, Dr Żanna Komar
icc Library: Mateusz Lepucki Anna Sołtysiewicz, Magdalena Spyрка
(Deputy Head of the icc Library), Magdalena Ślósarz (since January)

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Anna Śliwa (Head until February)

Agnieszka Adamczak, Dorota Kosiec, Dr Monika Rydiger,
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icc Publishing House

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Joanna Biegacz, Magdalena Grabias, Oliwia Kaczmarzewska (until August), Dorota Korohoda, Aleksandra Rak (until March), Agnieszka Sachar (until April), Marcin Pańtak (since September), Paulina Semianchuk (since July), Klaudia Słupek

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STATUTE OF THE INTERNATIONAL CULTURAL CENTRE IN KRAKÓW

APPENDIX TO THE ORDINANCE OF THE MINISTER OF CULTURE AND NATIONAL HERITAGE OF 12 DECEMBER 2024

CHAPTER 1 • GENERAL PROVISIONS

- § 1 The International Cultural Centre in Kraków, hereinafter referred to as the ‘Centre’, is a state-run cultural institution established on the basis of Ordinance No. 11 of the Minister of Culture and Art of 10 May 1991 on the establishment of the International Cultural Centre in Kraków (Official Journal of the Ministry of Culture and Art item 3, of 1992 item 11, of 1995 item 15, and Official Journal of the Ministry of Culture and National Heritage of 2007, item 53) and operating in particular on the basis of:
- 1) the Act of 25 October 1991 on organising and conducting cultural activities (Journal of Laws of 2024, item 87), hereinafter referred to as the ‘Act’;
 - 2) this statute.
- § 2
- 1. The organiser of the Centre is the minister competent for culture and protection of national heritage, hereinafter referred to as the ‘Minister’.
 - 2. The Centre is entered into the register of cultural institutions maintained by the Minister under the number RIK 2/92.
 - 3. The seat of the Centre is the city of Kraków, and its area of activity is the territory of the Republic of Poland. The Centre may also conduct its activities outside the borders of the Republic of Poland.
 - 4. The Centre may use the following abbreviated name: ‘icc’.

CHAPTER 2 • SCOPE OF THE CENTRE’S ACTIVITIES

- § 3 The scope of activities of the Centre includes:
- 1) implementing cultural activities and scientific endeavours internationally:
 - a) as part of dialogue between neighbours and good-neighbourly cooperation between Poland and the states and peoples of Europe,
 - b) as an important element of contemporary diplomatic practice;
 - 2) conducting research and disseminating knowledge about:
 - a) the culture of Europe (especially Central Europe) and European contexts of Polish culture, including cultural and intellectual history, art, literature,
 - b) cultural heritage, including its contemporary meanings and management issues,

- c) space in humanistic terms, in the area of architecture, landscape and urban studies.

§ 4

1. The Centre carries out the scope of activities specified in § 3 by:
 - 1) organising and participating in scientific research and promoting its results;
 - 2) initiating and conducting international institutional cooperation;
 - 3) organising and implementing specialised educational programmes, including postgraduate studies;
 - 4) initiating and organising exhibitions in its own gallery and in other venues, both domestically and internationally;
 - 5) organising and supporting conferences, seminars, lectures and public debates;
 - 6) managing scholarship programmes and funding scholarships for Polish and foreign researchers in the scope of the Centre's activities;
 - 7) maintaining contacts with expert, scientific and cultural centres, including representing Poland in international networks and organisations;
 - 8) collecting and disseminating, both in Poland and abroad, the knowledge referred to in § 3, including the operation of a specialised library;
 - 9) coordinating digitisation activities, in particular relating to the Centre's publications;
 - 10) publishing activities, creating audiovisual works and other forms of creative works promoting the knowledge referred to in § 3;
 - 11) participation in cultural strategic events with an international dimension;
 - 12) active participation in cultural and scientific life in Europe;
 - 13) representing Poland at international events, including participation in cultural seasons, festivals and fairs and other events of a similar nature;
 - 14) building relationships, including through study visits, with cultural and scientific communities in Europe, and especially Central Europe;
 - 15) creating and producing objects inspired by the heritage of Poland and Central Europe with the use of contemporary design;
 - 16) supporting artistic (especially visual and literary) activities inspired by the culture and heritage of Poland and Central Europe.
2. The Centre may carry out its activities by cooperating with:
 - 1) entities responsible for creating and implementing state policy in the field of international cultural cooperation;
 - 2) domestic and foreign cultural institutions, universities, research centres, as well as non-governmental organisations and international networks;
 - 3) representatives of domestic and foreign creative, research and media communities.

CHAPTER 3 • MANAGEMENT AND ORGANISATION

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- § 5
1. The activities of the Centre are managed by its Director.
 2. The Director shall be appointed and dismissed by the Minister on the terms and in the manner specified in the Act.
 3. The Director manages the Centre with the help of two deputies.
 4. Deputy Directors are appointed and dismissed by the Director, following approval by the Minister.
-

- § 6
1. The Director may appoint, pursuant to an ordinance, advisory panels on matters falling within the tasks and competences of the Centre.
 2. The panels referred to in paragraph 1 may also include persons who are not employees of the Centre.
 3. When appointing the panels referred to in paragraph 1, the Director shall determine the purpose of their appointment, name, composition, scope of tasks, mode of operation and rules for their operation.
-

- § 7
1. The institutional structure of the Centre includes a Programme Council, hereinafter referred to as the 'Council', which serves as an advisory body to the Director.
 2. The Council is composed of 11 members, including one person designated by the Minister.
 3. Members of the Council are appointed and dismissed by the Director from among:
 - 1) authority figures in the field of art, cultural heritage and its protection;
 - 2) experts in the area of history, culture and cultural heritage of Central European countries;
 - 3) directors of domestic and foreign institutions and organisations whose activities coincide with those of the Centre.
 4. If the composition of the Council changes due to the expiration of membership for reasons such as:
 - 1) renunciation of membership,
 - 2) death of a member,
 - 3) a final criminal judgment depriving a member of public rights, incapacitation or illness permanently preventing the performance of duties,
 - 4) dismissal by the Director for failure to perform one's duties under this Statute and the regulations referred to in § 8 paragraph 5 – the Director shall appoint new members for the period lasting until the end of the current term of office in accordance with the provisions of paragraphs 2 and 3.
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- § 8
1. The term of office of the Council is three years.
 2. The tasks of the Council include giving opinions and conclusions on matters related to the overall activities of the Centre.
 3. The work of the Council is led by a chairman elected by the members of the Council at the first meeting convened by the Director.
 4. The Chairman shall convene meetings of the Council at least once a year.
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5. The Council acts on the basis of the regulations it has adopted.
6. The Centre provides clerical and office services for the Council.
7. Members of the Council perform their functions on a pro bono basis, without entitlement to remuneration. Members of the Council shall be entitled to reimbursement of travel and accommodation expenses incurred in connection with the performance of their functions, payable from the Centre's funds.

CHAPTER 4 • ASSETS AND FINANCES

- § 9**
1. The Centre conducts independent financial management on the terms set out in the Act.
 2. The sources of financing for the Centre's activities include:
 - 1) funds provided by the Minister in the form of subject-specific budget subsidies and purpose-specific targeted subsidies;
 - 2) other subsidies;
 - 3) resources from domestic and foreign funds;
 - 4) funds from inheritances, bequests and donations received in cash and in kind from individuals and legal entities;
 - 5) income from property, in particular from lease and rental agreements and other contracts of a similar nature;
 - 6) interest from bank deposits;
 - 7) conference fees;
 - 8) revenues from the sale of property, assets and rights, and revenues from the provision of services;
 - 9) revenues from paid auxiliary activities.

- § 10**
1. As an additional activity, the Centre conducts paid activities, in accordance with the rules set out in applicable regulations, consistent with the statutory objectives, in the scope of:
 - 1) sales of own publications, including books, magazines, multimedia publications and promotional materials, as well as publishing services;
 - 2) sales of publications issued by other entities and promotional materials produced by other entities;
 - 3) granting of licences and sales of copyrights;
 - 4) renting real estate and premises as well as other assets;
 - 5) educational activities and training services;
 - 6) catering and tourism-related services;
 - 7) advertising;
 - 8) organising artistic and cultural projects.
 2. Income from additional paid activities is allocated to the implementation of the Centre's statutory tasks.

- § 11**
1. The Director performs legal acts on behalf of the Centre, including making statements regarding its property rights and obligations.
 2. The Director may appoint agents granted with power of attorney to act on behalf of the Centre, wherein such appointments must specify the scope of the authorisation.

3. The granting and revocation of a power of attorney authorisation shall be disclosed in the register of cultural institutions maintained by the Minister, except for powers of attorney concerning representation in court proceedings.

CHAPTER 5 • FINAL PROVISIONS

§ 12

1. Any merger, division or liquidation of the Centre shall be carried out by the Minister on the terms and in the manner provided for in the Act.
2. Amendments to the statute are made in accordance with the rules set out in the Act.

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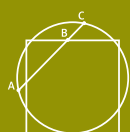
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The International Cultural Centre was inaugurated on 29 May 1991 during the Conference on Security and Cooperation in Europe (CSCE) which was being held in Kraków – the first occasion since the lifting of the iron curtain for representatives of eastern and western countries to discuss matters of culture and heritage. Since its inception, the ICC has had its seat at the Ravens House, a historic building dating back to the Middle Ages in the city's Main Market Square. Its focal location in Kraków, at the very heart of Central Europe, facilitates the ICC's mandate to support the cultural integration of Europe and preserve its cultural heritage.

The ICC's mission is to conduct international dialogue and interdisciplinary research in the field of culture and heritage in Europe and the wider world. The leitmotif of the ICC's activity is interdisciplinarity. The ICC is active in a number of fields, combines various points of view, and uses the cumulative achievements of diverse disciplines with a view to being able to share knowledge on cultural heritage in its universal dimension, as broadly as possible, and at the same time consistently and objectively.

The ICC is a national cultural institution active in the areas of research and development, education, and information. The fruits of its work include: • international conferences and seminars, attended by representatives of most European countries and many non-European ones • international educational programmes, which attract participants from most countries in Europe, as well as North and South America, Asia, and Africa • a grant programme, *Thesaurus Poloniae* • a post-graduate study course, the Academy of Heritage • publications in Polish and other languages • a specialist library numbering more than 35,000 volumes • research projects in cooperation with Polish and foreign partners • active membership of international cultural bodies and networks • exhibitions showcasing major phenomena and issues from the world of art and architecture.



INTERNATIONAL
CULTURAL
CENTRE

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