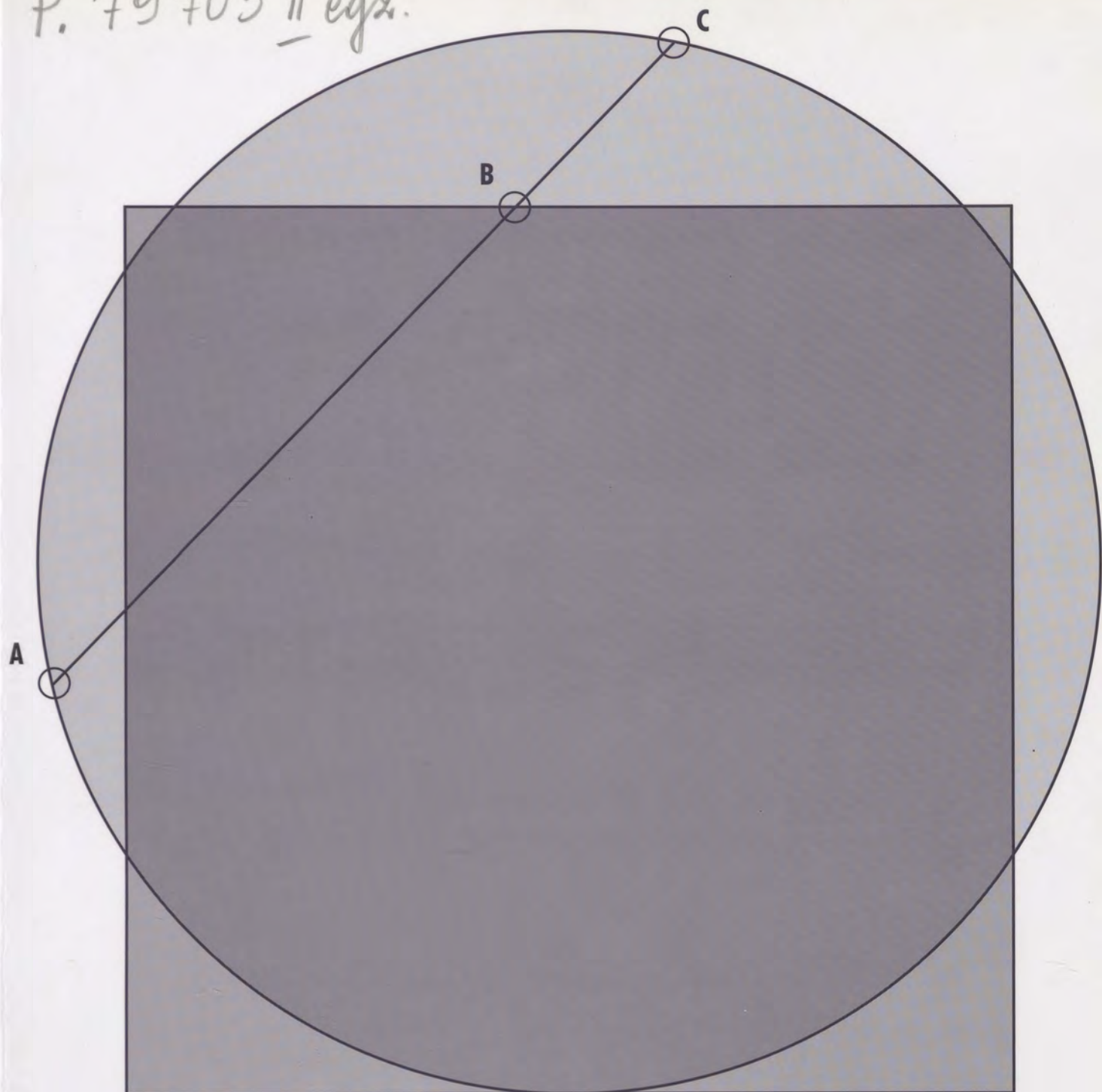


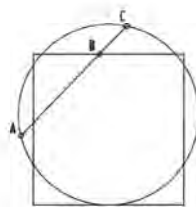
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International Cultural Centre Cracow

January – December 2003

Yearly No. 12



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Kraków 2004



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2003 was for the International Cultural Centre another year of opening itself up to Cracow and opening Cracow up to the world. It was also another chapter of important investments in the history of our seat, The Ravens House on Cracow's Main Square. The spring saw the completion of renovations to our medieval cellars. Adapted to meet the needs of the Academy of Heritage, they proved an example of a successful experiment in conservatorship: a blend of respect for its restored historic elements with bold modern structural and design solutions. The cellars have also already proved themselves as additional exhibition space. Most importantly, however, 2003 brought the completion of alterations to the first floor. The complex building works, conducted in several phases, produced a considerably enlarged gallery with an entirely new layout, which now occupies around 300 m². The gallery has also been fitted with state-of-the-art technological infrastructure (heating, air conditioning, fire and burglar protection systems, lighting, sanitary facilities and technical installations) and is fully accessible to the disabled. Our many years of investment have at last produced a first-rate exhibition and conference complex for Cracow, which for the first time in 2003 was also used as a venue for state ceremonies. Notably, the president of the Republic of Poland took part in the opening of both the restored cellars and the redesigned gallery.

In spite of the inconvenience of these renovations this year has belonged to our exhibitions. Each of the four shows was a major event, yet each one an event of a different nature.

The Masters of Light exhibition was first and foremost the Centre's first such resounding success in terms of attendance. Over 33,000 visitors, queues to the gallery – all this not only confirmed the sense of our difficult mission but also gave us a great deal of satisfaction. For the exhibition of the Californian masters was another attempt of ours to prove that despite the isolation of the Polish art market from the international market and notwithstanding the total absence of budget funding, it is possible to organise important presentations of foreign art in Cracow. Of vital importance, however, are openness, trust in the co-operating party and the willingness to take risks. This exhibition, prepared in collaboration with The Irvine Museum in California, broadened the International Cultural Centre's "geographical horizons". While it was not merely a display of paintings but also witness to the mutual links between Europe and America and to the search for an American identity, it nevertheless at the same time remained within the bounds of the European tradition.

Reflections upon the complicated relationship between the European avant-garde of the twentieth century and the modern art of other continents were also provoked by the Karl Duldig

exhibition that came to us, via Vienna, from Melbourne. A Galician Jew, graduate of the Vienna Academy of Fine Arts, Duldig was forced to flee from the Nazis and settled after the war in Australia. In his artistic work he drew convincingly on both the tradition of early twentieth-century European sculpture and his new experiences in Australia.

Our display of prints by Włodzimierz Kunz in the cellars of the ICC in the autumn was not only an expression of homage to the recently deceased artist but also the continuation of our more than ten years of co-operation with the International Print Triennial in Cracow. Professor Kunz was involved with this festival from its inception, as its co-founder, juror and participant. As a printmaker his chief form of expression was lithography, though he frequently transversed the borders of individual genres, combining various techniques and employing collage in his works. This fluency of form has enabled Kunz's art – inspiring and contemporary – to stand the test of time and remain up to date.

An experience of particular significance to the Centre was its organisation of the exhibition of sculptures by Igor Mitoraj. The ideal continuation of our cycle of presentations of the most eminent contemporary Polish artists working abroad, it proved an experiment that "shook the town", and comments on the reaction of the Cracow public were to be found even in important European dailies. The exhibition of Mitoraj's sculptures around and in particular on the Main Square sparked a long needed public discussion in the city on the relationship between heritage and modernity. The inscription of these monumental sculptures into the space of the Square was received with enthusiasm by some and aggression by others. Mitoraj – returned by our exhibition to Cracow, whence he set off into the outside world years ago – does not permit the viewer to remain indifferent. His works enabled us to "reread" the Square. It proved not to be a finite space, reserved solely for consumption and communication, closed to modern art. This spectacular "provocation" has made Cracow "after Mitoraj" a different place. By briefly returning the Square its function as the city's salon, the exhibition did not only show that Cracow's forum does not have to be condemned to bazaarification. It also prompted a series of new forms of social interaction, provided a paradise for photographers and a tourist attraction. It brought out the Italianism of the Square and overturned the stereotypical "Matejko-esque" mode of thinking about Cracow that does not admit of contemporary art. And, no less importantly, the Mitoraj exhibition drew attention to the need for a public patron of new art in Cracow.

Although 2003 was also a time of many extremely successful academic conferences and seminars, educational projects, publications and activeness on an international scale, there is no doubt that our presence in the city was defined by our exhibitions and the record number of 50,000 visitors to our gallery. The insurance value of the works of art we displayed – over a hundred times greater than the figure we receive from the ministerial budget – is evidence of the Centre's determination in its mission to propagate a new model of international co-operation in the field of culture. We can confidently claim that our exhibitions are the value added in our international activities. This value we dedicate to our city in the conviction that the International Cultural Centre functions not only in Cracow, through Cracow and far from Cracow but also for Cracow.



- Reflections
- Impressions
- Opinions

Belonging to the UNESCO World Elite: Prestige, Mission, or Money?

What links places in the world such as Yellowstone National Park in the U.S.A., the Mont Saint-Michel fortified abbey in Normandy, the former Nazi camps Auschwitz-Birkenau, Lumbini – Lord Buddha's birthplace in Nepal, and Woudagemaal pump station in Dutch Friesland? The right answer is as follows: all of them are inscribed on the UNESCO World Heritage List. The List, now including already over 750 items, is the most prominent and known part of the UNESCO Convention concerning the Protection of World Cultural and Natural Heritage. In general, after thirty years of being in force, the Convention – signed in Paris in 1972 – is considered to be a great success, in spite of certain shortcomings.

Ratified by 176 states of the world, the Paris Convention is one of the most universal acts that has come into being within the system of the United Nations. Elections to the World Heritage Committee, the organ which includes 21 states of the world responsible for the implementation of the Convention, are virtually equally prestigious, and often more stormy, than the elections to the UN Security Council. All the more because, contrary to the latter, there is no place reserved for any superpower and nobody in the Committee is entitled to have a power of veto. In spite of the years of well-established opinion about the significance of our country in monument protection, Poland has managed to get membership of the World Heritage Committee only once.

Where are, therefore, the shortcomings of the Convention? One of them is of a conceptual character. As the co-originators of the Convention say, their idea was to create a World List with the target number of a hundred items at the very most. A hundred items which were to create a specific canon, and about which we could say that they had made an essential contribution to shaping human civilisation. Under the influence of Samuel Huntington, in our times the term "civilisation" is employed in the plural. It is worth mentioning,

Tomasz Orłowski – diplomat, doctor of historical sciences, graduate from the following universities: Łódź (archaeology), Mikołaj Kopernik in Toruń (preservation of monuments) and Poitiers (medieval civilisation). Since 1990 employed in Polish Ministry of Foreign Affairs, first as Counsellor of the Embassy of the Republic of Poland in Paris, then Deputy Director of the European Department at the Ministry of Foreign Affairs, and subsequently Plenipotentiary Minister of the Embassy of the Republic of Poland in Rome. Since 2001 Secretary General of the Polish National Commission for UNESCO.

Text of the speech delivered during the conference organised by the City of Cracow and the Wieliczka Salt Mine on 3 September 2003, on the occasion of the 25th anniversary of inscribing Cracow and Wieliczka Salt Mine on the first UNESCO World Cultural and Natural Heritage List.

however, that the World Heritage Convention has assumed a completely different attitude to the civilisation of man that reflects the tangible and intangible values common to the heritage of humankind.

While on the subject of the original idea of a short List, we should recall all the more that Cracow and Wieliczka were in the first wave of nominations, and that as time has progressed they can be considered the most prestigious.

The rapid growth of the List since the late eighties was perceived as a success of the venture, but simultaneously it revealed another weak point. The World Heritage List became a form of confirmation of the importance of the countries represented in it. The very procedure of nomination and entry started slowly to resemble Oscar night, even if without the hysterical laughter or crying of the winners (perhaps because the press cannot enter the sittings of the World Heritage Committee, and can learn about its decisions only from the laconic press-releases of the UNESCO Secretariat). Thus we have reached the point where there are already about a hundred states party to the Convention, which have at least one site on the List, with the remaining States making efforts to join them. At the last session of the Committee we wholeheartedly applauded four new nations which managed to make their first nominations, i.e. Gambia, Kazakhstan, Mongolia and Sudan.

While appreciating the efforts of those countries, we ask whether the World Heritage List will be a more representative document when each nation is present in it, or whether only the principle of equality in international relations will be thus realised? Will the idea of discontinuing further entries proposed by countries that are represented on the List with many properties (Poland is among those countries) increase its universality? The opinion that the List is falling victim to its own success is more and more common as attempts to restrain inflation of nominations by the World Heritage Committee are countered by stronger and stronger political pressure from the countries involved in the case. Defending itself from inflation, the Committee – quite arbitrarily – increases the formal requirements concerning developed countries. There is a gradation of political pressure, however. This starts with the demand that the minister of foreign affairs of the country whose property is under discussion be present at the Committee session. Then there is the proposal that developed countries should have the right to further entries only on condition that they can finance the preparatory works and documentation of two nominations from developing countries which, preferably, have no inscribed property so far.

Decisions on strategic changes are postponed and replaced with provisional compromises, according to which only 30 to 35 properties a year can enter the List. This could mean that at the end of the current decade it will number around a thousand items! And in spite of this the List does not lose popularity, properties submitted and inscribed multiply, local communities rally around the hope of inscription. Requests to support candidacies of new states aspiring to be members of the World Heritage Committee are more numerous than in the case of UNESCO's authorities. Passing over the efforts for new inscriptions, we can notice how deeply our perception of tangible heritage has changed thanks to the adoption and implementation of the World Heritage Convention.

Joining together the cultural and natural sites – previously treated separately – in one common category of human heritage was its first achievement. This is expressed by the logo of World Heritage created by Michel Olyff, where a rhombus, the material artefact of human culture, is inscribed into a circle symbolising the natural environment. This unity does not mean only the uniting of lobbies of nature and monument conservationists, who have had a tendency to mutual disregard in the past. It has also created a sense of global heritage which we are obliged to preserve for future generations.

Continuous improvement in standards of heritage protection and their use in practice are another positive result. The condition for inscription on the World Heritage List consists in creating such legal and conservation standards, as well as restrictions in use and in change of surroundings, that will ensure proper protection for the site. The purpose of the Convention is then fulfilled and the country is awarded with the inscription. Using the words in the title of my speech, in this context we can speak about a mission which brings prestige.

UNESCO does not establish the elements of international law, it only accepts the voluntary undertaking of the country applying for the nomination. But once the site is inscribed, the Convention requires that those undertakings be met fully and allows complaints to be filed with UNESCO against states that evade their own undertakings. Nature or historic monument conservationists make most frequent use of this, often against their own governments, treating the World Heritage Committee virtually as an international instance of

appeal. The philosophy of the Convention is based, however, on international collaboration, and not on sanctioning, and its most severe sanction – cancellation from the World Heritage List – can be applied only in case of an irreversible loss of the values which warranted the inscription. And even this concept is of relative character. The famous Buddha giants of Bamiyan were not inscribed for years, since the authorities of Afghanistan did not manage, and the Taliban did not want, euphemistically speaking, to protect them properly. In effect, they entered the List only two months ago, two years after serious (irreversible?) destruction.

The third advantage of the Convention consists in including new categories of sites in its wide thinking about heritage. This applies firstly to Europe, where more and more often technical heritage sites, mostly modern industrial architecture, or outstanding works of civil engineering are promoted in place of excessively represented Gothic cathedrals, historic cities, or Baroque residences. Thanks to this, post-industrial Europe is changing its thinking on industrial heritage. Sites which have been industrially used up to only a few years ago can now be well preserved, the best example of which is the case of the Semmering alpine railway. When the Austrian authorities decided to shut down and dismantle that first alpine railway, used for 150 years, it appeared that the only effective way of standing up for it was the lobby in favour of inscribing it on the World Heritage List. During the four years of its presence on the List, the Semmering railway has already become one of the most profitable tourist attractions in Austria.

It is worth thinking about such monuments in Poland, which is undergoing industrial restructuring. As a result of this process, the big factory complexes of Łódź or Silesia have lost their former functions. We should remember about the need to prove the uniqueness of such sites, which is not obvious. And about the expense needed to improve the state of their preservation, which is an ideal case for finance from EU structural funds.

Here we have another element of the title of my speech, namely money. It happens frequently that I have to answer financial questions. The local authorities of Cracow and, all the more, Wieliczka, know the answer. As UNESCO is a normative, and not an aid organisation, financial gratification is on no account the purpose of the Convention. Thereby no direct profit is connected with the entry, even though it creates new possibilities of promotion and tourist use. The logo of World Heritage is a unique standard mark which can attract and be instrumental in a given city or object being placed on the route of many tours. It is of particular value for smaller centres, less known abroad than the royal city of Cracow. At the same time UNESCO is a mouth-piece for the need for international co-operation and solidarity. Just because of this solidarity, when a monument listed on the World List is in danger, the Organisation sets in motion a financial aid programme to restore it to its former state. We experienced such international solidarity when Wieliczka was in danger. Generally speaking, we hope that no object that is introduced on the List will find the need for such intervention. But when this happens, UNESCO will come with aid.

And hence the fourth aspect of the Convention: the encouragement to international co-operation in the field of heritage protection and use. There is already a group of joint submissions of natural sites crossing state borders, as in the case of the Polish-Belarussian inscription of the Pushcha Bialovieska/Białowiecki National Park or the American-Canadian Waterton Glacier International Peace Park. A joint application of a specific type of monument situated in several neighbouring countries is also possible. This may happen with the wooden sacral buildings of the Carpathians. On the occasion of our recent application of six wooden Gothic churches from Małopolska province, the World Heritage Committee suggested broadening the inscription to include our Carpathian neighbours and other types of sacral architecture. In this context, I would also like to mention the introductory works on an ambitious project of a joint application of places connected with the life of Jesus Christ and his apostles, in which Catholic, Orthodox, and Muslim states are collaborating, as well as Palestine and Israel. It would be hard not to appreciate the power of the political message of such an initiative.

How can we compare Poland against this background? It is certainly among the leaders in Europe with its eleven entries so far, even though the fact that Portugal and Sweden are ahead of us can prove it could be better... Yet today we should not arouse excessive expectations of local societies: it will be more and more difficult to get an inscription, and applications will demand more and more ingenuity. Therefore, what can complete our List, which already includes Cracow, Wieliczka, Białowieża National Park, Auschwitz, Warsaw, Zamość, Toruń, Malbork, Kalwaria Zebrzydowska, the Churches of Peace in Jawor and Świdnica, as well as six wooden churches of the Małopolska (Little Poland) region, those of Binarowa, Blizne, Dębno, Haczów, Lipnica

Murowana, and Sękowa? In any case, I think, the examples of Cracow and Wieliczka should be inspiring and helpful for subsequent properties in joining this prestigious club. I think, too, that irrespective of further Polish nominations planned for the years to come, Poland should perceive the World Heritage Convention as an instrument of neighbourly co-operation policy. Our positive experiences and knowledge on the matter should be treated as assisting capital which, used properly, will additionally enhance the international prestige of our country. The Polish National Commission for UNESCO has already made its first steps in this direction – we expect their effects will come as early as next year.

[Translated by Jan Maciej Głogoczowski]

In the present paper we shall examine three topics. First, we shall briefly summarize the reasons which have made the notion of cultural heritage so successful in the last three decades. Second, we shall use the example of Hungary to show how the previously undefined notion of cultural heritage became institutionalized in the 1990's on the national level. Third, we will offer a typology of contemporary nation-building in our region through a short analysis of the world heritage sites in Central Europe.

Cultural heritage: a success story

The notion of cultural heritage has enjoyed exceptional success in both academic and political discourse in the last three decades. In Western Europe, especially in France and in the United Kingdom, academic debates revolved around the concept of cultural heritage, which soon became a key notion in cultural policy. In Hungary, the notion of cultural heritage entered the political discourse along with the establishment of the Ministry of National Cultural Heritage in 1998.¹ Despite the fact, however, that the codification of national heritage had a considerable impact on several disciplines such as history of art, monument protection, archeology, ethnography, museology, etc., Hungarian academics were rather slow to react: the first conferences on the subject were organized in early 2000.² In 2001, when a new system of research grants, the Széchenyi Plan, was launched by the government, one of its three major areas was national cultural heritage. Thanks to the grant and

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Gábor Sonkoly – historian, graduate of Loránd Eötvös University, Budapest (1993). Doctoral thesis (Budapest, 1998, Paris, 2000) on the urbanization of Transylvania in the 18th-19th centuries. Research fellow at the Teleki László Institute for Central European Studies (1997–2001). Lecturer at the University of Budapest since 1999. Director of the Franco-Hungarian Centre for Social Sciences since 2000. Guest Professor at the École des Hautes Études en Sciences Sociales, Paris (2002).

The present article is based on the paper delivered at the conference *Kulturerbe. Repräsentation, Fabrikation, Vermarktung* organised by Österreichische Akademie der Wissenschaften, Kommission für Kulturwissenschaften und Theatergeschichte and Österreichische UNESCO-Kommission (5th international conference in the research program *Orte des Gedächtnisses*, Vienna, 6–8 November 2003). Forthcoming in the edited volume of conference papers (November 2004).

to other European grants and projects the notion of cultural heritage has become a determining notion in academic discourse now, although it still lacks an appropriate definition.

Until the 1960's the key notion in the West was the historical monument: heritage was identified and classified according to its age and style. The notion of cultural heritage spread from the 1960's onwards in national and European legislation: the notion of architectural heritage was the first to be codified. In the case of France, for example, the law on archives of 1979 was the first to mention the notion of heritage. The Council of Europe first specifically defined the concept at the Congress of Granada in 1985. However, it appeared in the decrees of the Council of Europe as early as in 1949, since one of the most important aims of this institution was the protection of "the common European heritage", which remained undefined at the time. Additionally, in 1994 the Congress of Local and Regional Authorities of Europe established the principles of the definition and protection of local cultural heritage.

These examples show quite clearly that cultural heritage as a norm is shared by such strange bedfellows as regional councils, nation-state government offices and continent-wide organisations, such as the Council of Europe. The addition of the Centre of World Heritage of UNESCO to this list completes the picture: cultural heritage has become an identifying and determining factor from the smallest village community up to the whole of humankind.

Managing and developing cultural heritage follows the same principles irrespective of a community's size or its level of organisation. Cultural heritage is the sum of objects and intangible entities represented by objects considered to be a part of the shared memory of the community. Appropriate institutions collect, catalogue, examine, exhibit and preserve these objects, study them and restore, depending on the need. During this process, the original meaning is enriched by something new, i.e. the interpretation of the new owner. That is how heritage is coupled with memory, both being a part of identity, and they are to be found, to be preserved and to be re-explored. In this sense, heritage serves not merely to catalogue or register the function and purpose of the amassed objects, but to describe and to determine the identity of the inheritor even if he or she is unconscious of it.

Heritage and *memory* share, among other characteristics, one important feature: they both lend themselves to historical interpretation, which helps to define the identity of old/new communities, and this accounts for the growing popularity of the notion of cultural heritage. Any attempt to reconstruct the horrible events of World War II, the Holocaust and those of communism makes the testimony of the witnesses indispensable. Personal testimonies, the manifestations of individual memories tend to be published without any or with very little censorship.

Nowadays, memory and commemoration in Western Europe often revolve round heritage, which leads to the multiplication and certain denationalisation of the forms of these commemorations. The discipline of history, originally established as a national discipline, is becoming less and less attractive for a community whose memory is based on cultural heritage. In certain cases the nation itself can become a part of heritage. As Pierre Nora stated in 1997: "As if France was not a history that divides us, but a culture that we share".³

Obviously, we cannot forget that heritage is the engine of one of the most dynamic branches of the economy, i.e. tourism, which, in order to develop, requires more and more sites of cultural heritage. It is in the economic interest of the community as well as of the whole country to classify more heritage sites, which is done by specialised institutions aided by local authorities. Historians and other social scientists are welcome to put together reliable documentation, which is not expected to reflect any national character.

The key to understanding the swift spreading of the notion is that the actual identity of a given community based on its collective memory can be institutionalised through the articulation of its cultural heritage. That is why the notion is present on the local level as well as on the universal one. The forms of organisation of these communities are obviously different, which is also true of the application and interpretation of the notion of heritage. The fact that the notion is omnipresent does not necessarily mean that the social actors mean the same by heritage on all the levels. Disputes over cultural heritage unify the inner tradition of a given level and ease the tensions of the unavoidable dialogue between the levels.⁴

We do not have time or space enough to examine all the *four levels of heritage* (local, national, European and world heritage). That is why we shall give a short presentation of the second and the fourth levels, i.e. the national and the universal ones, using recent Hungarian and Central European cases as examples.

The Hungarian case

In the second part of the present paper we shall give a short history of the way cultural heritage has been shaped in Hungary since the middle of the 1990s to the present day, and, as a conclusion we try to expound a set of ideas which derive from observation of the Hungarian practice, but may have some common features with the experience of other Central European countries.⁵

As we have mentioned before, the appearance of the term *heritage* in Hungary had political origins, and its most conspicuous results were of the institutional kind. After some precedents, the expression *cultural heritage* was introduced by the Hungarian government based on a coalition of the socialist and liberal parties in the middle of the 1990s, and it was used sporadically in the law on culture in 1997; it was also mentioned in connection with the Millicentennial celebrations of the Hungarian land conquest of 1996, and a new Cultural Heritage Directorate was set up in addition to the National Board for the Protection of Historical Monuments, an old institution with a tradition of more than a hundred years. Then, after the parliamentary elections of 1998, the winning conservative parties not only adopted the term from their political rivals, but took also advantage of it in the transformation of the governmental structure: following the program of the leading party of the coalition, FIDESZ – Hungarian Civic Party, the Ministry of Culture and Education was divided in two, and the Ministry of National Cultural Heritage was established. Following foreign patterns, especially those of the United Kingdom, culture, monument protection and tourism, which had previously belonged to three different ministries, were unified and managed by the new one. The party's electoral program underlined not only the economic potential of heritage, but also its capacity to raise the awareness of "historical and cultural identity", which on the one hand, should help the "citizens" (*polgárok*, a word frequently used by the new government, playing upon the ambiguous meaning of the word – "citizen"/"bourgeois" in the sense of "upstanding citizen") face the challenges of the globalizing world, and on the other hand, should qualify them for the reception of its positive effects.⁶ Culture, seen in this light, was ranked as a strategic goal in the state's policy, while, paradoxically, the years to come were characterized in the program as a period of moderate governmental intervention.

In the parliamentary debate on the new ministry, the socialist and liberal parties, now in opposition, claimed that the term "cultural heritage", which failed to express the integrity of culture, was not appropriate as a name for the ministry, and that it would provoke a shift towards the past, i. e. a conservative historicism. The government met these objections with a combination of "national" and "European" logic: the preservation of objects from the Hungarian past and adherence to European standards of cultural politics were their arguments. Predictably, the debate produced a fight between stereotypes, between the imaginary "protectors" and "enemies" of national values, or "conservatives" and "liberals".

In the following years, the term became widely used in official texts published by the government, but a definition of "heritage" was still lacking. The discourse, taken from the EU proposals, that is, the invitation directed to local communities with the intention of making them find their own heritage, opened the door to practical definitions, overshadowing the necessity for a theoretical one. Actually, the vague terminology seems to be connected with the uncertainties regarding the status and whereabouts of heritage itself. Not only were "communities" mobilized but a wide range of things, now summed up as heritage, was "moving" as well.

The year 2000: the millennium of the Hungarian state as well as the second millennium of Christianity, an extraordinary chance for the politics of identity and of heritage. Preparations started before the parliamentary elections of 1998: both governments, old and new, intended to take advantage of it. When the former cabinet talked about the reconstruction of medieval royal castles, they were referred to as parts of "the built heritage representing the thousand years of the state". The new cabinet called for a nationwide renewal and preservation of heritage, and repeated the ideas of national self-confidence, cultural productivity, the ability to filter out the effects of globalization – these were ideas well-known from its electoral campaign.

But how was the concept of nation described on this occasion? Instead of a homogeneous identity, the government chose a mosaic of different ones – without ethnic, religious or gender discrimination. It could be interpreted as a gesture made in order to avoid accusations that Hungary simply followed the pattern of the millennium celebrations held a century before, when the country had celebrated the thousand years of land conquest with an "imperialistic" accent. In 1896 the references to modern technical progress, political integrity or even supremacy made a curious blend with romantic national mythology. The model of 1896 was in part

imitated in the new celebrations of the year 2000. Homage was paid not to only to the figures of the more distant past, but also to the 19th-century ancestors, since *they* had given a prestigious and enduring example of dignified remembrance in their millennium celebrations. What did the Hungarians remember from the millennium of Christianity and statehood? Perhaps the patterns drawn by the 19th-century millennium of the land conquest and the memories of the political propaganda of the period between the world wars were more powerful than the knowledge of the first nine hundred years: the historical past of the 20th century was close and concrete, and influenced the vision of the rest of the country's history.

In the financial system drawn up for subsidizing the huge cultural enterprise, direct central investment was combined with a competition, in which, according to the logic of the heritage movement known from Western countries, communities were invited to participate with their own projects. However, the government's propaganda put it the other way round: representatives of the state visited many towns and villages, ceremonially presenting them with a "state banner" as a sign of acknowledgement for their efforts and achievements throughout history and a captivating device to express their unity with the wider community of the country.

At the same time, the ministry prepared a draft of a new law on cultural heritage, with the intention of establishing a new and comprehensive institution for its protection. In this way heritage was at last defined by law in 2001.⁷ The definition included monuments, archeological findings and collections (museums, archives and documents of historical value in library collections: these three areas were now supervised by the new National Office of Cultural Heritage, which united the former National Board for the Protection of Historical Monuments with the Cultural Heritage Directorate. The parliamentary debate was again edifying: the government played the cards of EU conformity and national identity at the same time, while the socialist and liberal parties defended the previous system of heritage protection, trying to relieve the centralizing and modernizing fervor of the government, thus playing the role of a conservative opposition. During the most recent elections of 2002, the socialist and liberal parties established a government, and kept the structures of heritage protection created by the former one.⁸

This overview shows that the concept of *cultural heritage* was an important element in the conservative government's own identity-making: conservative politicians tried to prove not only their adherence to European standards and expectations, but also their national commitment to their voters. Material objects of national heritage were used in political propaganda during the electoral campaign in a massive and unprecedented way: one could, for example, see in the streets and in the Budapest underground posters presenting the millennial monument restorations as an element of "our cultural heritage" – "our common heritage". On the one hand, the fact that the term "cultural heritage" was retained by every government proves that it was treated as a useful technical instrument, and it was not necessarily identified with a given political project. On the other hand, though the term *heritage* is general enough to be apolitical, in the sense that any political power can utilize it (which facilitates its adaptation in Central European countries, candidates of the EU), it can be interpreted in terms of party politics as well; thus, instead of mitigating conflicts in the name of a common patrimony, it may reinforce existing boundaries in politics and mentality.

It is difficult to find out whether and in what sense the millenary festivities fulfilled the official intention to strengthen identity in individual communities, and how people would remember them in the long run. Moreover, the millennium, which could be relevant for identity politics and cultural diplomacy, did not make it easier to define heritage in theoretical and legal terms. Possibly the moment was too exceptional for that: the millennium connected heritage protection with commemorations. Although the anniversary was a very special occasion for exhibitions, monument restoration and the like, it could also divert attention from working out a serious concept of cultural heritage in Hungary.

Although the political heritage project of the millennium has ended, the term and the new structures have remained – what shall come next? Did local initiatives gain enough energy from this particular event to continue on an everyday basis? In the meantime tourism has already made an impact on the production of local heritage: the city of Győr rediscovered its Baroque potential, Gödöllő has its story to tell about the Habsburg dynasty, symbolized by a local palace in which Queen Elizabeth, the wife of Emperor Franz Joseph, used to stay – one could quote more examples of the kind. New sites were added to the UNESCO World Heritage List.⁹ (We shall come back to this issue in the closing section of our paper.) The creation of new heritage does

not mean that many of these local traditions had been neglected before heritage became trendy. But then one should ask which features of national culture and identity are due to the concept of heritage.

In fact, are there such features at all? It is true that from the legal and institutional point of view heritage is well defined now in Hungary. But during the preparations of the law of 2001, a detailed and careful consultation with a wider circle of experts (archeologists, art historians etc.) was missing. The law avoided the definition of *intangible heritage* (in a period when UNESCO was trying to find criteria for the same). Heritage did not bring about a new consensus on the national canon of literature and the arts. In intellectual debates of the past few years, the term has not played a remarkable role. A group of heritage experts has already appeared, recruited mainly from the field of monument protection, archeology and diplomacy, and there have been academic projects both on the process of how heritage has been shaped by the humanities through the centuries and how it works in contemporary Hungary.¹⁰ As early as in 1996, the European Folklore Institute tried to cover the area of safeguarding, revitalization and diffusion of traditional culture and folklore heritage in Europe and published a review on Hungarian traditional culture and folklore revival.¹¹ Neither this research nor a more general public discussion (which is still missing) have compensated for the inverted chronological order – after all, political decisions *preceded* the intellectual analysis of the problem.

Our latest example from the chronology of the history of heritage in Hungary shall illustrate again the permanence of the term *heritage* in political discourse despite the changes of governments. One of the main problems of Hungarian history since the early twentieth century is whether (and in what sense) the Hungarian minorities, living outside of Hungary, on the territories separated from the nation state by the peace treaty of Trianon in 1920, constitute a community with the actual citizens of the Hungarian state. How has the heritage discourse contributed to this problem? The conservative government tried to extend the festivities of the millennium to the minorities; for example, it financed the restoration of some monuments, such as the cathedral in Gyulafehérvár (Alba Iulia), today in Romania, built during the medieval kingdom of Hungary, which is of special interest because Alba Iulia was the seat of the principality of Transylvania, and once the church was treated as a “national pantheon”, since many of the princes of Hungarian origin had been buried there. While this case and similar ones may show that “Hungarian heritage” can sometimes be extended to the culture of these Hungarian minorities in symbolic terms and even in the material sense, the state never claimed officially a right to incorporate those areas of heritage into its own national heritage. The strategy of the conservative government was to create a special status for native Hungarians living outside the state’s borders, which would grant them several benefits when they traveled to Hungary or stayed there. As a result of this strategy a law was passed in 2001, which, according to its preamble, was meant to ensure that these people “form a part of the Hungarian nation as a whole,” and “to promote and preserve their well-being and awareness of national identity within their home country”.¹² The new government modified the law in 2003. In the preamble the reference to the “Hungarian nation as a whole” was now replaced by the formula “to promote their ties to Hungary, to support their Hungarian identity and their links to the Hungarian cultural heritage as an expression of their belonging to the Hungarian nation”.¹³ To sum up: in 2003, the vague concept of national unity (though it was never interpreted in terms of territorial or legal unification) seemed already too straightforward and apt to hurt the sensibility of the neighboring states, so it was struck out and replaced by a reference to the common cultural heritage of Hungarians living inside and outside Hungary. However, “cultural heritage” was just as imprecise as “unity” was, which is not very surprising, if one looks back at the short history of missing definitions.

World Cultural Heritage and nation-building in Central Europe

In 1972 the General Conference of UNESCO decided to define and protect sites of world cultural and natural heritage¹⁴ and create a Fund and a Committee to help the national heritage preservation of sites with universal importance. The first 11 sites of identified in 1978.

The aim of identifying world heritage sites is not to compete with references of national identity, but to facilitate the self-representation of member states on the universal level. Since the creation of a canon of world heritage basically follows the logic of defining national heritage, the selection and approval of a site is considered a national interest or a national glory. Accordingly, the vote for a world heritage site is preceded by serious lobbying in which the representatives of the nation states negotiate the modes of mutual support for

a given site nomination. In addition to the possible national glory, the hope for a rise in income from the tourist industry and for a subvention from the World Heritage Fund should not be neglected. Having said that, the latter is less and less important because of the exceptional rise of the number of sites in the last 25 years: in 2003 more than 70 times more sites were listed than in 1978, and the total is now above 700.

The sites are unevenly distributed among continents and countries. Europe, for example, boasts around 45% of these sites, whereas Africa possesses fewer than 13%, of which 40% are examples of the natural heritage of humankind (compared to only 20% on the list as a whole). All in all, the dominance of Western countries can still be witnessed.

Central Europe offers a good example of a formerly disadvantaged region that could be very successful in world heritage creation, because its heritage is comprehensible by Western standards. On the territory of 15 Central European countries,¹⁵ there were only 25 sites in 1990. This number has more than tripled in the last 13 years, which shows a much more dynamic rate of growth than that of the whole of world heritage sites – the latter has merely doubled in the same period. The Central European dynamism can be also explained by the eagerness of post-communist regimes to make up for missing out in the 1980's in the competition among nations.

We examined the 73 sites of the 15 Central European countries which were chosen in the period 1978–2003. Comparing the demographic significance of the region to that of its cultural importance represented by the proportion of world heritage sites there, the overrepresentation of Central Europe is obvious: 10% of world heritage sites can be seen in a region of 2% of the world's population.

The Central European sites are mainly cultural sites (80% – 57 sites), a proportion that corresponds to the universal one. There are, however, fewer natural sites (12% – 9 sites). One quarter of all the world's mixed or landscape sites (7) can be found here.

Three shorter periods can be discerned in the last 25 years of world heritage site approval in the Central European countries:

1. In the period of 1978–1980 five sites per year were chosen for the list, in three countries, i.e. Bulgaria (4), the then Yugoslavia (7) and Poland (5).

2. In the following decade (from 1981–1992) fewer than one site per year was approved: out of the ten new sites from this period, seven were still in the territory of Bulgaria and Yugoslavia. In 1989/1990, there was not one site approval.

3. Those Central European states which missed out on world heritage creation in the 1980's were quite eager to make up for lost time: four sites per year have been chosen for the list in the last twelve years.

The rhythm of world heritage creation divides the Central European countries into three groups:

1. The first group is made up of Bulgaria and the states of the former Yugoslavia, which were very successful at the beginning of the listing, but have been unable to push through any new sites since 1986.

2. The more northern countries joined this movement later: Hungary in 1987, Romania in 1991, the Czech Republic in 1992, Slovakia in 1993 and Lithuania in 1994; the latest were Austria (1996) and the two northernmost Baltic States (1997), but all these countries are still eager to put new sites on the list.

3. Poland does not fit into any of these groups, as since the very beginning of the world heritage list it has been successful in having its nominations accepted and it has extended its list steadily without any major break.

The process of nation-building is often viewed as a continuous construction and re-construction of the catalogue of national references. According to our hypothesis, the actual elite urges the approval of those sites on the World Heritage List which are considered the most representative from the point of view of the nation-state, since the nomination and the choice of these sites take place on the level of nation-states as we mentioned before.

Now we shall briefly examine what the decision-makers consider worthy of World Heritage listing representation from their own heritage. The selection, nomination and preservation of World Heritage sites could be used to analyze recent nation-building processes not only in Central Europe but in other regions of the world as well.

Methodologically, it is possible to compare the typology of nominations according to nation states (when and which part of the capital is nominated, whether any ethnographical sites are nominated, etc.), and also to analyze the changes to the list of a given country's nominations showing fluctuation of the national politics of culture.

In certain countries the national capital was the first site to be approved (Budapest in 1987, again in 2002, Prague in 1992, Vilnius in 1994, Riga and Tallinn in 1997), whereas in other countries it joined the list later (Warsaw in 1980, Vienna in 2002) or was altogether omitted from the list of nominations, as in the case of Slovakia and all the countries of the Balkans except for Bosnia, which nominated Sarajevo in 1993, but still could not push it through even as an endangered site.

While examining natural site nominations we can distinguish important differences among these countries. Many of them do not nominate any (Macedonia, Bosnia, Lithuania and the Czech Republic) or very few (Austria, Croatia, Poland, Slovenia, Latvia) natural sites. Romania (the Danube National Park and four natural sites in the Carpathians), Bulgaria (seven national parks or mountain sites), Slovakia (five mountain sites), and especially Estonia (no nominations of any cultural sites after the approval of Tallinn, only natural ones), however, understand the importance of natural site preservation. In terms of the inner proportion of site types (cultural, natural, or mixed), Hungary seems to conform perfectly to the expectations of the World Heritage Committee, which prefers mixed or landscape sites. Hungary has nominated five landscapes, out of which three (the Puszta of the Hortobágy National Park, the Lake of Fertő/Neusiedlersee, and the historic wine region of Tokaj) were admitted. The first landscape to be listed was the national landscape of the Magyars, the Puszta. In the case of Romania, the overrepresentation of the Carpathian region, the Romanian national landscape, on the list of nominations, shows that natural sites are not only nominated for their unique natural values, but for their role in the building of imaginary national communities.

Western countries are often criticized for placing too much emphasis on architectural heritage, filling the World Heritage List with medieval and Baroque buildings, which are culture-bound. This is proved in the case of Austria and the Czech Republic¹⁶, since the former has nominated only three non-architectural sites out of 17, and the latter has only one non-cultural site (the Lednice area) out of twelve World Heritage sites. The inner proportion of Polish and Latvian nominations, dominated by medieval architectural sites, also justifies this criticism.

Conclusion

To draw a conclusion about Central European heritage creation on the two levels we have been examining, i.e. the national and the universal ones, one can state that there is no general model of heritage creation in Central Europe. Each country chooses the sites according to the rhythm of its own nation-building. Two indicators of the World Heritage nomination, however, divide the region into a northern and a southern sub-region. Bulgaria and the former Yugoslavia were very successful in the 1980's, but lagged behind after 1990. Most of the northern countries have nominated their capitals, while Romania and the countries of the Balkans have not mentioned even one architectural site in the capital on their lists so far. Obviously, these listings change continuously, so they are worth examining more thoroughly again and again; one should also go beyond the general picture we presented through the analysis of local world heritage sites and nominations.

The Hungarian case showed how heritage creation can be analyzed in detail, and offered an example of the modes of national reception of the universal imperative of heritage creation. The spectacular spreading of heritage in the West creates a shared culture shaped according to shared political aims. World Heritage is destined to realize a similar goal: the construction of a universal cultural and natural heritage and its introduction to the shared consciousness through consensus.

Till the mid-20th century, two conceptions of the nation co-existed in Western Europe, one assumed the existence of a national "spirit" penetrating all the members of the national community through the traditional institutions, the soil and the climate, which determined their way of thinking. The establishment of institutions determining national identity led to heated debates in most of the Western countries and divided the norm-giving elite, or even the whole nation. The other conception is based on an inherited national "character" possessing easily discernable marks of physical appearance and behaviour. Cultural heritage remained secondary from the point of view of both camps compared in the one case to the traditional institutions, i.e. the embodiment of national "spirit", and in the other to the race, the imprint of national "character".¹⁷ The representatives of the former saw it as a sign of intellectual superiority, while the representatives of the latter as the blatant expression of the inferiority of other peoples. Because of the well-known historical events of the mid-20th century, both approaches were discredited. According to the heritage logic of nation-building, national identity is not based on

a common "spirit" or "character", but on a past we lived through and a shared future. This past is not represented through the dictates of the common "spirit" or "character" any more, but by the choice of the individual or that of a small community.

This involvement differs from the description of heritage building offered by a Hungarian anthropologist, Péter Niedermüller, in his article on post-socialist national heritage construction of 2000. During the post-socialist redefinition of national culture, he states, "cultural myths of origin" still play a crucial role, i.e. the exploration and identification of the culture of the people with the national cultural heritage. "In this sense," he writes, "national culture is perceived as national heritage and not as a social practice, which would let national identity be defined and represented".¹⁸ Niedermüller's definition of heritage is just the opposite of what we have seen in Western Europe, where the notion of heritage and heritage-building itself mean the common social practice of creating an inclusive national identity opposed to the previous exclusive practices.

Central European countries, including Hungary, must codify cultural heritage following the expectations of the European Community. The introduction of a term, or even its codification, does not necessarily implement the social practice it assumes. With the fall of communism, national or ethnic belonging became a key element of political identity formation in Central Europe. In the Hungarian case, the introduction of the concept of national cultural heritage led to an all-inclusive treatment of diverse cultural realities within the borders from the ethnic point of view, i.e. a Serb or a Roma being a citizen of Hungary can claim approval of his or her heritage on the national level any time; whereas the introduction of a national cultural heritage did not bring political consensus on the techniques of national heritage building.

The application of the term "national cultural heritage" in the law of 2003 to express the unity of all the Hungarians living in and around Hungary is a fuzzy solution to a so far unsolved problem of Hungarian nation-building since the treaty of Trianon, i.e. the fact that the territory of the state of Hungary does not overlap with that of the Hungarian nation: *ország*, the country, and *haza*, the *patria* (*Fatherland*, *Vaterland*, *Heimat*, *patrie*).¹⁹ Country and *patria* could be interpreted as the tangible and intangible aspects of nationhood.

At the moment it is hard to tell whether the most recent political linking of *patria* to cultural heritage, which already has a highly problematic intangible aspect, will bridge the long existing painful gap between country and *patria*, or whether it only offers a temporary solution for the desired integration of the fragments of the nation. The nationalization of cultural heritage raises the question of whether it is worthwhile re-examining the relationship between *patria* and *patrimonium*, which is only evident from an etymological point of view.

Endnotes:

¹ The Cultural Heritage Directorate was established before the 1998 elections.

² The first conference, entitled "Humanities and the Concept of National Heritage", was co-organized by the Collegium Budapest and by the Central European University in January 2000. (The conference papers were published as M. Szegedi-Maszák (ed.), *National Heritage – National Canon*, Workshop Series No. 11, Collegium Budapest, Budapest, 2001.) The second event was a round-table discussion "Heritage and Time" with a keynote lecture by François Hartog (EHESS), at the Teleki László Institute Centre for Central European Studies.

³ P. Nora, *Les lieux de mémoire*, vol. 1, Gallimard, Paris, 1997, p. 1391.

⁴ G. Sonkoly, "A kulturális identitás új kerete: a kulturális örökség" [Cultural Heritage: a New Context of Cultural Identity], [in:] *Politika és nemzeti identitás Közép-Európában* [Politics and National Identity in Central Europe], ed. N. Bárdi – G. Lagzi, Teleki László Institute, Budapest, 2001, pp. 9–25.

⁵ For a more detailed analysis of the development between 1997 and 2000, see P. Erdősi, "Attempts to Define Cultural Heritage in Hungary" [in:] *Regio. A Review of Studies on Minorities, Politics, and Society*, Budapest, 2002, pp. 112–128.

⁶ *Szabadság és jövő. A polgári jövő programja. FIDESZ-Magyar Polgári Párt 1998*. [Freedom and Future. The Programme of the Civic Future. FIDESZ-Hungarian Civic Party 1998.] The chapters "Protection of Built Environmental Treasures" and "Financing Culture and Cultural Policy" (pp. 54–56, 121–125) cover the problem.

⁷ Act LXIV of 2001 on the protection of cultural heritage; P. Erdősi, "A kulturális örökségvédelmi törvény vitája a magyar parlamentben" [The Debate on the Law on the Protection of Cultural Heritage in the Hungarian Parliament] [in:] ed. C. Fedinec, *Társadalmi önismeret és nemzeti önazonosság Közép-Európában* [Social Self-Knowledge and National Self-Identification in Central Europe], Teleki László Institute, Budapest, 2002, pp. 269–279.

⁸ Ministry of Cultural Heritage: <http://www.nkom.hu>; National Office of Cultural Heritage: <http://www.koh.hu>; Hungarian National Committee of World Heritage: <http://www.vilagorokseg.hu> (see also Hagymányok Háza – Hungarian Heritage House, established by the Ministry in 2001, <http://www.hagyomanyokhaza.hu>).

⁹ In June 2002 the World Heritage Committee held its session on the 30th anniversary of the acceptance of the World Heritage Convention in Budapest. From then until July 2003 the Committee was chaired by a Hungarian, Dr. Tamás Fejérdy. See his remarks on the role of the chairperson: T. Fejérdy, Booklet for the Chairperson of the UNESCO World Heritage Committee (How to Become a Chairperson). Based on the Experiences of the 2002–2003 Period s. l., s. d., 2003.

¹⁰ A research project on the history of the concept of cultural heritage and its reception in Hungary was initiated in 2000 by the Teleki László Institute Centre for Central European Studies (see note 2); the Department of Medieval Studies at Central European University (CEU) in Budapest started a program concerning endangered cultural heritage in Central and Eastern Europe (<http://www.ceu.hu/medstud>); recently, the CEU Center for Policy Studies called for proposals for its year 2004 International Policy Fellowships (IPF) program, including the area "Cultural Policies and Cultural Heritage" (<http://www.ceu.hu/cps>); we also mention here a research project planned by Collegium Budapest, "Multiple Antiquities – Multiple Modernities. The Politics of the Humanities in Nineteenth-Century Europe" (<http://www.colbud.hu>).

¹¹ From the rich material published by Európai Folklor Intézet – European Folklore Institute, see for example ed. M. Hoppál – E. Csonka Takács, *EFI Communicationes*, Európai Folklor Intézet, Budapest, 1999 (nine issues from 1999) and *Hungarian Heritage* (vols. I–III.). See <http://www.folkline.hu>.

¹² Act LXII of 2001 on Hungarians living in neighboring countries (for the English translation of the text, see the homepage of Határon Túli Magyarok Hivatala – The Government Office of Hungarian Minorities Abroad, <http://www.htmh.hu/act.htm>).

¹³ Act LVII of 2003 on the modification of Act LXII of 2001 on Hungarians living in neighboring countries (the consolidated text including the amendments passed by the Parliament in June 2003 is also available on the homepage indicated in note 11).

¹⁴ *Convention concerning the protection of the world cultural heritage and natural heritage*, UNESCO, 1972; *Orientation devant guider la mise en oeuvre de la Convention du patrimoine mondial*, UNESCO, Centre du Patrimoine mondial, 1999.

¹⁵ The following countries were selected: Albania, Austria, Bosnia-Herzegovina, Bulgaria, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Macedonia, Poland, Romania, Slovakia, Slovenia, Yugoslavia. See <http://whc.unesco.org>.

¹⁶ By "western" we mean countries with Catholic and Protestant traditions.

¹⁷ K. Pomian, "Nation et patrimoine", in: D. Fabre, *L'Europe entre cultures et nations*, Éd. de la MSH, Paris, 1996, pp. 85–95.

¹⁸ P. Niedermüller, *A nacionalizmus kulturális logikája a poszt-szocializmusban* [The cultural logic of nationalism in post-socialism], Századvég, Spring 2000, pp. 91–109.

¹⁹ This distinction we owe to András Zempléni. A. Zempléni, "Terre, Land, Patria comme espace rituel de la nation: la 'Terre Magyar' des réenterrements hongrois (1870–2001)", lecture at the International Workshop entitled "Structure et structuration de l'espace en Europe, du Moyen Age à nos jours", Collegium Budapest, Budapest, 15–18 May 2002.

Strategic Aims of State Policy in the Sphere of Monument Preservation in Poland

Today cultural heritage is on the one hand a subject of preservation and on the other a potential that should be used for future development. Only the skilful and harmonious inclusion of heritage in the great civilisation change that we are witnessing can guarantee its effective preservation. Besides, it is also important to stress the complex and interdisciplinary character of the problems of monument preservation in the circumstances of a market economy and growing globalisation.

The new situation forces changes to the hitherto passive philosophy of preservation. Such change is forced also by the significant enlargement of the scope of heritage preservation. Preservation has to mean first of all the wise management of changing function and changing potential. It also requires an integrated approach to the question of the cultural landscape as an unusually complex system of communicating vessels. Therefore not only the form – which we are already accustomed to considering in heritage preservation – but also the function of historical objects and systems are today decisive in the effectiveness of preservation. Besides, heritage is not only the sum of the preserved historical monuments within an area. On the one hand it is a symbolic level, connected with the interpretation of heritage as a sacrum, but on the other it is also a market product – which is still a shocking fact for many. In this sense effective management of heritage resources means providing the right answers to questions about its accessibility and its consumers.

The need for a fundamental revaluation of our relation towards heritage stems from different reasons. On the one hand we have a growing crisis of historical culture and on the other – especially in the post-communist countries – the escalating conflict between heritage and development. This conflict often results from the traditional way of understanding monuments as a specific sacrum separate from the realities of life. Yet heritage is also a resource with significant development potential. In highly developed countries heritage preservation is often considered an important instrument of regional development and a developing work market.

In fact, modern heritage preservation must consist in the wise management of heritage potential and in a continuous search for compromise between the preservation doctrine and inevitable change. This requires more and more knowledge in economy, management theory, marketing, and also in law and public administration on the part of the conservation services. At the same time the new philosophy of preservation – without any burden of cultural nationalism – should strongly accentuate the questions of identity, individual tradition and the vernacular character of particular cultures.

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Text of a speech given at the All-Poland Congress *The Economic and Social Conditions Binding on Culture* organised by the Ministry of Culture (Cracow, 9 – 10 October 2003).

Today the contemporary standard of state policy in the area of monument preservation in Europe can be summarised by a few principles. The first one is a clear sign of equality between the notions of "cultural resources" and "cultural heritage". This approach is aimed at creating – on the scale of the state – an objective system of monument classification based upon the so-called Dvořák criteria. This should preclude the menace of selective monument preservation according to ideological or political criteria and guarantee equal rights for all monuments, including those belonging to national and religious minorities.¹

Another key question for effective monument preservation in a democratic state of law is also the principle of restricted ownership for the sake of the public interest. This restriction of ownership may not, however, violate its essence. Subordinating the private interest to the public one, the state creates simultaneously an aid system able to compensate the additional duties that are imposed on monument owners. Various practices are used in this matter in European countries. It often means reaching for tax mechanisms (reductions and deductions for monument owners) and creating a legible system for subsidising preservation works in historic buildings from public resources.

The content-related and apolitical character of conservation services should also be a precondition of effective state policy in the area of monument preservation. Monument preservation cannot be treated separately from its broader context – it should include not only the state patronage of culture, but also the rules of town planning policy, social education regarding heritage preservation, and systemic issues.

The Constitution of the Republic of Poland provides a natural foundation for creating the state strategy of monument preservation in Poland. In articles 5 and 6, referring to the sphere of cultural resources preservation, we read that "The Republic of Poland [...] guards the national heritage", and also that "It creates conditions for the propagation of and equal access to cultural resources. Culture is the source of identity of the Polish nation, its lasting and its development." Other constitutional principles should also be included in constructing the statutory model of cultural resources preservation, namely:

1. The principle of the democratic state of law that implements the rules of social justice (article 2)
2. The principle of the state ensuring environmental protection, in which it is guided by the principle of sustainable development (article 5)
3. The principle of the decentralisation of public authority (article 15 paragraph 1)
4. The principle of local government participation in the wielding of public authority (article 16 paragraph 2)
5. The constitutional standards in force also formulate the principle of ownership and inheritance protection (article 21 paragraph 1). The constitutional legislator introduces a departure from this right in the institutional form of dispossession, which is "permissible only when public causes are at stake and when it is appropriately compensated" (article 21 paragraph 2). It is essential to answer the question whether the institutional forms of cultural resources preservation expressed in the act, which include restriction of ownership as far as the scope and form of use of cultural resources are concerned, conform to the contents of constitutional standards that formulate human and civil liberties, rights and obligations.

The issues of monument preservation in Poland were basically settled in the Cultural Resources Preservation Act of 15 February 1962. The Act has been amended many times; several years ago museum related issues were separated from it. With relation to the original text, it is at present a non-systematised and internally incoherent system of legal standards. It does not reflect reality partly because of the fact that economic development has significantly deepened its isolation from the realities of the contemporary state. This has created the need for a new model of contemporary preservation of cultural resources. The system functioning so far is a typical example of a controlling administration, working first of all with the use of orders and bans. It ignores the economic mechanisms that would enhance the effectiveness of cultural resources preservation.

The new Monument Preservation Act passed by the Polish Parliament on 23 July 2003 provides only a restricted basis for building a new model of monument preservation in Poland. We should note, however, the introduction of new material and legal concepts that will widen the area of cultural heritage preservation to some extent. According to the Act, the latter is not only a national legacy, but rather an element of the common output of the European community. So-called "cultural parks" are among the new notions with which specific

institutional mechanisms of protection are connected. The widening of heritage preservation to include non-material cultural resources, which has long been solicited by conservation groups, should also be stressed.

The new Act orders the issue of contemporary conservation doctrine in the Polish context in a modern way, however it does not settle the basic question, that is the change to the legal and financial aspects of monument preservation in Poland. It is worth reiterating that proposals for introducing such mechanisms appeared as early as in the original bill of 11 January 1999, prepared by the office of the General Conservator of Monuments.²

The lack of a tax relief system that would determine real protection for cultural resources is of particular importance. In recent years the system of financing monument preservation in Poland within the national budget has practically collapsed. There is still a striking asymmetry between the system of protection of natural resources, based on the Environment Protection Fund, and the lack of such a mechanism in the area of monument preservation. The 1999 draft included a proposal to establish a Monument Preservation Fund to increase the effectiveness and the range of authority of the General Conservator of Monuments. The introduction of tax deduction in the area of tourist services could make this an instrument of a new philosophy of heritage preservation in Poland, based on active management of heritage potential. This question, however, still remains one of the crucial aims of state policy that wait to be realised.

The organisational problems of cultural resources preservation in Poland still remain an open matter. It is a fundamental structural question concerning the subjective determination and setting of the "conservation administration" within the framework of the public administration system. It is of essential significance, since equipping a provincial conservator of monuments with certain categories of entitlements and powers, including first of all his organisational independence, is the guarantee of the effectiveness of his activity. We can even say that the effectiveness of conservation is a resultant of independence and competitiveness. In an optimal arrangement cultural resources preservation should not lie in a governor's hands, since such a systemic solution makes the provincial conservator of monuments (the subordinate of the governor) fully dependent on his superior. The model and postulated arrangement of the position of the provincial conservator of monuments should therefore use the principle of separate authority (specialisation), instead of the principle of linking conservator and governor, which has been adopted in legal regulations, including the above mentioned new act. The rule of the facultative handing over of cultural resources preservation to local government and in particular to the commune is, however, fully rational and simultaneously consistent with the constitutional principles of decentralisation. The province administration act currently in force took the stand that the provincial conservator of monuments is subject to a dual system of competencies. On the one hand under the legal force of the act he executes competence in the name of the governor, and on the other he has his own legally determined sphere of entitlements and powers, in which the governor cannot interfere. His responsibility is limited to his decisions as provincial conservator of monuments. In this extent the governor bears responsibility only of a political character. In this respect, recent years have brought a clear weakening of the position of conservation services in Poland. It is not only the problem of the elimination of the "autonomy" of the non-joint conservation administration in provinces, but also the unprecedented politicisation of the office of the General Conservator of Monuments, which until 1998 was a specialist office.

For the real and effective preservation of cultural resources it is indispensable to introduce a powerful model that would secure the active and direct participation of the provincial conservator of monuments in cultural resources preservation in local town planning on the level of the commune. In this context, the scale of the effectiveness of conservation depends on the active participation of the provincial conservator of monuments in the individual stages during the procedure of working out and passing of the local plans. It also depends on the extent of his entitlements and powers as far as formulation of the contents of these plans are concerned. Therefore it is essential to introduce a system of effective conservation instruments into the area of town planning.

The active participation of the provincial conservator of monuments in town planning requires a guarantee of financial resources in due amount. This kind of activity inevitably requires various specialist evaluations which are directly needed in formulating the guidelines for local and town planning.

Today, spatial planning in Poland exposes all the weaknesses of the so-called "soft state". The weak system of checks on space and the consent of the state to degradation of space (the most recent example is the attempt to legalise structures built without permits!) clearly show that problems of monument preservation go far beyond the competence of the minister of culture. On the other hand, however, the conservation services are today the last bastion of law and order in the area of monument preservation. In comparison to other countries, their number is relatively low (about 700 employees). Besides, it is a special administration with the highest rate of staff with a university education in Poland; it should be a well-paid and depoliticised independent administration. The return to such a situation should be one of the strategic aims of state policy in monument preservation in Poland. In my deepest conviction, the most important strategic aims of the state in the area of monument preservation should include first of all:

- Preparation of an effective legal and financial system of monument preservation;
- Working out of a comprehensive system of education for heritage;
- The search for instruments that could strengthen the effects of activity of the conservation services, and later the preparation of a national programme of cultural heritage preservation. This program should become one of the pillars of the cultural policy of the state. The last document of that kind – which was accepted by Hanna Suchocka's cabinet in 1993 – is today of purely historical significance.

The new strategy of monument preservation should be based first of all on a mechanism that would link monument preservation both with the development of the tourist market and with the process of decentralisation of the state and the strengthening of local government. Still unregulated ownership relations (including the issue of the reprivatisation of numerous monuments) remain an important barrier in this area; other barriers result from "the diktat of ministerial Poland".

The strategy of monument preservation cannot be detached from the basic issue of institutional crisis in culture. In particular, the crisis affects many museums that collect movable objects of historical significance. The asymmetry between the achievements of transformation and the more and more anachronistic model of cultural sponsorship is growing. It reveals a glaring contradiction with contemporary trends and views on culture as one of the most important factors in development. The lack of a modern cultural policy in Poland is a simple result of the ignorance of the political classes in this area ("everybody knows about culture!"). It is paradoxical that in comparison with educational or health reforms the reform of cultural policy is a relatively easier political and economic task. It just needs to be undertaken!³ The lack of a conception for using the enormous potential of the cultural sector as an agent for development in the broadest meaning of the term is more and more damaging not only to culture, but also to Poland.⁴ This concerns especially the area of cultural heritage.

Tourism, which to a large extent is rooted in the cultural context of heritage, is today – especially for our historic cities – both an opportunity and a threat. It can become not only an important mechanism of the development of many centres, but also an effective instrument of protection. This, however, requires an integrated approach to questions of cultural heritage, town functions and market. Local governments of historic cities and regions in Poland understand tourism as one of the important factors of economic growth. They often do not see, however, the related risks and negative effects. In such a system, tourism is a dynamic element. The speed and selectivity of tourist consumption is a serious hazard for heritage. If heritage is a stock of values, then tourist consumption of heritage could mean a significant diminishing of that stock. The authenticity, i.e. the original value of heritage, is also subjected to confrontation with the globalisation and macdonaldisation of cultural space. Processes of uniformisation do not only threaten heritage; they can also reinforce its value and importance, even in the market dimension. Compared to globalisation, locality becomes a value in itself.

Therefore, the skilful combination of heritage with the sphere of the economy is a guarantee of the effective preservation of cultural heritage of historic cities and regions in the free-market system. For the proper functioning of historic areas it is necessary to create a new financial and legal framework. This entails the necessity of finding a compromise between the canons of preservation and the demands of life and economics. Today, without an effective strategy for managing heritage potential we cannot speak of effective monument preservation. In this respect we should remember that heritage is a non-recyclable resource.

Endnotes:

¹ For more see: A. Tomaszewski, "Unia Europejska i Polska. Polityka i ochrona zabytków," *Biuletyn Informacyjny Konserwatorów Dzieł Sztuki*, vol. 13, nr 1-2 (48-49), 2002, pp. 4-7; idem, "Cultural Identity and Diversity in an Integrating Europe. Cultural Ecumenism?," *International Cultural Centre Cracow Yearly* No. 11, pp. 7-10.

² See: J. Purchla, P. Dobosz: Cultural Resources Preservation Act. Opinion on the bill of 11 January 1999, commissioned by

the Legislative Council. Fragments of the opinion are used in this text.

³ See: J. Purchla, "Culture vs. Transformation in Poland," *International Cultural Centre Cracow Yearly* No. 10, pp. 28-30.

⁴ See: J. Purchla, A. Rottermund, "The Reform Project of the Public Cultural Institutions in Poland," *International Cultural Centre Cracow Yearly* No. 8, pp. 58-67.

[Translated by Jan M. Głogoczowski]

Significance of the Principle of Sustainable Development for the Protection of National Heritage

The principle of sustainable development as a constitutional principle in the Republic of Poland

The principle of sustainable development is especially crucial in legal aspects of the protection of national heritage, and in particular historic objects, by the state. This obvious statement results directly from Art. 5 of the Constitution of the Republic of Poland as of 2 April 1997.¹ Despite this, the principle of sustainable development is seldom the subject of scientific considerations, compared to the interest other principles constituting the so-called formal and substantive model of a democratic legal state enjoy.²

In chapter I of the Constitution of the Republic of Poland entitled "The Republic," the legislator formulated the basic principles on which the whole constitutional and legal system of the Polish state is based on. They determine the model of the Republic of Poland as: "a state organism, as the citizens' community, as the participant of trading and international relations, as well as the member of the international community, and in addition as the fatherland and as the national heritage, playing the role of the guarantor of human freedom". That chapter – which *de facto* could be entitled: "Principles of the Political System" or "General Principles" – includes mutually overlapping various types of principles: principles being legal standards, principles-ideas, principles-values, and principles-directives. The doctrine of the constitutional law for the needs of the methodology formulates catalogues of principles regarding the political system of the Republic of Poland. Usually, in such a catalogue the first place belongs to the principles determining the state of law, i.e. the principle of the state democratism, social justice, and next supremacy (sovereignty) of the nation, a representative method of exercising the state power, distribution of power, political and social pluralism, rules of law, economic freedom, protection of property, decentralization of power and extension of self-governance, political neutrality of the army as well as its civil subordination and democratic control, the principle stating that the Constitution is the highest law in the Republic of Poland, the principle of an obligation to respect the national law by the state on its territory, the principle of considering the Polish language the official language. Freedoms as well as human and

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The issues of sustainable development, discussed in this text, have been the subject of earlier authors' research summarised in separate publications.

citizens' rights, which are guaranteed by the state, decide about the substantive and legal dimension of the state. In the Polish constitution they are listed in the chapter entitled "General Principles"; they include, among others, freedom, inherent and inalienable dignity, equality towards law, prohibition of discrimination for any reason, prohibition of depriving of citizenship and the fundamental principle saying that the freedoms are not granted to citizens by the state, but the state has an obligation to protect them and warranty their inviolability.

With reference to the principle of sustainable development being of interest to us, classical and at the same time basic literature on the state law is limited only to signalling that such a principle has been formulated in the system of systemic principles of the Republic of Poland. Our special interest in this issue results from a normatively simple fact, namely the principle of sustainable development exists relatively intensively in the contents of essential particular acts on the administrative law, about which the German doctrine says that it constitutes realisation, or detailing of the state law.

The principle of sustainable development belongs to the so-called programme norms of the Polish Constitution that – in accordance with the theory of the state law – determine only a general direction of state organs' actions, constituting at the same time constitutional legal basis for formulating concrete norms, specifying relatively unambiguously recipient's behaviour. However, it should be clearly underlined – since that circumstance has a particular significance for the topic discussed – that in accordance with contemporary theories of the constitutional law programme norms have (according to the principle of direct constitution application) a normative character, which is legally binding, and their general, or the so-called directional, content does not collide with them. The aforementioned norms are especially binding for the legislator or the lawgiver (organs of public administration with legislative competences), while creating norms of the generally binding law and norms of the internal law.

Therefore, a direct consequence of the above-mentioned programme dimension of the sustainable development principle is that provisions of the administrative law norms specify it more completely and develop it. At the moment, we – being administrativists – have to however make an essential methodological reservation. Bearing in mind the specifics of the administrative law structure consisting of a general part (theory) and dozens of the so-called particular acts – which while selecting a method appropriate to the administrative law regulate selected social relations – one needs to make an attempt at as precise specification of the principle of sustainable development as possible at the level of provisions of the Polish Constitution. Such interpretative measures performed by constitutionalists are indispensable for proper, compliant with the principle of the rules of law and specifics of a hierarchically built system of sources of a generally binding law determining relations between the principle of sustainable development as the principle of the Polish political system and the principle of sustainable development, as a general principle of the administrative law, as well as relations between the principle of sustainable development in the meaning of a general principle of the administrative law and provisions of general acts in the area of the administrative law.³ When explaining the origin of the principle of sustainable development, we should emphasise that the views about its contents and scope of its application belong to a significant and special inheritance of the law and theory regarding environmental protection, which contributed straightforwardly to the introduction of that notion of the legal system.⁴

Pursuant to Art. 5 of the Polish Constitution: "The Republic of Poland shall safeguard the independence and integrity of its territory and ensure the freedoms and rights of persons and citizens, the security of the citizens, safeguard the national heritage and shall ensure the protection of the natural environment pursuant to the principles of sustainable development." A basic problem with the interpretation regarding the quoted article forms the answer to the question about the content and scope of application of the principle of sustainable development. In other words: what is "the substantial contents" of the principle of sustainable development and does this principle refer only to environmental protection or can it be applied at other levels as well? G. Szpor writes⁵: "When commenting on Art. 5 of the Constitution it is indicated that these are provisions of a programme nature and that the key goals in the concept of sustainable development include affluence, justice and safety, whereas environmental protection is a secondary objective and the means to achieve the fundamental goals, and at the same time following the principle of sustainable development, relate to the last element of Art. 5, i.e. ensuring environmental protection." The author emphasises further on that: "it does not result clearly from that article, whether the principle refers to environmental protection solely or among others," whereas "the evalu-

ation of the already approved provisions implementing the principle of sustainable development to the administrative law depends on solving the above dilemma."

Therefore, when undertaking to solve the problem we state that based on the Polish Constitution one can speak of three meanings (qualifications) of the principle of sustainable development. The basic issue is the answer to the question, whether the term "sustainable" at the level of provisions of the Polish Constitution means only environmental protection compliant and compatible with principles⁶ (single qualification), or does it have a double qualification consisting in the fact that – firstly – sustainable and harmonious development of a given area of economic, spatial and regional social relations is supposed to be – secondly – simultaneously coherent, friendly and corresponding to the principles of environmental protection. It is also possible to consider triple qualification concerned with sustainable development of harmoniously developing spheres of the social relations discussed, which are compliant both with the principles, notions and institutions of the law on environmental protection.

The issue of the so-called double qualification arises the question, whether on the grounds of the binding law it is possible to formulate a specific concept of developing a given area of social relations – development as such is possible owing to a specific system of contradictions. For instance, in the opinion of G. Gorzelak, with reference to the notion of the strategy of regional development that can be made precise in decision intervals from "equality" to "effectiveness": "It is inaccurate to formulate a strategy of sustainable development, since its performance is not possible. This notion includes an internal contradiction, since the essence of development is the lack of equilibrium, its unevenness in a given territory. Development occurs only in some areas and the effects of that development are next transferred to other areas. In addition, inclinations to spatial polarisation of development are objective tendencies and in principle – at this stage of development – irreversible".⁷ Moreover, if we are in favour of the double qualification of the term "sustainable development," another issue turns up, namely, formulating criteria of harmonious development within particular areas of social relations that the notion of development refers to. Taking into consideration the triple qualification, the problem of establishing such criteria is even more magnified.

It has to be clearly emphasised that the so-called single qualification of sustainable development does not raise any doubts relating to its interpretation. What is more, in the area of the administrative law the principle of sustainable development is formulated directly through principles, notions and institutions of the Act as of 27 April 2001, Law on Environmental Protection,⁸ which aim at not deteriorating the condition of environment and rational utilisation of its renewable and not renewable resources, as well as its regeneration. We can even put forward a thesis that the ordinary legislator – perceiving properly inseparable functional relations between environmental protection and economic, spatial and regional development – has made out of the principle and institutions of environmental protection a sort of the most important substantial criterion allowing for the implementation of economic, spatial and regional undertakings, and also broader economic ones incompliant with their contents. In this case, one can see best the fundamental nature of the provisions incorporated in the Law on Environmental Protection, and not only due to its powerful measures which are regulative in character, but non powerful as well, which stimulate spatial management, regional development, economy, and in consequence, economic relations, too. We have to do with the single qualification of the notion "sustainable development" in Art. 73 of the Constitution of Switzerland mentioning "durable development." That term is understood as a pursuit on the part of the Federation and cantons of a durably sustainable relationship between nature and its ability to reproduce on the one hand, and human requirements towards it, on the other. In Art. 75 of the Constitution of Switzerland regarding spatial planning – and thus the sphere that is inseparably related to the protection of environment and nature – the Swiss legislator does not apply the term "durable development" or "sustainable relationship", but it states: "The Federation sets up principles of spatial planning. It imposes obligations on cantons and it serves purposeful and thrifty utilisation of land and ordered settlement of the country".⁹ A key term here is "the ordered settlement of the country", whereas the criteria of ordering that settlement remain an open problem. The notion "sustainable development" does not appear here directly, but undoubtedly the ordering in question must ensure a durably sustainable relationship between nature and its ability of reproduction and human requirements towards it.

With reference to the double qualification signalled above, we should resolve the problem, whether the law should deal with philosophical issues, or whether it should construct legal norms in such a way that

their general contents follow the development of philosophy. That issue can be solved by reaching provisions of the Community and EU law, which can be particularly justified by means of the intensely prepared Poland's accession to the European Union.

The issue under discussion raises directly the issue of establishing, according to the rationality, purposefulness and effectiveness criteria, whether the law may postulate in the character of autonomic values – without support from the idea of environmental protection as a factor (criterion) of sustainable development – economic, spatial, regional, social and political sustainable development.

When analysing the Community and EU law, one may give a justified positive answer in favour of using the term “sustainable development” when referring to the direction of shaping international, economic, spatial, regional and social relations. Such a conclusion may be drawn, among others, based on the Treaty regarding establishment of the European Community (formerly called the Treaty regarding establishment of the European Economic Community, i.e. the so-called Treaty of Rome, signed on 25 March 1957 – the current name has been binding since the enforcement of the Treaty on European Union on 1 November 1993). In the present preamble to that Treaty, the Parties stated their decision to ensure social and economic progress of their countries by common actions aimed at removing barriers dividing Europe and establishing the European Community, claiming that the removal of the existing barriers requires uniform action in order to warranty stability in the development, balance in the commercial exchange and fairness in competition; taking care of strengthening the unity of their economies and ensuring their harmonious development they also undertake to pursuit to decrease differences existing between particular regions and tardiness of the less privileged regions. In part I of the Treaty, formulating “Principles” in Art. 2 the Community tasks are listed: “support throughout the whole Community, harmonious, sustainable and durable development of economic activities, a high level of employment and social welfare, equality of men and women, permanent and not inflated growth, a high level of competitiveness and convergence of business achievements, a high level of protection and improvement of natural environment quality, increasing the level and quality of life, economic and social cohesion as well as solidarity between the member states.” The Treaty on the Economic Community in Title XVII includes statements on economic and social cohesion. In Art. 158 of the Treaty appears the notion of harmonious development of the whole Community realised through developing and continuing activities leading to the economic and social cohesion. Harmonious development can be achieved by the Community particularly through leading to decreasing disproportions in the development of various regions and tardiness of regions or the least privileged zones, including urban zones. In accordance with Art. 159, those objectives are achieved through appropriate institutions and structural policy run by means of structural funds (the European Agriculture Guidance and Guarantee Fund – Section “Guidance”, the European Social Fund, the European Regional Development Fund), the European Investment Bank and other existing financial instruments. Title XX is concerned with the Community policy in the area of cooperation in development, which supplements policies of the member states and aims at achieving general development and reinforcement of democracy and rules of law, respect for human rights and basic freedoms, whereas the Community and the member states respect obligations and take into consideration objectives they gave their consent for within the frameworks of the Organisation of the United Nations and other respective international organisations.¹⁰

Another document, i.e. the Treaty on European Union, is confirmation by the Parties of their support for economic and social progress of their nations, expressed in the principle of durable development by building of the internal market, reinforcement of cohesion and natural environmental protection, as well as running of an appropriate strategy, ensuring that progress of the economic integration will be accompanied by parallel progress in other areas. In Art. 2 of the Treaty on European Union, the objective of the EU is specified as support for economic and social progress as well as a high level of employment and leading towards sustainable and durable development, especially by creating space without any internal borders, reinforcement of economic and social cohesion as well as establishing of the Economic and Monetary Union with the target single currency.

As results from the quoted provision of the Community and EU law, the notion of sustainable development occurs as an autonomous term, existing also without any direct reference to the legal construction of environmental protection. In our opinion, there are no obstacles preventing that notion from being incorporated into the Polish Constitution and irrespective of the obvious content relation with environmental protection

and it has a relatively autonomous dimension, conditioned obviously by specifics of the sphere of social relations, to which we attribute it. We believe that the construction of Art. 5 of the Polish Constitution – listing in the convention of conjunctions various goods subjected to safeguarding of the Republic of Poland and separating with a comma the last good subject to protection, included in the phrase “and ensures environmental protection,” from the phrase “pursuant to the principles of sustainable development” – allows for formulating the thesis that the systemic and constitutional principle of sustainable development, firstly, has an independent and autonomous character as a kind of good, or an attribute of areas of social relations subject to durable development, and secondly – as partially mentioned in the thesis directly preceding the current theses – this notion refers to all those areas of social relations characterised by the provisions of the Constitution (including also, *inter alia*, the ones pointed to in Art. 5 of the Constitution of the Republic of Poland), which the term “development”, and next the term “sustainable development” fits.

In conclusion, we favour the double qualification of the notion “sustainable development” and in consequence of this assumption we adopt the triple qualification as well. It is thus obvious that the development of social relations subject to durable sustainable development, qualified also by means of needs in the area of environmental protection, must fulfil the postulate of sustainable development, which means that without particular justification a specific area of social relations may not develop by preventing another area of social relations from development.

*The principle of sustainable development as a general principle of the administrative law*¹¹

When analysing the contents of particular acts in the area of the administrative law, we may distinguish those in which the legislator uses the principle of sustainable development.¹² Such acts have a certain common feature boiling down to the fact that the subject of their regulation regards social relations, with reference to which the application of the principle of sustainable development does not raise any doubts. That principle does not occur straightforwardly in the norms formulated in the Act as of 23 July 2003 concerning monument protection and care of them. It does not mean that the subject of the regulation, i.e. the notion of a historic site, the scope and forms of monument protection and care of them, the principles of creating the national programme of monument protection and care of them, financing of conservation, restoration and construction works regarding historic objects, as well as the arrangement of organs dealing with monument protection, does not fit the notion “sustainable development.” On the contrary, the definition of a monument itself assumes sustainable development of that notion, since according to it, tangible and intangible goods¹³ produced in contemporary times may acquire the attribute of a monument, and philosophy should find the answer, whether such attributes are objective or subjective in character; as well as rational, emotional or spiritual. We may also talk about sustainable and durable development of a monument itself, for instance, by changing its function – corresponding to the contemporary civilization, but with due respect for the essence of the monument. And thus, although the legislator does not use the principle of sustainable development straightforwardly, for several reasons we can talk, however, about utilising it with reference to that act.

First of all, monuments are included in the notion of national heritage¹⁴ protected pursuant to Art. 5 of the Constitution of the Republic of Poland by the state, in accordance with the principle of sustainable development. In this meaning, monument protection and care of them may not contradict the principles of the Law on Environmental Protection (single qualification); irrespective of the compatibility with the Law on Environmental Protection, the process of protection and taking care itself is to be sustainable and durable (double qualification, the sign of which is the institution of the national programme of monument protection and taking care of historic sites); while preserving two of the above-specified premises, no area of social relations (spatial planning and management, real estate management, regional and economic development), including taking care and monument protection, should not develop at the unjustified expense of the others (triple qualification).

Secondly, pursuant to the provisions of Art. 2 of the Act on monument protection and care of them, the Act does not infringe the provisions of the Law Environmental Protection, the acts concerning nature protection, real estate management, spatial planning and management, or the Building Law, which in their legal and substantial norms with purposefulness, guidance and programme in nature express directly or indirectly the principle of sustainable development in the triple qualification aspect as well.

The principle of sustainable development in the context of triple qualification evolves also from the contents of Articles 18, 19 and 20 of the Act on monument protection and care of them. Pursuant to Art. 18 of the Act: "1. Monument protection and care of monuments is considered while preparing and updating the country's spatial management concept, the strategy of *voivodeship* [province] development, *voivodeship* spatial management plans, analyses and studies in the area of *poviat* [county], the strategy of *gmina* [community] development, studies of conditions and directions of *gmina* spatial management as well as local spatial management plans. 2. In the concept, strategies, analyses, plans and studies, mentioned in Item 1, in particular: 1) the national programme of monument protection and care of monuments is accounted for; 2) solutions necessary for preventing threats to monuments are determined, protection during investments implementation is ensured together with bringing the monuments back to as best condition as possible; 3) designation and principles of area management taking into consideration care of monuments are determined." The aforementioned regulation formulates – in the convention of the sustainable development philosophy – an obligation to take into account basic objectives, values as well as the institution of protection and care of monuments in the above-mentioned concepts, analyses, plans and studies.

On the other hand, Art. 19 lists precisely obligations of the *gmina* board in adopting contents of studies relating to the conditions and directions of *gmina* management, as well as the local spatial management plan having the value of the local law act,¹⁵ stating that in those documents: "in particular the protection of the following is taken into consideration: 1) fixed monuments entered into the register and their vicinity; 2) other fixed monuments entered into the *gmina's* register of monuments; 3) culture parks. 2. In the event that a given *gmina* has a community programme of care of monuments, arrangements of that programme will be taken into account in the study and plan, both mentioned in Item 1.3. In the study and plan, mentioned in Item 1, depending on the needs, established are the areas of conservator's protection covering the areas where limitations, injunctions and prohibitions specified by the plan arrangements, aimed at protection of monuments found in that area are binding."

It should be also emphasised that the institution of cooperation between *gmina* organs and the *voivodeship* conservator of monuments serves the idea of making the principle of sustainable development come true. Pursuant to Art. 20 of the quoted acts: "Drafts and variations to the *voivodeship* spatial management plan as well as the local spatial management plan are subject to negotiations with the *voivodeship* conservator of monuments."

It is not our intention to analyse extensively in this text systemic issues of the principle of sustainable development with reference to the law on monument protection, the administrative law and the state law. We would only like to remark that it results clearly from the analysis and presentation of regulations of the positive administrative law, and also from Art. 5 of the Polish Constitution, that the principle of sustainable development constitutes a general principle of the administrative law, and thus it is a certain principal idea of the doctrine and jurisdiction, which should be taken into consideration while interpreting particular acts in the area of the administrative law, irrespective of the fact whether a given act refers to the principle of sustainable development directly or not, as long as the term "sustainable development" is adequate to the object of its regulation. The principle of sustainable development is fully applied in the law on monument protection as a special legal institution by means of which it is possible to execute effectively, on the grounds of the administrative and public law, development of other spheres of social relations regulated by the administrative law, which is coherent with the principles of the law of protection and care of monuments.¹⁶ In practice it means that the *voivodeship* conservator of monuments may, for instance, while discussing draft amendments to the local spatial management plan, justify his refusal to make certain positive arrangements, referring to the constitutional and administrative and legal principle of sustainable development.

Endnotes:

¹ The Official Journal of Laws, Dz.U. No. 78, Item 483; correction of the mistake: Dz.U. of 2001 No. 28, Item 319.

² The doctrine determined the formal model of the legal state as a system of formal and legal institutions and guarantees of the rules of law, which specify the scope, format and methods of operation of public authorities organs. At the same time, the formal model of the legal state requires that apart from the legal description of competencies, principles and the mode of functioning of the public authorities organs the following have an obligatory statutory regulation: comprehensive and differentiated system of control in the area of observing the law by public authorities organs and formulating the institution and principle of the state's responsibility as well as the responsibility of its officials for damages originating as a result of their actions undertaken in incompliance with law. For the formal model of the legal state, characteristic is the thesis that it is the state of acts supremacy, since the acts – shaping and determining the political system and the principles governing the arrangement of public authorities organs – have supremacy over the state, state organs, and in consequence over the man. The legal state acquires a substantive dimension by statutory relationship: a) a “pre- and supranational” system of objective, inviolable, clearly determined and basic values, and b) substantially essential settlements regarding values, and thus substantial contents the lack of which deprived the positive law of ethical substances and legitimacy. Republic of Poland as the legal state acquired the attributes of the substantive and legal model owing to the legislator's statement expressed in Article 2 of the Constitution of the Republic of Poland stating that “The Republic of Poland shall be a democratic state ruled by law and implementing the principles of social justice.” On this subject see: E. Morawska, *Klauzula państwa prawnego w Konstytucji RP na tle orzecznictwa Trybunału Konstytucyjnego* [Clause of the legal state in the Constitution of the Republic of Poland against the Jurisdiction of the Constitutional Tribunal], Toruń, 2003.

³ J. Filipek, *Prawo administracyjne. Instytucje ogólne, cz. I*, [Administrative Law. General Institutions, Part I], Kraków, 1995, pp. 27–33.

⁴ The notion of sustainable development was introduced to international documents as a result of defining the concept of sustainable development by the World Committee for Environment and Development established in 1983 by the General Meeting of the United Nations. The Committee completed its works in 1987 by submitting to the General Meeting the final report (“The Brundtland Committee Report” – from the name of the Committee's chairwoman, being the Prime Minister of Norway, Gro Harlem Brundtland). The basic concept of the “Report” is the idea of sustainable development, postulating stimulation of developmental processes in which resource exploitation, directions of investments and technical progress, as well as institutional changes are in harmony and preserve – currently and in the future – a possibility of satisfying human needs and aspirations. That concept was further developed in subsequent international documents, including among others, the Declaration of the UN Conference held in Rio de Janeiro in 1992 (The Conference on Environment and Development). The notions of harmonious and sustainable social and economic development in all regions, equality of life improvement, orespensible natural resource ma-

agement taking into account the environmental protection requirements and orational utilisation of areas have been also applied in the European Chart of Spatial Management adopted on 22 May 1983 in Torremolinos in the form of recommendation of the Council of Europe. It should be also emphasised that this concept is similar to the provisions of the Treaty establishing the European Community [TEC], and it also took shape of a sort of a systemic principle of the European Union formulated in Art. 2 of the Treaty on European Union [TEU] as of 7 February 1992 signed in Maastricht in the form of a requirement of sustainable growth while respecting natural environment. See: G. Grabowska, *Ochrona środowiska w procesie integracji Polski z Unią Europejską* [Environmental Protection in the Process of Poland's Integration with the European Union] [in:] M. Kudeja (editor), *W kręgu zagadnień konstytucyjnych. Profesorowi Eugeniuszowi Zwierzchowskiemu w darze* [In the Circle of Constitutional Issues, Presented to Professor Eugeniusz Zwierzchowski] Katowice, 1999, p. 336; J. Jendrośka [in:] M. Bar, J. Boć, M. Bojarski, M. Górski et al, *Ustawa z dnia 27 kwietnia 2001 r. Prawo ochrony środowiska. Komentarz* [Act as of 27 April 2001, Law on Environmental Protection. Comments], Wrocław, 2001, p. 32; G. Szpor, *Administracyjno-prawne konsekwencje rewizji paradygmatu w zagospodarowaniu przestrzennym* [Administrative and Legal Consequences of Revising The Paradigm in Spatial Management] [in:] E. Knosala, A. Matan, G. Łaszczyca (editor), *Prawo administracyjne w okresie transformacji ustrojowej* [Administrative Law in the Period of the Political System Transformation], Zakamycze, Kraków, 1999, p. 453.

⁵ Same as above, p. 452 and the following pages.

⁶ In literature, the term “sustainable development” is also translated as “maintained development” or “possible to be continued in the long-run”. See: Z. Kobyliński, *Zarządzanie dziedzictwem kulturowym a koncepcja ekorozwoju* [Cultural Heritage Management vs. the Concept of Ecological Development] [in:] K. Gutowska (editor), *Problemy zarządzania dziedzictwem kulturowym* [Issues of Cultural Heritage Management], Warszawa, 2000, p. 12 and the following pages.

⁷ G. Gorzelak, *Podstawowe pojęcia polityki regionalnej* [Basic Notions in the Area of Regional Policy], [in:] *Reforma administracji publicznej. Podstawy polityki regionalnej* [Public Administration Reform. Basics of a Regional Policy], Zeszyty Kancelarii Prezesa RM, z. 21, Warszawa, 1998, p. 29.

⁸ Dz.U. No. 62, Item 627, as later amended.

⁹ See: *Konstytucja Federalna Konfederacji Szwajcarskiej z dnia 18 kwietnia 1999 r.* [Federal Constitution of the Swiss Confederation as of 18 April 1999], translation and introduction by Z. Czeszejko-Sochacki, Warszawa, 2000, p. 61.

¹⁰ See also about international legislation referring to the issue of protection of cultural heritage: I. Skrzydło-Niżnik, P. Dobosz, *Prawne problemy procesu inwestycyjno-budowlanego i konserwatorskiego* [Legal Aspects of the Investment, Building and Conservation Process], Zakamycze, Kraków, 2002, pp. 250–344.

¹¹ The scope of applicability of the principle of sustainable development to the provisions of the Act concerning monument protection and care of them as of 23 July 2003, Dz.U. No. 162, Item 1568.

¹² Under the Polish positive law, the notion of sustainable development occurs not only in the Constitution which formulates

a systemic principle of sustainable development. In the Act of 27 April 2001 Law on Environmental Protection, Art. 1 reads as follows: "The Act specifies principles of environmental protection and conditions of utilising its resources, taking into account the requirements of sustainable development, and in particular: 1) principles of establishing: a) conditions of environmental protection, b) conditions of introducing substances or energy to the environment, c) costs of utilising the environment, 2) making information on environment and its protection available, 3) participation of the society in the proceedings regarding environmental protection, 4) duties of the administration organs, 5) responsibility and sanction." In accordance with Art. 3 Item 50 of the Law on Environmental Protection containing the catalogue of definitions referring to the notions used in the act: "Whenever the act mentions: [...] sustainable development – it is understood that this is social and economic development, including the process of integrating political, economic and social activities, while preserving balance in nature and durability of basic processes in nature in order to guarantee opportunities of meeting basic needs of particular communities or citizens, both of the contemporary generation and of the future generations." In Art. 3 of the Law on Environmental Protection the legislator included also definitions of other notions having direct significance for the understanding of the requirements of sustainable development. Such notions are: "environmental protection", "impact on environment", "balance in nature" and the terms relating to it, namely, "compensation of nature", "quality standard of the environment", and "the best technique available." The notion of environmental protection was defined in Art. 3 Item 13 of the Law on Environmental Protection as: "undertaking or discontinuing activities allowing for preservation or restoring balance in nature; such protection consists in particular in the following: a) rational shaping of the environment and management of environmental resources in accordance with the principle of sustainable development, b) counteracting contamination, and c) restoring natural elements to a proper condition." In accordance with Art. 3 Item 32 of the Law on Environmental Protection: "Whenever the act mentions: [...] balance in nature – it is understood that this is a condition in which in a given area there is balance in mutual impact of the man, components of animated nature and the configuration of habitat conditions created by the components of inanimate nature." In Art. 3 Item 11, the legislator used the expression "impact on environment" which "is understood also as the impact on people's health."

The new Act of 27 March 2003 concerning spatial planning and management refers to the idea of "sustainable development" directly as well. Pursuant to Art. 1: "1. The Act determines: 1) the principles of shaping the spatial policy by the units of local government and the organs of central administration; 2) the scope and methods of acting in matters regarding designation of areas for specific purposes and establishing principles of their management and development while adopting spatial order and sustainable development as the basis for such actions. 2. In spatial planning and management the following is taken especially into account: 1) requirements of the spatial order, including town planning and architecture; 2) architectonic and landscape values; 3) environmental protection requirements, including water management and protection of agricultural and forest grounds; 4) requirements of cultural heritage and monument protection as well as goods of contemporary culture; 5) requirements of

health care as well as safety of people and property, and also the needs of the disabled; 6) economic spatial values; 7) property right; 8) needs of defence and the state safety; 9) needs of public interest." In the so-called glossary we find a reference norm defining the notion of sustainable development; it refers directly to the already quoted Art. 3 Item 50 of the Act, Law on Environmental Protection. Pursuant to Art. 2 Item 2 of the Act concerning spatial planning and management: "Whenever the acts mentions: [...] sustainable development – it is understood that this is development mentioned in Art. 3 Item 50 of the Act of 27 April 2001, Law on Environmental Protection (Dz.U. No. 62, Item 627 and No. 115, Item 1229 and of 2002 No. 74, Item 676, No. 113, Item 984 and No. 153, Item 1271)". The following terms are also significant for the interpretation of the notion "sustainable development": "spatial order" (Art. 2 Item 1) and "an area of concern" (Art. 2 Item 7). And thus: "Whenever the Act mentions: [...] spatial order, what should be understood by it is such spatial configuration, which creates harmonious whole and takes into account – in ordered relations – all conditions and the following requirements: functional, social and economic, environmental, cultural, as well as composition and aesthetic ones." On the other hand, the area of concern is understood as "the area of a special phenomenon relating to spatial management or occurrence of spatial conflicts indicated in a voivodeship spatial management plan, or determined in the study of conditions and directions of *gmina* spatial management."

In analogy to the Act concerning spatial planning and management, a model definition solution regarding the notion "sustainable development" is included in the Act as of 12 May 2000 concerning the principles of supporting regional development (Dz.U. of 2000, No. 48, Item 550, as later amended). Pursuant to Art. 2 Item 1 Point 10) of the Act: "Whenever the Act mentions [...] sustainable development – sustainable development is understood based on the Act as of 27 April 2001, the Law on Environmental Protection". Pursuant to Art. 3 Item 1: "Supporting regional development is carried out on the basis of a national regional development strategy and initiatives of voivodeship self-government, in accordance with the principle of sustainable development". Pursuant to Art. 2 Item 1 Point 1: "Whenever the Act mentions [...] supporting regional development – it is understood that this is a territorially-oriented set of activities of the Council of Ministers and central administration in favour of durable social and economic development and environmental protection conducted in cooperation with units of territorial self-government as well as social and economic partners." Supporting regional development in accordance with the axiological principle of sustainable development, "aims at: 1) development of particular areas of the country, improvement of quality and life conditions of the inhabitants as well as the level of meeting needs of self-government communities, 2) creating conditions for increasing the competitiveness of self-government communities, 3) bridging the gaps between developmental levels of particular areas in the country and making equal opportunities available to all citizens irrespective of their place of residence, as well as decreasing backwardness of poorly developed areas and those having the least beneficial developmental conditions" and "[...] takes into consideration: 1) the requirements stemming from the needs for reinforcement of social cohesion and territorial integrity of Poland as a homogeneous state, 2) needs for defence

and state safety performed pursuant to separate acts, 3) requirements of cultural heritage and cultural goods protection" (Art. 3 Items 2 and 3). "Directions and priorities of supporting regional development and general principles of distinguishing areas of support are included in the national strategy of regional development" (Art. 3 Item 5). By Resolution No. 105 of the Council of Ministers as of 28 December 2000 concerning the adoption of the National Strategy of Regional Development for the years 2001–2006, such principles of supporting regional development were adopted and they constitute an enclosure to that Act. For instance, the strategy of Poland's development in the first quarter of the century is described in a governmental document entitled "Poland 2025 – A long-term strategy of durable and sustainable development" (adopted by the Council of Ministers on 4 January 2000), where the methods of achieving "sustainable and durable development" were specified in various time intervals and at varied scales.

The principle of sustainable development is also referred to in the Act of 5 June 1998 concerning voivodeship self-government (Dz.U. of 2001, No. 142, Item 1590, as later amended) in the regulations regarding the scope of regional self-government operations. Pursuant to Art. 11 Item 2 of that Act, the voivodeship self-government runs a voivodeship development policy consisting, among others, of the following elements: "rational utilisation of natural resources and shaping natural environment in accordance with the principle of sustainable development" (Item 5), and: creating conditions for economic development, including creation of the labour market, maintenance and extension of social and technical infrastructure at the voivodeship level, raising and combining of financial resources, both public and private, in order to carry out the tasks in the area of public utility, support and running of activities aimed at raising the level of citizens' education, supporting the development of science and cooperation between the sphere of science and economy, supporting technological progress and innovations,

supporting cultural development as well as taking care and rational utilisation of cultural heritage, promotion of voivodeship values and developmental opportunities (Items 1–4, 6–8). The voivodeship self-government, by determining the strategy of voivodeship development (voivodeship programmes) taking into account, among other objectives mentioned as examples in Art. 11 Item 1, also: "preserving the value of cultural and natural environment, while taking into consideration future generations' needs", takes a relativistic view as to the values of the objectively existing sphere of relations and factual statuses with the potential and forecast statuses and relations, which – although they belong to the future and are uncertain – may be situated in the supreme position at an axiological level.

¹³ Provisions of the Act concerning monument protection and care of them correspond to the contents of the UNESCO Convention as of 17 October 2003 on the protection of intangible heritage, which was adopted in Paris during its 32nd Session (29 September to 17 October 2003). The Convention has not been yet ratified by Poland.

¹⁴ About heritage – *patrimonium* see: J. Pruszyński, *Dziedzictwo kultury Polski. Jego straty i ochrona prawną* [Poland's Cultural Heritage. Its Losses and Legal Protection], Vol. 1, Zakamycze, Kraków, 2001, p. 42 and the following pages.

¹⁵ See also: D. Dąbek, *Prawo miejscowe samorządu terytorialnego* [Local Law of the Territorial Self-Government], Bydgoszcz–Kraków, 2003, p. 198.

¹⁶ The idea showing in what way cultural heritage protection, including also the idea of monument protection, can be correlated by creative management and tourism, is exquisitely illustrated in: K. Broński, J. Purchla, Z. K. Zuziak (scientific editor), *Miasto historyczne. Potencjał dziedzictwa* [The Historic City. Heritage Potential], International Cultural Centre, Kraków, 1997, and J. Purchla (scientific editor), *Dziedzictwo a turystyka* [Heritage and Tourism], International Cultural Centre, Kraków, 1999.

[Translated by A. A. U. LARGO]

Nationalism and the ensuing formation of the nation-state were the key political issues in nineteenth-century Europe. As a matter of fact, it remained so, with most horrible consequences, till well into the following century. And while for a certain period in the 1950s, 1960s and 1970s the debate seemed to have come to a close, it recently developed some new impetus after the collapse of the communist regime in Central and Eastern Europe.

Back in the eighteenth century, the notion of national identity in England and France had been derived primarily from a common sense of mutual political agreement as established by the Glorious Revolution of 1688 and the French Revolution of 1789, respectively. By contrast, nineteenth-century nationalism was based on ethnic and cultural grounds almost exclusively. Despite an increasing tendency towards secularization, religion still had a major impact – and does so even today, as the Balkan wars of the last decade proved.

With the exception of the United States, who for obvious reasons followed a different strategy of patriotism, reference was usually made to the past. History, however remote and mythical, served as the common denominator for all aspirations to national self-determination. It also served as the principal argument for any kind of territorial claims and was thus a constant source of political conflict. Art and architecture as the palpable manifestations of history had to operate within that ideological context – this fact is only rarely acknowledged when speaking about nineteenth-century historicism.

A look at the map of Germany as it emerged as a unified nation in the wake of the Franco-Prussian war of 1870/71 may help to illustrate the limitations, inconsistencies, and explosive potential of nineteenth-century nationalism. Alsace-Lorraine was taken as a war-booty from France; as Schleswig-Holstein had been from Denmark just seven years before. All of these provinces had once belonged to the Holy Roman Empire.

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The paper delivered during the international conference *Nation, Style, Modernism* (Münich–Cracow, 5–11 September 2003).

While Alsace and the major part of Holstein were traditionally German-speaking regions, Lorraine as well as the northern parts of Schleswig most clearly were not. Also, after almost two centuries of so-called foreign domination many Alsatians felt much more familiar with French culture and its pervading republican spirit than with the boastful authoritarian mentality of the German *Kaiserreich*. As part of the Prussian legacy, the eastern provinces of the *Reich* also comprised vast areas of former Polish territory with a considerable Polish-speaking population. Other ethnic minorities like the *Masuren* in East Prussia or the *Lausitzer Sorben* must also be considered when talking about German identity in the Wilhelminian era.

Thus the *Kaiserreich* as constituted in 1871 appeared a rather artificial construct. On the one hand its national identity was arbitrarily founded on medieval precedence, while on the other the intermediate centuries of dissension and open military conflict were deliberately blended out – all this resulting in a number of rather curious undertakings. So, for example, already decades before the reunification, Friedrich Wilhelm IV, the Calvinist king of the basically Lutheran Prussia had become the most ardent propagator of a highly symbolic enterprise in his recently incorporated Catholic Rhenish provinces, i.e. the completion of Cologne Cathedral. Begun on a purely French model by the episcopate in the middle of the thirteenth-century, the cathedral was then continued on the same line as a powerful symbol of civic pride, and all this in times when Berlin and Brandenburg-Prussia as a major political force hardly existed at all.

Similarly and at almost the same time, Ludwig I, ruler of Catholic Bavaria, one of several German kingdoms by Napoleon's grace, started the purification of the so-called *Kaiserdome* at Speyer and Bamberg on his own territory. By eliminating all later additions and almost all of their sumptuous Baroque furnishings, the re-medievalised churches were turned into testimonies of a glorious past, which neither the Bavarian kings nor their faithful subjects had any direct relation to.

Another constituting factor of German national identity was of course language as the most significant element of a common cultural background which ignored, however, the fact that both Austria and Switzerland stayed outside the *Reich's* boundaries. Whereas the latter's German-speaking cantons had formed an integral part of late medieval "German" culture, in Austria Vienna had been the dominant centre for more than three centuries, at least as far as the predominantly Catholic territories of the country were concerned. Significant for the multi-ethnic, politically decentralized, and religiously divided Holy Roman Empire was the parallel existence of several only loosely interrelated *Kunstlandschaften*, i.e. regions distinct by a more or less homogeneous style of art, some of them merely local, others extending far beyond the respective territorial boundaries.

To broaden the scope, a brief focus on Belgium may help to elucidate the problem somewhat further. At first sight, the situation appears even more complicated than in nineteenth-century Germany: the vast majority of the Belgian population are Catholics, but south and north are divided by a strict linguistic boundary that for quite some time had also developed as a strong social barrier. The southern, French-speaking part of Belgium used to be one of the earliest and most industrialized regions in continental Europe. The Flemish speaking north – with the exception of Brussels as the political and administrative centre as well as the port of Antwerp – retained its rural character until quite recently. There has always been, of course, an amazingly rich cultural tradition common to both parts of the country, with the masters of Early Netherlandish Painting at the "Dawn of the Middle Ages" on the one hand and the seventeenth-century School of Flemish Painting with Rubens, Jordaens, and van Dyck on the other. The fact is, however, that in those former times the country did not even exist. As the most precious part of the so-called Burgundian legacy, what is today called Belgium became Habsburgian territory in the late fifteenth-century and remained so till the time of the French Revolution. After the final collapse of the Napoleonic Empire there followed a fifteen-year interlude of the United Kingdom of the Netherlands, which as a consequence of growing political tensions ended with the establishment of the independent Kingdom of Belgium in 1830.

Now, how could this rather artificial "nation", whose very existence was guaranteed by the major European powers at the London conference in 1831, develop her own cultural, i.e. national identity? One possibility was, of course, by directly referring to the great masters of the glorious past. This is what James Ensor did in his *Self-portrait* of 1883 which directly alludes to similar portraits by van Dyck and Rubens. Eugene Laermans' *L'aveugle* [The Blind Man], of 1898, evokes the model of Pieter Breughel, by contrast, which it imitates in subject matter, general disposition, and the crispness of its painting style. However, at least in James Ensor's self-portrait the allusion has been deliberately broken by the ridiculous flowery lady's hat with its fancy pink pea-

cock feathers that give it a strong ironical connotation, which must be read as a deliberate commentary on the idea of historical continuity.

Ensor as well as Laermans, though Flemings by birth (the one born in Ostend, the other in Brussels), were francophone, as almost every member of the Belgian elite in those days used to be. The same applies to Henry van de Velde from Antwerp, whose early career as a painter betrays the strong impact of the latest pointillistic trend from Paris, while remaining faithful to the Netherlandish tradition of landscape and genre painting in subject. Rural themes abound in Belgian painting throughout the second half of the nineteenth century, many of them with a good portion of social criticism again betraying a strong French impact, in the case of Courbet and Millet in particular. In contemporary Belgium, as almost everywhere else in Western Europe, the reality for the majority of the populace was worlds apart from the pastoral atmosphere that characterises the vast majority of nineteenth-century landscape painting. The rapid industrialisation of the country and the influx from its African colonies had generated enormous wealth for the happy few, while the Belgian laboring classes in general suffered more hardship than most of their equals in the mining regions of England and Germany.

The flowering of the nation's economy (and also its rigidly authoritarian policy) found its most telling symbol in Brussels' pompous *Palais de Justice*, probably one of the largest structures of its day, built by the architect Joseph Poelart between 1866 and 1883. By contrast, the everyday harshness of people's lives was only rarely a subject for the sphere of art. The exception are a few rather harmless genre paintings, like Charles Hermans' *A l'aube* [At Dawn], showing a drunken company of upper-class night owls confronting a group of poorly-clad laboring people on their early way to work. Much more telling documentary photographs like those by Gustave Marissiaux of the mining districts in southern Belgium did not aspire to the higher spheres of art.

What most people – Belgians excepted, and leaving aside the glorious episode of Brussels Art Nouveau – associate with modern Belgian art nowadays is in all likelihood the surrealism of Ensor, Magritte, and Paul Delvaux. Maybe one possible reason for this is the eccentricity of a nation which took an exceedingly long time to discover its own identity, and which is still fighting to come to terms with it.

Be it in Belgium, or in Germany, or in any other of the younger nations that issued from the political turmoil of nineteenth-century Europe: all those former *Kunstlandschaften* or cultural "islands" on which to build some kind of identity had been in perpetual flux for centuries, permanently readjusting themselves to the current political climate. One reason for this multifaceted cultural landscape was, of course, the simple fact that works of art are not the product of a dubious *Kunstwollen* rooted somewhere in the deeper levels of the populace. Art is, by definition, produced by individuals. As far as the patron is concerned, it is also a matter of choice, of a clear decision of whom to commission with what work of art and more or less what that work is to look like.

Common elements in individual works of art of both a certain time and region are generally referred to as style. The acknowledgement of such a style, particularly so when coined a "national style", always comes with hindsight. It requires a highly selective procedure eliminating whatever may contradict the fact that is to be proven, both from the group of artefacts and from art work proper. *Mutatis mutandis*, the common features thereby distilled will then be termed characteristic for the respective cultural context, whereas everything else will by necessity be dropped as irrelevant. And since these characteristics constituting style can be related neither to personal choice, nor, allegedly, to any form of subconscious artistic impact they must stem from the general mental disposition of the very people proper. *Eureka!* – the matter has been proven, and the case may be settled. Using increasingly sophisticated instruments of stylistic discrimination, art historians are not only able to tell the (more than obvious) difference between German and Italian Baroque, but between Bavarian and Austrian Baroque as well. And since there always needs to be a reason behind such differences, why then not take a shortcut and declare one of them the product of different, though more or less closely related ethnic tribes.

And yet, what serves exceedingly well as an auxiliary device for the everyday work of art historians tends to become a rather dubious argument when applied in support of a so-called national cause. The quest for national reassurance through art, music, and literature which marked the course of the nineteenth century resulted in a ubiquitous yearning for national style. The need to set oneself apart, both as an individual person and as a representative of a specific cultural tradition, which tended to be so characteristic of late nineteenth century European societies, ran contrary to the rapidly increasing tendency of general assimilation. The scene where all of this became apparent was the intended focal point of the modern industrial era: the great international

exhibitions of London, Paris, Vienna, and Chicago. Here, for the first time, the “whole civilized world” met to gape at the exotic remnants of original tribal culture. Simultaneously, the majority of visitors no longer considered themselves individuals of discernibly different origin, but anonymous members of a modern mass society. The urge of the participating European nations to equally demonstrate their own superior cultural traditions almost in every case resulted in rather peculiar demonstrations of creative failure and artistic sterility feeding all kinds of national clichés and stereotypes, if not producing them out of the blue.

To cut a long and much more complicated story short: National style was born as a myth. As an ostensible historical fact no less unreal than the very notion of pre-modern nations itself, it nonetheless worked exceedingly well as a hypothetical construct within the ideological context of nineteenth and early twentieth-century nationalism. However, when it came to actually creating an appropriate style expressing national identity, the concept utterly failed or produced quite ridiculous approximations.

One last case in point is the emotional recharge of two remarkable pieces of thirteenth-century “German” sculpture that prior to their “rediscovery” in the 1920s, i.e. for almost a whole century of the national quest, had escaped attention nearly completely. The subject has been dealt with extensively, amongst numerous others by Willibald Sauerländer and Wolfgang Ulrich to name only the most profound essays devoted to it. So I will limit myself in this context to the very facts which from the 1920s onwards made them the most popular works of medieval art in Germany. One is, predictably, the *Bamberger Reiter*, a full-size equestrian statue high above eye-level at the north-eastern pillar of the choir of Bamberg cathedral. The crown, general appearance, as well as the simple fact that the man is riding a horse suggest a king without being any more specific. An early illustration from Albert Weese’s publication of 1898 simply names him King Stephan of Hungary (brother-in-law of Emperor Heinrich II and brother of Queen Kunigunde, the founders of Bamberg cathedral back in the early eleventh-century), “also called Konrad III”, who lies buried in there. Both identifications were highly unlikely to stimulate national pride, the one being a foreigner, the other the unlucky young heir of the Hohenstaufen dynasty, which with his execution in Naples in 1252 died out. By the 1920s, though, the question of who is actually represented had become completely obsolete, thus paving the way for the *Reiter* to be promoted to an ideal image of the medieval German knight as such.

The reinterpretation was accompanied, and in part made possible, by an increasing spread of popular photographic images showing the figure in close-up views and dramatically illuminated in a late expressionist manner adopted from the effects of contemporary German silent movies. The image selected was taken from a series by Walter Hege, a pupil of Hugo Erfurth, who not by sheer accident was on the threshold of a brilliant career under the Nazis. It may be worthwhile citing some sentences of Wilhelm Pinder’s accompanying text of 1927. After lengthily elaborating on the decidedly German character of the statue which, in spite of all undeniable French influence, is said to express a particular “Germanic” character and sentiment, Pinder concludes: “Auch er ist mehr als Existenz. Er ist nun freilich auch wirkliche, größte Repräsentation [whatever that means], aber auch: Blick und Wendung in die Ferne, als Expansionskraft der Herrscherischen. Er ist der dargestellte Geist der deutschen Ritterdichtung.” (p. 74)

I spare you reproductions of the innumerable third-rate portraits of German farmers, German soldiers, or even the Führer himself, similarly turned to their right, forehead tightly puckered in concentration, eyes partly shaded and facing a distant future to cope with.

The female counterpart was to become the statue of *Uta von Naumburg* in Naumburg Cathedral, she, too, a favourite object of Walter Hege’s as well as the subject of further exegesis by Pinder. Pinder had a hard time with some of the other figures represented in the choir of the cathedral, so, for example, with the rather dull looking *Timo* puffing his cheeks in sullen irresolution. Or with the seemingly silly smile of *Regelindis* betraying, from today’s point of view, a good-natured but not too overwhelmingly attractive character.

Uta, however, was different from her kindred: her right hand hiding in her overcoat while pushing its collar up to the cheek signify a certain shyness. Her open face, however, remains unmoved and thanks to the cut of her eyes tends to assume a slightly melancholic air. They, too, stay out of focus (by the way a common feature all Gothic sculpture). The expression, though, is relaxed, no longer signalling masculine determination, but passive female tolerance and understanding.

The *modus operandi* that guided those kinds of interpretation in the heated atmosphere of German-French antagonism in the aftermath of the military defeat of 1918 is only too apparent now. The ways in which ancient works of art have been emotionally charged and recharged (if not entirely dismissed and forgotten) in order to appropriate them for one national cause or other, are now well known. Several generations of art historians have done hard work to return those objects to their original context. And yet, the issue as such, if I am not mistaken, has hardly ever been the subject of historical investigation unless for reasons of purification. No matter, for the time being, what a certain object meant to its creators or potential clients. The very fact that those works of art might become misappropriated by very different people, living centuries apart, so to serve a rather different cause from what their authors had meant them to, should be interesting enough to deserve its own historical investigation.

The questions then would be: which works of art were selected by whom and for what reasons, and which not? Which of their particular features stimulated what kind of interpretive responses? And, finally, what did those aspects mean to the author's contemporaries emotionally responding to that kind of interpretation? In other words, the meaning of a work of art is one thing, the meaning that it could assume under specific historical circumstances could be a quite different and, in our particular situation, much more interesting one.

The multi-ethnic and multi-cultural background of the United States might prove an interesting subject for further study. The cornerstone of American patriotism or, if you wish, American nationalism, is first and foremost the Declaration of Independence and its amendments, i.e. the constituting act of the American people to form a common political body. In everyday life, two ethnic groups were for a long time excluded from that body: Native Americans, who during the course of the nineteenth century were decimated to a politically insignificant minority, and coloured people, most of them former slaves, whose cultural identity is still not yet fully acknowledged. Cultural identity, however, at least when measured by traditional academic standards, seems only to play a minor role within the general context of American patriotism, which, to repeat myself, is basically founded on the corporate body of people's rights as guaranteed by the constitution. This holds particularly true with respect to the visual arts.

While almost every provincial museum in America owns some paintings by Renoir and at least one or two variations of Monet's *Haystacks*, *Poplar Rows*, or *Rouen Cathedrals*, collections of original pre-twentieth-century American painting are rather rare and generally not presented as the museums' most spectacular holdings. There are, of course, some notable exceptions, and these shall be the subject of my final paragraph.

Emanuel Gottlieb Leutze's *Washington crossing the Delaware* like Cesar the Rubicon, now in the Metropolitan Museum of Art, is a remarkable piece of historical painting alluding to a spectacular moment of the War of Independence. Painted in 1851 long after Leutze's return to his native Germany, it may have exerted some impact on the popular conception of history, but it can hardly be called a genuine American painting. John Singleton Copley's *Watson and the Shark* of 1778 in the Boston Museum of Fine Arts, by contrast, is in every aspect truly American. Irrespective of its considerable size (182 by 230 cm) and the fate of poor Watson notwithstanding, it is a genre painting by academic standards, alluding to a dramatic episode, which is, however, of virtually no historic importance in the more general sense of the term. This might well have established an American tradition of its own freed from restrictions on subject matter and content, which in Europe did still determine a painter's success in public. Alas, in order to foster his personal career, the Boston-born Copley decided to leave his native country for merry old England when the political situation began to get tense – a move hardly to prove a shining example for the patriotic cause.

Around the middle of the nineteenth-century some truly American painters made their appearance. George Caleb Bingham's *Raftsmen Playing Cards* of 1847 in the Saint Louis Arts Museum, like William Sidney Mount's *Eel Spearing at Setauket*, painted two years earlier and now in the possession of the New York State Historical Society, evoke the rural life of everyday people of the pre-Civil War era. The calmness and warm atmosphere, the figures in repose or quietly concentrating on their momentary occupation evoke the much later narratives of Mark Twain. Both paintings are thoroughly original American inventions, with virtually no contemporary European painting standing comparison.

On the other hand, the early paintings of Winslow Homer, like *The Nooning* or *Crossing the Pasture* (Wadsworth Atheneum, Hartford, and Amon Carter Museum, Fort Worth; both of 1872) are still heavily

indebted to European, in particular German prototypes. This no longer holds true for his work of the 1880s, when both his brush handling as well as his choice of subject matter changed dramatically. Examples are *Undertow* (1886; Philadelphia Museum of Art) and *The Life Line* (1884; Clark Art Institute, Williamstown). While scrutiny by art historians might easily prove that Homer was well acquainted with the European art scene and, when compared to that, does certainly not prove himself a fervent partisan of its most up-to-date trends, a personal style is clearly visible and has to be acknowledged as such.

So is the case with Frederic Remington, for whom I again am offer two examples: paintings like *Dismounted: The Fourth Trooper Moving the Led Horses* of 1890 (The Clark's, Williamstown) or *A New Year on the Cimarron* of 1903 (Houston Museum of Fine Arts) are all too easily discarded by European connoisseurs as trivial drawing-room daubs for some Texan livestock millionaire. The reason why is most probably the simple fact that turn-of-the-century art, which Remington clearly pays tribute to in his manner of handling the brush, became increasingly dissociated from subject matter. Dramatic action, certainly a speciality of Remington, tended to distract from the inherent painterly qualities of a work of art and thus was easily considered – by European connoisseurs – as merely illustrative and much better handled by photographs or commercial artwork.

Edward Hopper was probably the first American painter not submitting himself to the rules of the international, i.e. European avant-garde who received recognition outside his own country (*Nighthawks*, 1942, Chicago Art Institute, and *Gas*, 1940, Museum of Modern Art, New York). The subtitle of his first German monograph, *Bilder der amerikanischen Seele*, already gives half of the explanation why. The choice of location, the motionless, isolated presence of only a few people if at all, and the general dark and tense atmosphere of his paintings invite interpretations alluding to the dark side of modern mass society. A favourite subject of contemporary literature and the movies, the existential loneliness of the individual within the modern world seemed a particularly apt illustration for the "American state of mind", which to many had become the epitome of twentieth-century civilization.

Charles Sheeler, almost a contemporary of Hopper, presented the other, positively invested side of progress and industrialization. Most of his paintings, like *Upper Deck* of 1929 in the Fogg Art Museum at Harvard, are based on photographs, not very much unlike those that Albert Renger Patzsch was taking at the same time in Germany. Grant Wood's *American Gothic* (1930; Chicago Art Institute) may serve as a kind of counterpart, which almost seems to get us back to where we started in the middle of the nineteenth century. The painting, however, is decidedly of the twentieth century: the hyper-realistic, unvarnished, nay almost unsightly portrait of the middle-aged couple in the foreground, farmers as the man's flap-trousers and the fork in his hand tell, and probably considerably younger than their careworn features suggest, clearly bespeak the language of the late 1920s. The title, *American Gothic*, contains a double meaning referring at once to the so-called American Gothic of the 1940s as represented by the window and board-and-batten walls of the farmhouse behind, and thus alluding to the happy old days, when farming one's own land seemed to be the most longed-for occupation on earth. But it also evokes the dark side of the medal: the unworldliness of the couple in their old-fashioned dress, the harshness of their daily life; and, last but not least, the utter hopelessness of their struggle in the time of the Depression when mechanization in farming had already rapidly progressed throughout the United States.

To conclude, let me confront you with a painting that for a long time used to be the only representative of non-avant-garde American art in the permanent collection of the Museum of Modern Art in New York. Andrew Wyeth's *Christina's World* originates from 1948. At first sight, and in all likelihood for most people not familiar with the work of Wyeth, this appears as just another re-evocation of a time long bygone. The peaceful rural scenery with the reclining female figure on the meadow in the foreground looking back at the homely farm buildings nestling in a small dip of the rolling grassland seems hardly in tune with what we would expect from an important piece of mid-twentieth-century contemporary art. It is only from knowing other depictions of Christina Olson by Andrew Wyeth, like her *Sitting Portrait* of one year before, that one realizes the artful deception: that the expected beautiful young girl seen from behind is actually an elderly lady of rather ugly features, that her lean figure is the cruel effect of infantile polio, and that her apparently relaxed position on the grass is actually her only way of moving around, her lame atrophic legs not being able to carry the weight of her body.

None of these paintings has ever really functioned as a basis for something like a national American identity. They nonetheless form an important part of the virtual American heritage, and are generally

accepted as that. The lesson to be learned is that the art of a particular country does not, by necessity, always follow the prevailing international trends, but tends to build upon its own traditions in order to convey some meaning to the public addressed. Nor can its artistic value be measured against what at the same time may have seemed appropriate in an altogether different context, no matter what the popular handbooks of art history pretend to tell us. Art had become an increasingly international affair already by the end of the nineteenth century, with a few dominant centers and a handful of masters setting the standards. But while, unlike some of the paintings discussed above, the art of the international avant garde does indeed respond to the continuously growing uniformity of the modern world (or at least tries to do so), there remains a subliminal uncertainty as to whether this has actually to be so. Nationalism, however, and the related concept of national art are definitely not the right answer to the problem, nor will they hopefully ever function again like that. Whatever they may tell us, we must remember that at least in part they reflect service to ideology and the ambiguity of historical interpretation.

Reclaimed Space (Sculptures by Igor Mitoraj on Cracow's Main Square)

Something wonderful has happened on the Main Square, something that has changed the way we look at this space. After this exhibition nothing will ever be the same again. For we are fettered by stereotypes that instruct us to keep our public space permanently closed off, barricaded by statues or billboards – by political and commercial discourse. In effect, we have learned to relegate the iconography of our urban space, branded by ideology or function, to no more than “background noise”, and to treat our urban environment as a forum of visual rejection. The presence of art, in particular of sculpture, is as if a natural continuation of these dogmas, and is only justified in the function of statue.

In the Faculty of Architecture at the Cracow University of Technology, where I studied, they used to tell the story of Professor Gruszczyński, who in the late 1960s was drawing up some projects for alterations to the Main Square. He strongly felt that his designs needed a sculpture – more or less where the Icaruses group has been placed, astutely observing that this was an area just made for a sculpture. It corresponded with his idea of the Square as a kind of Italian piazza, with the town hall tower in the role of the campanile – and a Verocchio would be just the thing there. The only problem that remained was whom to choose as the subject of the horseback statue that would go there. Piłsudski was out of the question, for obvious reasons, and Kościuszko and Jagiełło already had mounted statues, so he hit on Bolesław the Brave; in fact, there are two versions of this myth – either Władysław III of Varna or Bolesław the Brave. I include this anecdote to indicate just how unthinkable it was that “pure” art could be placed in such a central location. Any decision that was made had to have a “deeper”, ideological justification.

Yet public space is only public when it remains open to important ideas. Subjecting it to political, essentially ideological rules amounts to no more than appropriating it. Good custodianship of public space precludes two things: violating its vital functions and imposing ideas on it. The import of the Mitoraj exhibition, then, lies in its dismantling of the restrictive, stereotypical way of thinking of public space as no more than a forum for communication and consumption. And it incidentally dismantled a second received opinion – that since the city is such a sublime monument in itself, nothing may be added to it or subtracted from it. Conserva-

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Text of the speech given by Janusz Sepiol at the event entitled *Talks on Books: “Igor Mitoraj. Sculptures and Drawings”* (MCK) and *“Blask kamienia”* [Glitter of the Stone] (WL), held at the International Cultural Centre on 6 November 2003.

tism has always dominated any changes. But it transpires that there is vast, indeed unlimited room for invention. And if not unlimited, then limited only by the scale of our talent.

This exhibition has restored the Square its sense as a public space, a space that welcomes noble, impartial discourse open to other forms of perception. It has reminded us that Cracow's most beautiful square has at least a threefold function. One of these aspects, the ideological, has been discussed above. But this place – and this exhibition – also emanates a deep artistic sense and social sense. As I see it, the artistic sense lies in the new angles, frames and visual contexts with which these sculptures have enriched our perception of the Square, enabling us to look at the old familiar Cracow in an entirely new way. Surprising new views have been created, for the most part due to an extraordinary reduction in scale: suddenly the town hall tower is the size of a leg and you can see the spires of St. Mary's Church between the torsos. And that lends the architecture around us a fantastic air of the unreal. You begin to be unsure what is real and what is just cardboard cut-out scenery, and the sculptures, because of their corporeality and weight, seem more real than what is going on beyond them or among them. All the architecture of the historic city of Cracow suddenly dematerialises like scenery on a stage behind the actors! This feeling is particularly strong at night when the Square is illuminated. It is something that makes this exhibition worthy of a special publication that would show these sculptures in the snow, in the rain, at dusk, or against the background of the Christmas decorations. For this is a singular installation that has changed everything – and sent the tension in this space soaring.

And lastly there is the new experience for society. It is a well-known fact (addressed in more depth by Maria Potocka¹⁾) that not everyone who notices or comes into contact with art in public places automatically becomes by virtue of that contact its viewer or observer. The role is more one of a witness who enters the space unwarned and unawares. His first thought, his first instinctive reaction, is usually practical in the extreme. Utilitarian. What is it and what is it here for? Because nothing that is not practical usually has any right to be in places like this. Disappointment that the exhibit is not immediately useful grows into uneasy suspicion as to the extent, the limits of its lack of a function, and thence to the discovery of its artistic role, even its rank and quality. For only the conviction that it is a work or structure entirely without function admits the realisation that it is art. And at that point our unsuspecting witness usually becomes disdainful, sometimes even scornful.

I am under the impression, though, that the sequences of events and situations that arise as witnesses come into contact with this exposition do not lead to this disdain. I find myself unable to explain why that is – after all, we have seen many different presentations, artefacts, objects and even works of art displayed on the Main Square, yet none of them have had this effect. This exhibition is particularly powerful. Perhaps it is the indestructible integrality of Mitoraj's sculptures, a singular property they possess that evokes such intensity of associations and feelings that the disdain usually provoked on the discovery of a work of art in a public place is entirely absent here.

It could be said, then, that this exhibition has enabled us to reclaim the Main Square as a space that intensifies the legibility and power of artistic expression, the legibility of art. For the purposes of this exhibition the Square has been cleared of many extraneous elements, and advertisements in bars and cafés have been toned down. The value of this space, the value of a perspective conducive to expositions, has been revealed anew. This emptiness, without which that perspective is absent, is a desirable emptiness. It is this emptiness that has lent Mitoraj's sculptures their imposing presence on the Square. But I am constantly afraid that this exhibition and these sculptures will leave an emptiness that will only ache. I can also imagine how impressive the ancient cities must have looked, full of sculptures of gods and heroes – especially as nothing of the like ever happened again.

I have seen sculptures by Igor Mitoraj in three places: Centauro on a small square in Pietrasanta and Eros Bendoto in the Boboli gardens, and I have had the great privilege of seeing his sculptures in the workshop – in warehouses, studios and stonemasons' shops. I have also seen a number of publications dedicated to exhibitions in other places. They contained discerning photographs of the sculptures in open country, in gardens, set in a glass architecture environment, or in the narrow streets of a small Italian town. What always impressed me was the fact that these sculptures always withstood the confrontation with every environment, only their sense altering subtly sometimes – or their function, for once they were used as opera scenery. Nevertheless, immodest as it may sound, the best, most moving exposition is the one right here on Cracow's Main Square.

I wonder if it is the unique, magic atmosphere of the Main Square. How would these sculptures look on Szczepański Square? On the Small Market Square? Around the Słowacki Theatre? At the foot of Wawel? On Maria Magdalena Square? I know, though, that if anyone asked me where in Cracow would be the right permanent location for a sculpture by Igor Mitoraj, I would have only one answer: the Main Square, of course. Unless, that is, we imagine a new square – in front of a new building for the Cracow Opera.

Endnotes:

¹ M. A. Potocka, *Daj spokój, to tylko sztuka*, [in:] *Publiczna przestrzeń dla sztuki*, ed. M. A. Potocka, Kraków – Wien 2002, p. 94.

[Translated by Jessica Taylor-Kucia]

Somewhere between Tomaszów Lubelski and Rawa Ruska, close to the Polish-Ukrainian border there is Belżec. A village of some few hundred inhabitants. There is one Roman Catholic church there, a primary school and a secondary one. There is also a small wooden Orthodox church in the very last moment saved by the local authorities from becoming a ruin.

Just outside the village, towards the border and close to the railway station in 2003 a great construction project was begun. It is impossible to miss it. When the trees were cut down (mostly pines and occasionally some deciduous ones) a site the size of some hectares was exposed. It was here that many years ago the tragedy took place. Abraham Cykiert, a Jewish journalist and poet living in Australia, visited the place in November 2000, when no-one even suspected the great changes, and here is what he wrote: "If you want to pay homage to the victims of the Holocaust without feeling much personal pain of the immense tragedy, join any pilgrimage to the death camps of Auschwitz-Birkenau, Majdanek, and Treblinka. If you want to demonstrate the survival of the Jewish people after the hell of the Holocaust, walk in 'The March of the Living.' In either of the two or in both, you will be given the whole treatment. The tourist buses will bring you to Auschwitz, the money changers will be waiting for you, the bookshops will sell you explanation literature and the cafeteria will have ready a meal for you, before you start the tour or afterwards. The guides will give you figures, which you'll be unable to remember. They will lead you over the huge complexes of the German industries of death, which will overwhelm you without you being able to comprehend or really feel very much. The little pain that may or may not touch you will come from the human in-built, natural desire to be a member of the human race that is unable to come fully to grip with the Holocaust but has the need to know about it, for one reason or another. But if you want for a few minutes to touch the untouchable soul of eternal pain of the tormented victims, take the trouble of making a pilgrimage off the beaten track to a lonely place called Belżec."

Pointing out to the reasons, Cykiert answers his own question: "What is there? Nothing but seven hectares of emptiness, with a few very simple signs and two very humble monuments, of which one is a marble information stone telling what the place was during the German occupation of Poland and the other, a small sculpture of a crippled carcass which screams silently the eternal scream of the condemned into the surrounding loneliness which no one visits. If not for the signs one wouldn't know that this is the place where the demons in human forms with bones and sinews produced in Germany once upon a time managed in less

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than one year to process, torture and murder around six hundred thousand Jews, because they were born as Jews, or they were one of the fifteen hundred unfortunate Poles who paid with their own lives and the lives of their families because they were caught trying to help Jews escape the death sentence that the German Government had pronounced on them." (*Więź* monthly, April 2001)

This is just one of the voices about Bełżec. One needs to point out here that these voices are mainly Jewish. The tragedy of this place can also be read into the text of John J. Hartmann about Polish-Jewish relations after World War II: "The key to any reconciliation between Poles and Jews is the willingness to acknowledge the suffering of the other, to realistically accept the responsibility of one's own group's failures and inadequacies, and to accept and mourn the losses tangible and psychological associated with the war. This means modifying the paranoid-enemy mentality. If this were done both Poles and Jews could acknowledge their thousand-year mutual journey together in which both groups benefited more from contact with each other than if they had never met." (John J. Hartman, "Polish-Jewish Relations and the Holocaust: a Psychological Perspective" [in:] *I Remember Every Day...The Fates of the Jews of Przemyśl During World War II*, Przemyśl 2001, p. 297)

Will the building of a monument to commemorate the victims of Nazi madness help to achieve that aim? Already the fact that it is a joint Polish-Jewish initiative lets us hope that it might actually do so. I think that Abraham Cykiert would be glad to witness the unveiling ceremony in Bełżec.

The enormous memorial is to commemorate the victims of the truly evil death factory (It was expressively described by Rudolf Reder (probably the only survivor) in a testimonial written just after the war and published both in Polish and English by the Judaica Foundation from Cracow in 1999) that exterminated the Jewish inhabitants of Galician villages, towns and cities. The memorial will help to re-establish the memory of all these people, not only among the inhabitants of Bełżec, who have actually never forgotten the tragedy that took place in front of their eyes, but also among those who wanted this place to be forgotten. Those are mainly the henchmen, who did everything to erase the memory of the crime from people's minds. They almost succeeded. Only "almost", because the monument will be a cry of the victims, which should be heard by everyone, mainly by the henchmen and their offspring.

The unusually expressive design of the monument reminds viewers of the Jewish inhabitants of many towns. The names of these places written in the languages used by the victims, i.e. Polish and Yiddish, can be found on a kind of a memorial route around the former extermination camp. It is like a walk along the valley of dry bones or rather ashes, just as in Ezekiel's famous vision: "The hand of the Lord was upon me, and carried me out in the spirit of the Lord, and set me in the midst of the valley which was full of bones. And caused me to pass by them round about: and, behold, *there were very many* in the open valley; and, lo, *they were very dry*. And he said unto me, Son of man, can these bones live?" 937, 1-3). We know how the prophet's vision ends, yet is it appropriate to refer it to Holocaust victims?

The passageway across the camp ("the tube") was almost naturally dug into the hill. Its porous concrete walls, which at the end are almost ten metres high, evoke the darkness of the last moments of the innocent who were murdered only because they were Jews... There is also a small but very discernible ray of light – these are the names of 1,500 Christians who died because they had the courage to see humans in these victims.

This monument is necessary mostly to us, those who are alive, in order to remind us of the crime and the heroism. This monument is being erected almost on the border of a partially united Europe. Outside a country huge remains separated – Ukraine (although not only Ukraine). Maybe the remembrance of the victims, who came from various parts of the then undivided Europe, will help us to overcome the newly created borders?

In 1998 the Vatican Commission for Religious Relations with the Jews published a document bearing a very important title: *We Remember: Reflections on the Shoah*. In this document I can find a certain commentary to the monument which is just being erected or rather I can see the Bełżec monument as bringing the suggestions contained in this document to life.

Maybe it is worth taking the theologians' views as a certain supplement. They contain many valuable observations which may help to deal with the *mysterium iniquitatis* (the mystery of iniquity cannot be captured by the human mind) or at least place it in a broader context.

At the beginning of the document the authors refer to the duty of remembrance of the victims: "This century has witnessed an unspeakable tragedy, which can never be forgotten: the attempt by the Nazi regime

to exterminate the Jewish people, with the consequent killing of millions of Jews. Women and men, old and young, children and infants, for the sole reason of their Jewish origin, were persecuted and deported. Some were killed immediately, while others were degraded, ill-treated, tortured and utterly robbed of their human dignity, and then murdered. Very few of those who entered the Camps survived, and those who did remained scarred for life. This was the Shoah. It is a major fact of the history of this century, a fact which still concerns us today."

The authors pose an important but rather difficult question: "The fact that the Shoah took place in Europe, that is, in countries of long-standing Christian civilization, raises the question of the relation between the Nazi persecution and the attitudes down the centuries of Christians towards the Jews" (Part II). Yet this question has been asked not only by Jewish but also Christian historians. The Christian Churches are not trying to avoid it either.

However, it is worth remembering also about the responsibility of entire states, and especially about the short-sightedness and timidity of the politicians who were more concerned about their electorate's vote rather than about helping those who were sentenced to death. This issue has been developed many times by a Protestant historian, David S. Wyman, whose book *The Abandonment of the Jews, America and the Holocaust 1941-1945* should be compulsory reading for everyone, not only politicians. The authors of the Vatican document remind us further: "At first the leaders of the Third Reich sought to expel the Jews. Unfortunately, the governments of some Western countries of Christian tradition, including some in North and South America, were more than hesitant to open their borders to the persecuted Jews" (Part IV).

Obviously we know that the tragedy of the Jewish people evoked compassion and heroism. But it is not enough to point to the number of the trees planted in Yad Vashem. The Holocaust should be a burden on us: "We cannot know how many Christians in the countries occupied or ruled by the Nazi powers or their allies were horrified at the disappearance of their Jewish neighbours and yet were not strong enough to raise their voices in protest. For Christians, this heavy burden of conscience of their brothers and sisters during the Second World War must be a call to penitence" (Part IV).

It is not enough to ponder on the tragedy of the *Shoah*, it is necessary to think about the future. And this means a radical change of our attitude towards "our elder brothers in the faith": "Looking to the future of relations between Jews and Christians, in the first place we appeal to our Catholic brothers and sisters to renew the awareness of the Hebrew roots of their faith. We ask them to keep in mind that Jesus was a descendant of David; that the Virgin Mary and the Apostles belonged to the Jewish people; that the Church draws sustenance from the root of that good olive tree on to which have been grafted the wild olive branches of the Gentiles (cf. Rom 11,17-24); that the Jews are our dearly beloved brothers, indeed in a certain sense they are "our elder brothers" (Part V).

The final sentences of the document are interesting because it is easy to infer from them that the tragedy of the Shoah should influence a radical change of attitudes: "Finally, we invite all men and women of good will to reflect deeply on the significance of the Shoah. The victims from their graves, and the survivors through the vivid testimony of what they have suffered, have become a loud voice calling the attention of all of humanity. To remember this terrible experience is to become fully conscious of the salutary warning it entails: the spoiled seeds of anti-Judaism and anti-Semitism must never again be allowed to take root in any human heart" (Part V).

One would like to say these are beautiful words. There arises a question, however, of how to translate them into the language of everyday behaviour, how to provoke concrete actions directed at reviving the memory of the victims who lived with us only a while ago? Wadowice, thanks to Karol Wojtyła's friendship with Jerzy Kluger, has a memorial plate commemorating the Jewish inhabitants of the Pope's home town. It is an example worth copying. The same can be said about the growing number of initiatives which are aimed at reminding the inhabitants of many towns and cities about their former Jewish neighbours. Perhaps the memory of the victims will help us in overcoming contemporary European animosities. It is possible that the children of those who survived or those who managed to escape in time to save their lives such as Abraham Joshua Heschel – perhaps the greatest 20th-century Jewish thinker – would also like to help us in dealing with the burden of the past.

Maybe the Belżec monument will help us to hear the voices of the victims just like they were heard by Abraham Cykiert: "By the time night fall came and we were back in Krakow the silence of the German

Death Camp of Belżec walked with me back to my room, talking to me without let up. It spoke in Flemish and French with the words of the Belgian Jews, in Dutch with the words of the Jews from Holland, it also spoke in Yiddish of the Jews from the surrounding Polish township. It repeated in Polish the prayer of devoted Catholics who died together with their Jewish friends they had tried to save. The sunshine morning silence of Belżec had found me to be the right listener and it kept speaking of the loneliness of its victims that have nobody. Nobody comes any longer to share their stories." Cykiert also adds the memory of his own *Shoah*: "Slowly voices from other German Death Camps began to mingle with the voices of Belżec. After many years of forgotten sounds I recognized once again the whispers of my parents, my siblings, childhood and school friends and even total strangers, all of whom had been murdered by the same German Death Industry in Belżec or in similar places at other Death Camps."

I also hear the voices of the victims not only when I visit my hometown of Narol, a town which has forgotten its Jewish neighbours. Perhaps the monument in Belżec will recall their memories.

Finally, I would like to point to one more testimony about Belżec – Jan Karski's *Story of the Secret State*, published in English in 1944. Its uproarious reception in the world deserves separate treatment. In Chapter XXX Karski describes his experience of an extermination camp. He thought it was Belżec, yet it was probably Izbica, one of the *Umschlagplätze* leading directly to Belżec. The description is shocking enough to make Jan Karski one of the most reliable witnesses of the Extermination. The preceding chapter of the book contains also an equally moving account of his visit to the Warsaw ghetto. It is worth pointing out here that this "visit" was possible thanks to the initiative of the Jewish underground leaders. The book was published in Poland only as late as 1999. The author feared to publish it earlier because he did not believe that the Communist authorities would allow the facts to speak for themselves. Perhaps the Belżec monument – built so many years after the tragedy – also needed time which will allow it to speak with the power of truth alone, without the need for an ideological support. Everything seems to suggest that indeed this will be the case.

[Translated by Anna Rucińska-Barnaś]

Lesley Martin wrote of "several specimens of daymares in landscape, resulting from the swallowing of camels in the effort to paint vibrations and see purple in every condition of the atmosphere. In excuse for these outbursts it may be said they have most of them been done in France at a time when the waves of Impressionism and Symbolism met the conflicting stream of the Vibrationists in full flood. As these painters are young they will have time to repent them of their deeds."¹ He was not the first in his scathing criticism of Impressionism, however. He was anticipated by Albert Wolff, the oracle of Paris, who in *Le Figaro* lampooned "five or six crazed individuals, one of them a woman", beset by "mad ambition and a vanity verging on dementia"² that prompted them to paint trees and women in purple because this colour was seen as the symbol of the new current. Renoir quipped: One day one of us ran out of black paint so he took blue and thus Impressionism was born. Impressionism, with those blue and purple shadows, the product not only of observation but also of the consciousness that shadow is not a dark hole in the picture, something alien and sad, but light of a different colour.

The two quotes above are linked by their animosity towards the new movement in art and a less than commendable penchant for crude jokes and unscrupulous epithets in place of argument. Wolff's words earned him a challenge to a duel from the husband of the "woman" in question, Eugene Manet, the brother of the painter, who was already famous. They are divided, however, by an ocean and the continent of America, and by exactly twenty years, for Wolff wrote his insults in 1874, while Martin's were penned in 1894, by which time Impressionism had matured into a venerable historical category.

The role and renown of *la ville lumière* had long irritated the Americans, the more so that exhibitions of American art somehow failed to bring Paris to its knees. Indeed, increasingly frequent travels to the Old Continent only served to deepen long-harboured inferiority complexes, which manifested themselves in the import of works of art on a grand scale. And this was stunting homegrown American creativity and restricting its potential to develop properly, prompting President McKinley to issue his famous bill of 15 July 1881, imposing a prohibitive 30% tariff on works of art entering the country from Europe.

The market is governed by the laws of nature, and, like nature, does not tolerate a vacuum. American art began to develop apace and the number of artists increased. Yet they too were infected with this inferiority complex with regard to Europe and its art, and they too looked hungrily towards Paris and the new trends emerging there. Like painters from other countries, they were not always able to judge the pace of these changes or assess them accurately, less still keep up with them. For precisely at that time, during the last quarter of the century, the wheel of art was gathering a momentum unknown in previous periods.

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Author's adaptation of an article that appeared in *Dziennik Polski* on 11 April 2003.

1872, Le Havre. Monet paints a picture entitled *L'Impression ou soleil levant* – *Impression: Sunrise*. Thanks to the critic Philippe Burty, and more especially the satirist Louis Leroy and his column in *Chiarivari* (“it is palette scrapings slapped willy-nilly onto a dirty canvas, it has neither tail nor head, nor top, nor bottom, nor front, nor back, [...] but there is impression in it [...] culminating in a Red Indian dance [as if he had known!] by an academic painter sent out of his wits by looking at Impressionist paintings, and shouting as he hops and stamps: ‘How! I am a walking impression, I am a vengeful palette-scraper, how! How! How!’”),³ its title was adopted, even by its representatives themselves, as the name of the entire stream.

The year 1874 saw the establishment of Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs etc. – in other words “Impressionists Anonymous”, founded with the aim of ensuring its members decent earnings. It organised their first show, in a gallery owned by the photographer Felix Nadar. Their adversaries attacked with redoubled fury, but the scandal only boosted sales. Nevertheless, every triumph is tainted with the beginnings of its own decay: six years later the company broke up, and three years after that came the death of Manet, the patron and symbol of the new movement.

Around the same time a new generation of painters had come to the fore – Van Gogh, Seurat, Gauguin, Toulouse-Lautrec... Impressionism had lost its thrust and fury. Neither was it by now a purely French style; it had begun to spread across Europe and, in altered form – Dark Impressionism – had even straddled the Atlantic. This latter variation was closer to Hals, Velázquez and Manet. It had not the truly Impressionist fairy-tale lightness of colours flung onto a white ground with long-handled brushes so that the painter did not have to stand back from the canvas to check the effects of individual dashes of paint and could concentrate on capturing ephemeral flashes of light, preferably playing on that equally changeable surface – water.

In America at the turn of the 1870s and 1880s Frank Duveneck was already using just such a method, the *alla prima* technique, not employing prior sketches. His was no more than a prelude to Impressionism, however. Not until ten years later did others such as Maurice Prendergast emerge, but their timid Impressionism bore a greater resemblance to Whistler than to Monet. Equally indecisive were the post-Impressionists, though this was a current that never took root in the US, genteelly deprecated by the Armory Show.

Around the same time, however, artists had been attracted to a corner of America that was different from the cultural east coast – California. We associate California with Los Angeles, jazz, San Francisco, Hollywood, sequoias and Death Valley. At that time, though, almost 150 years ago, it was a wilderness lying beyond the farthest reaches of the civilised world, inhabited only by bears, Indians and Russians, who had continued south in characteristic fashion after their conquest of Siberia and Alaska. And Mexicans, from whom the Americans had annexed California in 1848 after emerging victorious from the war. Soon after that war the first gold rush erupted, and within a year the population of San Francisco had grown fifty-fold, from 300 to 15,000. The journey in a gypsy wagon diagonally across virtually the whole continent was long and perilous, but there was no shorter way. The other route was by ship to the eastern shores of Panama, then by any means possible across the isthmus, and finally another sea voyage to the mushrooming Los Angeles. Not long afterwards, however, in 1869, the transcontinental Union Pacific line reached California, for gold is the best steam engine fuel. And it is excellent fuel for art too. Art flourishes where gold flows freely, but languishes where it is scarce.

In southern California a colony of artists sprang up. They were known as impressionists, although most of them were not even born until after the birth of that movement of light worshippers, some of them not until 1880, when the Société Anonyme was declared bankrupt, and some even after 1886, the year of the Impressionists’ last collective exhibition. The artists working on the west coast of the USA were a full generation younger than their French predecessors, and a generation is a lot in art. It is sometimes everything, especially in times when the status of precursor was highly prized, as it was at the turn of the 19th and 20th centuries and well into the second half of the 20th century. Who was the first abstractionist? Kandinsky? Kupka? Perhaps even Čiurlionis? And the first Dadaist? The first Tachiste? The first Hyperrealist?...

Theirs was a singular type of impressionism, for most of them rejected the central idea behind the new current, i.e. divisionism – the division of tones, or the principle of painting without mixing colours of the spectrum, and the shimmering effect this produced. The French Impressionists had made the exaltation and vibration of light their dominating principle, it was the origin of the blurring of outline and of the abandonment

of solid shapes, chiaroscuro and precise detail; the use of the open form known as atmospheric lent their compositions the freshness of unfinished sketches.

True Impressionism was a reaction directed against the elitist, posed painting of pompous academicians. The true successor of realism, it was a plebeian current, so to speak: artists painted streets and banal genre scenes, the simple pastimes of simple people, busy ports, even the inherently ugly – black, squat, stinking, smoke-belching – steam engines, as for example Monet in his *Gare St. Lazare*.

The Californian painters preferred landscapes – a stable, static motif. Seascapes were not of prime importance in their art. Above the shimmer and sparkle of water they valued the massiveness of mountains, where the light moves slowly and majestically, and to the bustle of the street they preferred idle ladies on garden chairs or horses dozing in the shade. Unlike their French predecessors they were more interested in objects and their tangible materiality than in the light falling on them. They painted the thing, not a luminous illusion of it. Deep down they remained pure realists, who had gone outside and started to paint pictures in light colours. In fact, the only attribute they shared with their namesakes were the blue, impressionistic shadows of Renoir's anecdote, and that not always. Such was evidently the Yankee temperament, for they cannot be accused of a lack of knowledge or contact with the true Impressionism – indeed, pictures by Monet, Pissarro, Renoir, Sisley and Degas were shown in San Francisco many times as early as the 1890s.

Not only that: most of the artists whose work is on show at the International Cultural Centre had spent time at the source of Impressionism and had had the opportunity to draw from it at will. This they had done, studying at the Académie Julian, or the famed Académie des Beaux Arts, or Colarossi. Others had trained their eye in the American artists' colony at Giverny, steeped in the cult of Monet; others still, such as Joseph Raphael, lived for decades in Europe and showed their work at the Paris Salons, and one of them, Edgar A. Payne, was even awarded a distinction in 1923. It was, therefore, a question of temperament and conscious decision, not a lack of knowledge, skill or points of reference. And such approaches should always be respected.

What links the Californian group known under the common designation of "Masters of Light" (though some of them are but its pupils)? The fact that – like Polish artists of the last quarter of the 19th century and those dubbed "the Paris Committee" [Komitet Paryski] – Paris dusted them off from museum cobwebs. And, in addition to respect for the concept of object and motif, the common goal of simply peaceful decorative art.

Their serene painting can safely be classified, *en bloc*, as "drawing-room art" – pleasant, easy to appreciate and quite simply nice. Atmospheric, just as the good Lord (and His academician painters) ordained, paying homage to the beauties of the world and our sojourn in it, often romantic even, and always lyrical. It is art that expresses approval of both human existence and the works of the Creator, far removed from the slogans being bandied around by their contemporaries among the European avant-garde, from German expressionism and its iconoclastic slogans: "we need to separate the concept of the picture from the concept of beauty", or the bald "burn down the Louvre" or "one mass-produced screw is of more value to us than all the Kremlin's treasures". Far-removed even from Orphism and other currents closely related to Impressionism.

In a word, conservative painting, but at the same time – as is often the case with traditionalists – beautiful and refined, even forceful in its expression, such as the same Payne's landscapes, bathed in rusty reds, among them *Monument Valley Riverbed*, with its typically 19th-century battery of horseback riders enlivening the landscape and providing the scale – the insignificance of man in the face of nature's power. Or Alfred R. Mitchell's *In Morning Light*, arguably the best picture in the exhibition, already modernistic in its juxtaposition of large swathes of colour and comparable areas of light and shade.

The exhibition *Masters of Light* offers a great deal of satisfaction, in two respects: firstly, some of the pictures really are masterful, and painted with a knowledge of their subject, yet entirely individual (for there are also some that are too similar to their inspiration, in particular to Monet of the Argenteuil period, although not only to him). Secondly, they do much to flatter our own national pride: we were no worse, and certainly no later. On the contrary, since "our" first Impressionist picture (unfortunately now lost) was Aleksander Gierymski's *Summerhouse*, painted in Italy, and therefore some time during the period 1876–1880, and then there was his *Italian fiesta* of 1878. And then came the first-rate Impressionist works by Pankiewicz, Podkowiński and Wyczółkowski, whose *Ploughing in Ukraine* and *Fishermen* beat even the foremost French Impressionist pieces hollow, or at least seriously rival them.

We are doubly fortunate, then, that the “Masters” have paid us a visit, thanks to the International Cultural Centre and The Irvine Museum, whose main aim, as its Vice-President, James Irvine Swinden, writes in the exhibition catalogue, is to popularise Californian art of the Impressionist period. And it has good reason to do so: in at least two books, neither chosen entirely at random – John J. H. Baur’s decades-old *Revolution and tradition in modern American art* (Harvard University Press, 1958) and the most recent edition of *Słownik sztuki XX wieku* [Dictionary of 20th-century art] (Arkady, Warsaw 1998), which contains contributions by American experts – there is no mention of a single Californian Master of Light.

Endnotes:

¹ Quoted from: *Masters of Light. Plein-Air Painting in California 1890–1930*, The Irvine Museum, Irvine, 2002, p. 30.

² Albert Wolff, quoted from: *Malarze mówią*, J. Guze, Wydawnictwo Literackie, Cracow, 1965.

³ Quoted from: J. Rewald, *Cezanne. Sa vie, son oeuvre, son amitié pour Zola*, Paris, 1939; see also: Z. Kępiński, *Impresjoniści*, Wydawnictwa Artystyczne i Filmowe, Warszawa, 1976.

[Translated by Jessica Taylor-Kucia]

From 5 September to 12 September 2003 at the Zentralinstitut für Kunstgeschichte in Munich and at the International Cultural Centre in Cracow the CIHA symposium "Nation, Style and Modernism" took place. It was prepared by the directors of both these institutions, Wolf Tegethoff and Jacek Purchla. As an American art historian, Françoise Foster-Hahn, observed during the session, that was probably the first seminar of the International Committee of History of Art that was held in two different places. The seminar, the first part of which was held in Munich, followed by the journey and the continuation of the proceedings in Cracow, was conceived by the organisers as an excursion, which particularly in Silesia focused on the architecture with which the subject of the whole enterprise was connected. However, in spite of the fact that the participants were aware of the original character of the idea of moving the symposium to different places, many of them would also admit that they were experiencing something like *déjà vu*, because they had recently participated in the Prague conference "Local Strategies – International Ambitions: Modern Art and Central Europe 1918–1968", organised in Prague in June 2003 by the Institute of History of Art AVČR (*Academy of Sciences of the Czech Republic – translator's note*.) under the supervision of Vojtěch Lahoda.² As far as the subject is concerned, the difference between the Munich-Cracow seminar and the Prague conference consisted perhaps only in the fact that there were no papers from the Baltic and Balkan countries at the seminar, but instead there were presentations focusing on issues related to Belgium and France. Thus we can now talk of a plethora of international meetings of art historians pertaining to such notions as "national/international", "local/global", "modernity/national tradition" etc. However, I suppose that there is some logic in their over-abundance, because it reflects the healthy need for the academic discipline of reacting to current events, including and in particular phenomena as economic globalisation and European integration.

As a participant of several such meetings in recent years, however, I have to admit that I am under the impression that a new tone became apparent at the Munich-Cracow symposium. This can be perceived as a logical consequence of the contemporary political phenomena. It was concerned with the evaluation of manifestations of national identity in art and architecture. In my opinion discussions related to this issue are now dominated by a favourable attitude towards modernity or the avant-garde, which in modern artistic output always offered a guarantee of a cosmopolitan way of thinking. On the other hand, art historians *a priori* suspect that emphasis on national traditions indicates conservatism and parochialism, if not xenophobia. In his

Švácha Rostislav – graduate of Palacký University, Olomouc (1976), editor at Odeon Publishers, Prague (1977–1984), researcher at the Institute of Art History, Academy of Sciences of the Czech Republic in Prague since 1985, Assistant Professor at Palacký University and the Academy of Fine Arts since 1997, editor-in-chief of the review *Umění/Art* (1995).

First published in *Umění/Art*, LII, Praha 2004.

inauguration paper, Wolf Tegethoff displayed an ability to approach this problem from a different angle. At some point he asked in his paper about the methods and techniques by means of which national identity could be expressed in art. Further on he explained how that problem had been handled throughout the centuries by American painters. For a long time they resorted to heroic motifs borrowed from American history or to typically American outdoor themes. Nevertheless, they conveyed all this by means of the academic or even more modern styles imported from Europe. According to Tegethoff it was only Edward Hopper's personal and magic realism as well as his presentation of human existential loneliness in a modern metropolis that probably enabled American art genuinely to discover the American identity.

In his defence of the artistic search for national identity as a process that may also have positive aspects (for instance, it may serve as a tool of national self-knowledge), Tegethoff went even further during the discussion on Agnieszka Chmielewska's paper focusing on the official style of the Second Republic of Poland. According to him a modern national style should not be interpreted only as a defensive reaction to modernist cosmopolitanism or possibly, as I would like to add, as artists' calculations aimed at receiving public commissions. They should also be understood as a response to authentic national demand or as a significant intellectual project of the Polish or other national intelligentsia.

The first section, entitled "Discussion of the National Style around 1900 and its Assumptions in the 19th Century" began with a paper presented by Stefan Muthesius from Norwich. It was devoted to artistic craftsmanship in Central Europe from 1860 to 1890. Muthesius referred to the writings of an Austrian, Jakob von Falke, who was a contemporary of Semper, as well as to his struggle to preserve a cosmopolitan trend in the products of his contemporary artistic handicraft. Falke based his postulates on his conviction that inspiration by local manifestations of ethnicity leads to a departure from high-brow culture in the direction of primitivism. In the last three decades of the 19th century, however, this appeal was not accepted in European artistic handicraft. In France, the "Louis XIV style" prevailed. In Germany, the Old German style was dominant and in Vienna it was the Theresian style advocated by the art historian Albert Ilg. The paper presented by Alice Thomine³ from Paris pertained to the search for specific national features in French medieval art and architecture, which from 1870 to 1930 was conducted by such art historians as Édouard Corroyer, Felix de Vernay, Henri Focillon or Viollet-le-Duc's student Anatol de Baudot. Elisabeth Crettaz-Stürzel from Zinal spoke of the movement to create a Swiss *Heimatstil* in the early years of the twentieth century. It was not so much to represent the entire confederation but rather to express the identity of particular cantons.

The question if "the fanaticism of the (Flemish) nationalism in Flanders did not attack the avant-garde project" was posed by An Paenhhuysen from Leuven in the paper inaugurating the second section – "Style as Expression of Identity". According to the author, in the works of the Antwerp avant-garde the urban universalism clashed with provincialism. The abstract works of Michel Seuphor (from 1921 the publisher of the review *Het Overzicht*) were in conflict with the works of the local Expressionists cultivating the connections with Germany and manifesting their own northern identity. Charlotte Ashby from Helsinki was concerned with the penetration of Finnish national motifs, such as mythical iconography, stone rustication and simple forms, into the early modern architecture of banks and department stores. The national style in Polish art and architecture during the inter-war period was discussed in the already mentioned paper presented by Agnieszka Chmielewska from Warsaw. Criticism of that state-supported attempt came from the circle of Polish Constructivists connected with the review *Praesens*. They put forward the accusation that it was "separating Poland from Europe". Polish patriots, on the other hand, in turn accused them of not being up to date. However, the national style did not solely consist in seeking a typically Polish sense of form or expressing the Polish national spirit, but also in the Polonisation through culture of the newly regained western areas of the country. That is why such architects as Wyczyński, Żeleński and Jurkiewicz, the designers of the edifice of the Silesian Sejm in Katowice (1924–1929), went as far as creating a new order of columns making use of the eagle motif. Compared to the Czech national Rondocubism of Janák and Gočár, the Polish attempts of this sort seem to be more classically oriented. Yet even there, especially in Józef Czajkowski's exhibition pavilions, one could not miss the Cubism-inspired crystal forms reminiscent of the Czech trends prevailing from 1911 to 1914.

The theme of the third section was "The Avant-garde in the Context of Ideology". In her presentation, Françoise Foster-Hahn, who chaired that session, emphasised the vagueness of the "national identity"

notion, as well as the long-lasting process of its formation. At the same time she asked the question of who could feel an "insider" and who could feel an "outsider" in relation to that issue – Jews, women? According to what Timothy Benson pointed out in his paper, such artists as Kassák, Bortnyik or Teige at first considered themselves the insiders of the international avant-garde. However, when the disintegration of the avant-garde started in the late 1920s, some of them started to feel more like members of nomadic tribes, like people without roots. The same issue was raised in Éva Forgács's comment concerning the clashes of pro-western traditionalism with national traditionalism in modern Hungarian art. In Forgács's opinion, the reflections of the attempts at introducing folklore to national art undertaken by two composers, Bartók and Kodály, could be noticed in the 1940s in Lajos Vajda's and István Nádler's painting. These were artists whose works stand comparison with the contemporary folklore tendencies of the Ra Group from Brno or of the Danish and Belgian Cobra group.

The fourth section, "Breaking Away from Tradition as a Modernist Program Versus National Identity", was of particular interest for the Czech art historians. It began with the paper presented by Wallis Miller of the American Academy in Berlin, which focused on architectural exhibitions in the Weimar Republic and on their influence on the formation of German patriotism. The author mentioned Schinkel's exhibition of 1932 and in particular the Berlin Construction Exhibition that took place in 1931. That enterprise was given extensive coverage also in Czech specialist periodicals, although their reviews did not do justice to the wide range of issues illustrated at the exhibition, which was by no means limited to Functionalism only. The German daily press ignored the exhibition altogether and that is why, according to Miller, it did not contribute to the strengthening of national awareness as opposed to the Exhibition of Contemporary Culture in Brno in 1928, which Magdalena Bushart from Berlin mentioned during the follow-up discussion. Then Bushart herself presented a paper on Adolf Behne – a German theoretician of Expressionism and Functionalism, who from 1923 was a correspondent of Prague's *Stavba*. Also at that time he was Karel Teige's mentor. From that presentation I drew the conclusion that in the 1920s Behne approved of Teige's views related to the issue of accentuating the function as the only possible determinant of the architectural form, as well as to the issue of rejecting the "*Fassadengestaltung*". However, Behne, unlike Teige, built his functionalistic theories on the basis of his knowledge of contemporary natural sciences and in particular of the so-called "*subjective biology*" of Johann Jakob von Uexküll. One paper at the Munich-Cracow conference focused on the period after 1900 when Czech history of art succeeded in liberating itself from escalated nationalism and in rediscovering the Baroque style and then revealing such a personality as Johann Santini-Aichel, "*a German-speaking Czech from Lombardy (Switzerland)*". That paper, the only one dedicated to a purely Czech topic, was written by Dirk de Meyer⁴ – a Belgian who is now living in Montreal.

The Cracovian part of the CIHA meeting was inaugurated by Jacek Purchla, whose presentation was devoted to Cracow as a city whose modern architecture reconciles the national myth with attempts at modernisation.

The fifth section, entitled "Tradition and Modernism in the Context of Politics", commenced with a paper presented by Beate Störckuhl from Oldenburg. It was dedicated to two exhibitions in Poznań. The "Ostdeutsche Ausstellung" exhibition of 1911 was dominated by Hans Poelzig's water-tower in the crystalline style, but in general the Schinkelian neo-classical style prevailed in the architecture of the pavilions. In the same place, near the same tower, the Universal National Exhibition was held in 1929. To some extent its architecture was surprisingly similar to the previous German event, but it also gave rise to Polish Constructivism and Functionalism. The paper of Maria Elena Versari from Forlì focused on the aspiration of Italian Futurists, who hoped for the integration of the international avant-garde and at the same time wanted the state to support it. Eventually that resulted in the fateful union of Futurism with Italian nationalism and fascism.

The last section, "Against the Omnipresent Modernism: Classical Style as a Universal and Timeless Style", consisted of five papers. First, Arnold Bartetzky from Leipzig presented a comparative study of the architecture of socialist realism in Eastern Germany and Poland. While in the 1950s in Eastern Germany references were made to various regional traditions ranging from the Gothic style to the Baroque, the model style all over Poland was the Renaissance style – once the witness of the so-called Golden Age of Polish history. In my own paper, concerned with the Doric order in European architecture around 1910, I wanted to say too much and because of that the paper was not too successful. Among others, I was trying to convince the participants that the interesting use of the Doric morphology by the Prague Cubists stemmed from the German aesthetics of empathy,

whose speculations concerning the form of the Doric order were appropriated by the Cubists. The paper of Christian Freigang from Göttingen focused on the theoretical bases of the neo-Classical style in French architecture during the inter-war period. Practitioners, including such architects as Perret, Dondel, Aubert or Azema, as well as theoreticians, e.g. the art historian Louis Hautecoeur, considered "construction", understood as "visual logic", a basic and typically French criterion, while the synthesis of ancient and French architectural traditions was achieved through the empirical and positivistic academic methods. I think that this argumentation of the French neo-Classicists should be compared with the theories of the Czech architect Antonín Engel or with the views of the participants of the discussion concerning monumentalism, which was carried out in 1944 in the Prague *Architekt SIA* review. According to Katie Lonie from Cambridge, the dominance of French artistic culture in Europe was also to be manifested at the three exhibitions organised at the International Art and Technology Exhibition in Paris in 1937. The tradition of *Beaux-Arts* architecture played a role that cannot be ignored also in the formation process of Chinese socialist realism in the 1950s, which was discussed in the last paper, presented by Verena Schindler from Zollikon. According to Schindler, in the design of the Great Pekinese National Hall of 1959 (a gigantic replica of the cultural centre in Ostrov nad Ohří of 1954 – author's note) the emphasis of Chinese national traditions had to be rejected because they stood for "nostalgia for the past". Instead, the Neo-Classical style was applied after having been first adapted by Chinese architects in Philadelphia in the work of the Americanised Frenchman, Paul Cret.

In my opinion, the question arises in connection with the conference whether such meetings are really aimed at the quest for a standpoint that in the contemporary globalised world would help national cultures, as well as international culture perceived as a whole, to find the most correct behaviour. Or maybe, through such meetings history of art simply seeks relatively new research fields jeopardised by the inflation of academic works, stereotypes and academicism. I do not dare to answer this question. However, we are bound to face the issue of academicism during similar meetings and conferences. We can identify it in the descriptive or purely factual nature of papers and in memorisation of the truths of the prevailing paradigm. Academicism is also manifested in the fact that presented works of art cease to be evaluated in terms of their inherent value and power and start to be appraised on the basis of how well they fit in the framework of a more or less ingenious speaker. Frequently, we have to look at poor works of art, of a secondary and marginal status, only because the author of a paper needs them. Nevertheless, I must credit the Munich-Cracow symposium "Nation, Style and Modernism" for the fact that such an academic approach was criticised. Among its critics, Horst Bredekamp from Berlin, who chaired the second section, was the leading figure. My general impression was that academicism did not dominate the symposium. Undoubtedly, the well conducted discussions and the excellently prepared sightseeing tours focusing on the great works of architecture contributed to that effect.

Endnotes:

¹ Among others, the participants of the symposium saw works by Hans Poelzig, Max Berg, Erich Mendelsohn, Domenikus Böhm, Hans Scharoun, Kazimierz Wyczyński, Stefan Żeleński, Piotr Jurkiewicz, Henryk Buszek, Aleksander Franta and Wojciech Pietrzyk. The sightseeing tour of Wrocław was organised by Jerzy Ilkosz, while Irma Kozina was in charge of the trip to Upper Silesia.

² Compare: R. Švácha, "Konference o moderním umění ve střední Evropě", [in:] *Literární noviny* XIV, No. 28, 07.07. 2003, p.13.

³ Co-author: F.-R. Martin.

⁴ On behalf of the absent author his paper was read by Ella Chmielewska.

* Written for *Umení/Art*, LII, No. 2, Prague 2004.

[Translated by Ewa Basiura]

- Chronicle



Presentation of Dr. Krzysztof Kowalski's book *Europa; mity, modele, symbole* at the Royal Castle in Warsaw
from the left: the author, Prof. Andrzej Rottermund, minister Danuta Hübner, and Prof. Jacek Purchla



Meeting of the ICC friends; from the left: Janusz Sepiol, marshal of the Małopolskie Voivodeship, Prof. Franciszek Ziejka, rector of the Jagiellonian University, Stanisław Kracik, mayor of Niepolomice, and Jerzy Prawdzic-Łaszczyński, director Ąmcor White Cap Polska



Prof. Alois Woldan and Prof. Jacek Purchla during the presentation of the book *Mit Austrii w literaturze polskiej*



Californian masters of light in Cracow

January

2 January

- Working visit of Marek Paszucha, ambassador of the Republic of Poland, to Malaysia
- Working visit of Prof. Zbigniew Zuziak, deputy mayor of Cracow

10 – 11 January

Rytro: participation of Prof. Jacek Purchla in 16th symposium *Contemporary economy and public administration* organised by the Małopolska School of Public Administration

13 January

Warsaw: presentation of Dr. Krzysztof Kowalski's book *Europa: mity, modele, symbole* [Europe: Myths, Models, Symbols] – with the participation of Danuta Hübner, minister for European Integration (the Royal Castle)

20 January

Working meeting of Prof. Jacek Purchla and Prof. Jacek Majchrowski, mayor of Cracow, devoted to co-operation between the Centre and the City of Cracow

25 – 26 January

Radziejowice: participation of Prof. Jacek Purchla in the general assembly of the Polish National Committee of ICOMOS

26 January

Working meeting of Magda Vášáryova, ambassador of the Republic of Slovakia, and ICC director Jacek Purchla, during a dinner given by the ambassador

29 January

Working visit of Prof. Andrzej Głowacki, director of the City of Cracow Department of Culture

February

5 February – 4 May

Masters of Light. California Impressionism 1890–1930 – exhibition of American paintings from The Irvine Museum

and other American collections; on the opening day the American curator of the exhibition, Jean Stern, gave a lecture entitled *At the Sources of California Impressionism*

7 February

Working visit of Dr. Stephan Wackwitz, director of the Goethe Institute in Cracow, and theatre director Stefan Kaegi

10 February

New Year's meeting with friends of the International Cultural Centre – sponsors and patrons who have supported many projects realised in the Centre

11 February

- Lecture by Prof. Jacek Purchla *Cracow – Between Tradition and Modernity* at the Dr. H. Jordan Youth Centre
- Vienna: participation of Monika Rydiger and Anna Śliwa in the opening day of the exhibition *Karl Duldig (1902–1986). Plastiken und Zeichnungen* at the Jüdisches Museum Wien
- Appointment of Prof. Jacek Purchla to the Committee on "Poland in a united Europe" under the Presidium of the Polish Academy of Sciences

13 February

- Working visit of Józef Winiarski, deputy mayor of Cracow, and Tadeusz Matusz, director of the City of Cracow Department of Education
- Literary gathering at which Prof. Alois Woldan read extracts of his book *Mit Austrii w literaturze polskiej* [The Myth of Austria in Polish Literature] published by the International Cultural Centre (Austrian Consulate General)

14 February

Stockholm: participation of Prof. Jacek Purchla in the inauguration of the Polish Year in Sweden

18 February

Goodwill visit of the ambassador of the Kingdom of Belgium, Bruno Neve de Mevergnies, who stayed in Cracow on the occasion of the *Belgium Day* organised by the Belgian Embassy in Warsaw



Meeting of director Anna Gawron and Katarzyna Bober with the representatives of the authorities of the biggest cities of the North Rhine-Westphalia



Andreja Rihter, minister of cultural affairs of Slovenia in the International Cultural Centre



Town Hall in Kuala Lumpur: Prof. Jacek Purchla accompanied by Mrs. Khairiah Talha, secretary general of the Malaysian Institute of Planners, and ambassador of the Republic of Poland to Malaysia, Marek Paszucha



Session *How could a nation without state preserve its identity?* (within the framework of the Kurdish Culture Festival)

21 February

Visit of the representatives of Association of Tourist Guides in Cracow with an international group of tourists; Dr. Krzysztof Broński informed the guests about the ICC's activities in the area of cultural heritage preservation

26 February

Working visit of the deputy minister of culture Rafał Skąpski

26 – 28 February

Krzyżowa: participation of Dr. Krzysztof Broński in the conference *Tätigkeit deutscher Stiftungen in Mittel- und Osteuropa*, organised by the Bundesverband deutscher Stiftungen

March

5 March

Film projections *Guy Rose: American Impressionist and Impressions of California; Early Currents in Art 1850–1930* – within the cycle of events accompanying the exhibition *Masters of Light*

6 March

Academic session *How could a nation without state preserve its identity?* organised by the International Cultural Centre in collaboration with the Kurdish Centre of Information and Documentation within the framework of the Kurdish Culture Festival

7 March

Lecture by Prof. Jacek Purchla *Cracow in Europe* during the international meeting under the banner of *Overcome crises, secure integration (Christians versus the constituting Europe)*, organised by Semaines Sociales de France, Zentralkomitees der deutschen Katholiken and the "Znak" Social Publishing Institute

7 – 9 March

Participation of Dr. Krzysztof Broński in the conference *What will the European Union bring to our cities?* organised by the Dr. H. Jordan Youth Centre, the Friends of Old Cracow Circle and the Society for Educational Initiatives; K. Broński reported on *Managing historic cities*

8 March

Enrique Lopez (Spain) trained the students of the Academy of Heritage in the use of European Union aid funds (TWINNING PROJECT)

8 – 10 March

Working visit of Igor Mitoraj in connection with the exhibition of his works prepared by the ICC Gallery; during his stay in Cracow the principles of co-operation between the Centre and the City of Cracow in organisation of the exhibition were established: on 8 March ICC director Jacek Purchla and Igor Mitoraj met Prof. Andrzej Głowacki, director of the City of Cracow Department of Culture, and on 10 March they met Prof. Jacek Majchrowski, mayor of Cracow

10 March

Visit of Rony S. Kiley (director, Business and Education London First) and Robert R. Kiley (commissioner of Transport of London)

11 March

Working meeting of ICC director Jacek Purchla and Monika A. Murzyn with Jadwiga Guśławska from the Committee for the Revival of the J. Slowacki Museum and the Polish Cultural Society in Kremenec, Ukraine, and with Tamara Senina, director of the Juliusz Słowacki Museum in Kremenec, on possible co-operation and organisation of joint ventures

14 March – 3 April

Malaysia – Australia: study trip and cycle of lectures by Prof. Jacek Purchla on the invitation of the Polish Embassy in Kuala Lumpur and the Australian Institute for Polish Affairs (AIPA)

27 March

Prof. Maria Poprzęcka, *Sun and Mist*, lecture accompanying the exhibition *Masters of Light*

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In March the Library of the ICC signed the all-Polish agreement on co-operation between libraries that implement and use the VTLS system.

April

9 April

- Warsaw: participation of Dr. Krzysztof Broński in the international conference *Central Europe – Community or Collectivity?* organised by the Institute of Political Sciences of the Cardinal Stefan Wyszyński University, Warsaw

- Working visit of Prof. Andreja Rihter, minister for cultural affairs of Slovenia, with Saša Ogrizek from the Ministry for Cultural Affairs of Slovenia, Katarina Gradić, secretary of the Embassy of Slovenia in Poland, and Witold Gruszką from the Polish Ministry of Culture

10 – 11 April

Łódź: participation of Monika A. Murzyn in the 16th City Knowledge Symposium *Metropolitan Functions and Their Role in Arranging Space*, organised by the Faculty of Geographical Sciences of the University of Łódź; M. Murzyn presented her paper *Culture as a Metropolitan Function in the Space of Contemporary City. The Example of Budapest*

11 April

Meeting of Anna Gawron, director, and Katarzyna Bober (student at the University of Constance, Germany, at present a research student at the ICC) with cultural affairs representatives of the authorities of the biggest cities of North Rhine-Westphalia, accompanied by Elżbieta Sobotka, consul general of the Republic of Poland in Cologne; the guests learned about the activities of the ICC, and visited the exhibition *Masters of Light*



Christopher Hill, ambassador of the U.S.A., at the exhibition *Masters of Light*



Masters of Light: we haven't expected to have so many viewers in such queues...



Grodno: a commemorative photo with the representatives of the Society of Poles in Belarus



We have had Waldemar Dąbrowski, minister of culture repeatedly as a guest at the ICC

12 April

Visit of Dr. Reinhard Schweppe, ambassador of the Federal Republic of Germany to Poland, in connection with the beginning of his diplomatic mission in Poland

13 April

Visit of Christopher Hill, US ambassador to Poland; the guest visited the exhibition *Masters of Light. California Impressionism 1890–1930* presented at the ICC Gallery

25 April

International seminar *Preservation of Natural and Cultural Resources. Experience of Poland and the USA*, accompanying the exhibition *Masters of Light*; with the participation, among others, of Janusz Sepiol, marshal of the Małopolska province, and Prof. Jacek Purchla, as well as James Swinden and Jean Stern, directors of The Irvine Museum, and David Beckman, director of the Coastal Water Quality Program, Natural Resources Defense Council (Los Angeles). Prof. J. Purchla reported on *Heritage and Transformation. Poland's Experience*, and Monika A. Murzyn (ODE) presented her paper *Managing Cultural Heritage in a Post-Socialist City*

26 April

Meeting of Prof. Jacek Purchla with Dr. Emil Brix, ambassador (Austrian Ministry of Foreign Affairs), and a group of Rotary Club members from Vienna

May

2 May

Visit of Dr. Theo Sommer from *Die Zeit* editorial staff – discussion about possible co-operation

4 May

On this day the exhibition *Masters of Light. Californian Impressionism 1890–1930*, lasting from 4 February, came to a close. From the very beginning the presentation was well frequented. Even before the opening, the ICC accepted group reservations. All in all, over 33 000 people visited the Gallery. Thanks to the fact that the Gallery is equipped to receive handicapped persons, active therapeutic workshops were organised there among other things. Visiting the exhibition was also free of charge for groups from special schools, children's homes, and community aid centres. The events that accompanied the show, i.e. lectures, film projections and competitions, were also well received by audiences.

10 – 11 May

Warsaw: participation of Agnieszka Rachwał and Agnieszka Rak in 10th Polish European Meetings organised by the Robert Schuman Foundation

10 – 14 May

Minsk: participation of Prof. Jacek Purchla in the international seminar *Culture of Poland: phenomenon and history* organised by the Polish Institute and the International Humanistic Institute of the State Belarussian University in Minsk; Prof. Purchla gave also a cycle of lectures on Polish culture and Polish transformation for research workers and

students of the Institute and met the directors of the Society of Poles in Belarus

12 May

Warsaw: participation of Ryszard Blachut (ICC deputy director) in a seminar on new possibilities of financing capital expenditures from European Union structural funds, organised by the Ministry of Culture

14 May

Working visit of Edward S. Szymański, minister in the Presidential Office, in connection with the session on the occasion of the 25th anniversary of inscribing Cracow on the UNESCO World Heritage List, currently in preparation

15 May

Visit of representatives of the Central European Cultural Institute, Budapest

16 May

Meeting of the ICC management with Marie-Automne Thépot and Nadine Descendre from the City of Nancy in connection with the project *Nancy 2005, le Temps des Lumières*

18 May

Working visit of Marek Ziółkowski, ambassador of the Republic of Poland to Ukraine in Kiev, and Wojciech Czajka, advisor at that embassy

19 May

Warsaw – Wilanów: participation of Prof. Jacek Purchla in the session of the Council of the Wilanów Palace Museum

22 May – 13 July

Karl Duldig (1902–1986). Sculptures and Drawings – the first presentation in Poland of works by the outstanding Australian sculptor born in Przemyśl; exhibition prepared in collaboration with the Jüdisches Museum Wien and the Victorian College of the Arts, Melbourne. Eva de Jong-Duldig, the artist's daughter, took part in the opening of the exhibition. After the opening ceremony Dr. Peter Stasny, author of the show, delivered a lecture *Karl Duldig – a European Sculptor. Between Tradition and Avant-Garde*

23 May

- Participation of Prof. Jacek Purchla in the conference *Cracow – metropolis or province* organised by the Cracow Industrial Society; Prof. Purchla presented his paper *Metropolis – Heritage – Development*

- Working visit of Waldemar Dąbrowski, minister of culture
- Visit of representatives of UNESCO: Prof. Marie-Therese Albert from the German UNESCO Committee, Jean-Pierre Boyer, secretary general of the French Committee, and Tomasz Orłowski, secretary general of the Polish UNESCO Committee, participants of the conference *Heritage: Cracow – Poland – Europe*

24 May

- *Heritage: Cracow – Poland – Europe* – international session on the occasion of the 25th anniversary of inscribing Cracow on the UNESCO World Heritage List, organised by the



Programme Council of the ICC of the fourth term almost in full force; from the left: Jerzy Wyrozumski, director Jacek Purchla, Andrzej Tomaszewski, Wojciech Czech, Andrzej Wajda, Jerzy Mikułowski-Pomorski, director Anna Gawron, Władysław Stróżewski, Maciej Klimczak, Stanisław Obirek SJ, Paweł Jaskanis; sitting: Jacek Woźniakowski, Andrzej Rottermund (president), Maria Poprzeczka; absent Lech Kalinowski and Jerzy Hausner



May 24, 2003: President Aleksander Kwaśniewski welcomed by director Anna Gawron



Participants of the seminar *Cultural Space of the Slovak-Hungarian Borderlands* celebrating the conclusion of the EU referendum (June 9)



Professor Jan Kulakowski on a stroll in the Main Square

Citizens' Committee for the Restoration of Historical Monuments of Cracow, the International Cultural Centre, and the City of Cracow. Aleksander Kwaśniewski, president of the Republic of Poland, took part in the meeting, learning about the current activities of the Centre, and meeting students of the Academy of Heritage

- Interview of Julie Copeland, representing ABC Australian radio, with Prof. Jacek Purchla
- Working visit of Prof. Jerzy Smolicz, director of the Centre for Intercultural Studies and Multicultural Education at the University of Adelaide

26 May

- Visit of Avtarjeeta Dhanjala, an Indian artist from London – talks on the possible presentation of his works at the ICC Gallery (2005–2006)
- Meeting of Agata Wąsowska-Pawlik with Christophe Pourtois, director of the Centre International pour la Ville, l'Architecture et le Paysage (presentation of the activities of the ICC and its Gallery)
- Meeting of ICC director Jacek Purchla, Agata Wąsowska-Pawlik and Monika Rydiger with representatives of Amcor White Cap, one of the sponsors of the exhibition of Karl Duldig's sculptures and drawings

28 May

Meeting of Prof. Jacek Purchla with the participants of the conference on relations between science and industry (technological parks, transfer of technology), organised by the City of Cracow Department of Strategy and Development within the framework of the *Vienna Days*

30 May

Warsaw: participation of Prof. Jacek Purchla in the conference *Cultural Resources and Property Problems. The Experience of Central Europe After 1989*, organised by the Stefan Batory Foundation; Prof. Purchla delivered an introductory report *Heritage and Transformation*

31 May

Meeting of Waldemar Dąbrowski, Polish minister of culture, Janusz Sepioł, marshal of the Małopolskie voivodship and Jacek Purchla, director of the ICC, with Rudolf Chmel, minister of culture of the Republic of Slovakia

June

1 – 3 June

Munich: working visit of Prof. Jacek Purchla from the International Cultural Centre to the Zentralinstitut für Kunstgeschichte in connection with the conference on *Nation, Style, and Modernism* prepared by both institutions

5 June

Working meeting of Jacek Purchla with Dr. Maren Klingler, consul general of the Federal Republic of Germany in Cracow

6 June

- Meeting of Prof. Jacek Purchla with Józef Winiarski, deputy mayor of Cracow, and with representatives of the Austrian Geschichts Verein from Carinthia

- Participation of ICC representatives in the 2002 Cracow Patron of Culture presentation ceremony of statuettes; Raouf Ziyad and Kredyt Bank S.A., supporters of projects realised by the Centre, are among the prize-winners

7 June

First session of the ICC Programme Council of the fourth term

8 – 14 June

Cultural Space of the Slovak-Hungarian Borderland – another seminar tour from the cycle *Cultural Space of Central Europe* including a Polish-Slovak “round table” in which Rudolf Chmel (Slovak minister of culture) and Maciej Klimczak (Polish deputy minister of culture) took part

10 June

Dr. Piotr Szubert, *Metamorphoses of a Figure. Karl Duldig's Work From the Perspective of Twentieth-Century Sculpture in Poland* – lecture accompanying the exhibition of Duldig's works at the ICC Gallery

14 June

Training lectures by Janusz Sepioł, marshal of the Małopolskie voivodship, for students of the Academy of Heritage: *Regional Planning and Development in Regional Planning Policy of the Małopolskie Voivodship* and *Monument Preservation Planning in the “Strategy for Małopolskie Voivodship” and in “Małopolskie Voivodship Operating Programme 2002–2003”*

15 June

Visit of Dr. Jan Kulakowski with group of European Union diplomats from Brussels

16 – 18 June

Radziejowice: participation of Agata Wąsowska-Pawlik in training seminar *European Funds for National Cultural Heritage Institutions – the Basics of Project Preparation*

24 June

Meeting of Anna Gawron, Magdalena Wrońska-Sudoł and Katarzyna Bober, trainee from the University of Constance, with representatives of the “Mephisto” university radio from Leipzig – acquainting the guests with information about the ICC's activities, first of all about its educational programmes

30 June

Meeting of Jacek Purchla and Anna Gawron with guests from Antwerp: Ludo Helsen, member of the Executive Council Province of Antwerp, and Wilfried Verhé, director of the European Co-operation Regional Development Authority of the Province of Antwerp – discussion on possible co-operation



Dr. Emil Brix, *The City as Cultural Imagination* – opening lecture of the College for New Europe 2003



Lviv: Professor Yaroslav Hrytsak with the group of students of the course *Galicia – The Common Memory*; from the right Prof. Shlomo Avineri



Jan Suchaček showing round the city of Ostrava to the participants of the course *Cities – Places of Common Memory*



July 2: Visitors from the U.S.A. at the observation deck of the Ravens House

July

1 July

- Appointment of Agata Wąsowska-Pawlik as ICC directorate proxy for EU aid funds
- Warsaw: participation of Agata Wąsowska-Pawlik in a course on European structural funds, organised by the French Institute

2 July

Meeting of Jacek Purchla and Anna Gawron with Sharon Simpson, international policy officer at the City of Edinburgh Council

2 – 3 July

Working visit of representatives of Jewish cultural institutions from the USA, organised by the Polish Institute in New York: Alison Gardy (92nd Street Y, New York), Eleanor Shapiro and Judith McFadin (Jewish Music Festival, Berkeley), and Jordan Peimer (Skirball Cultural Centre, Los Angeles)

2 – 7 July

Working visit of Igor Mitoraj in connection with the exhibition of his works at the ICC Gallery and in Cracow's Market Square

3 July

- Visit of Catherine Pontet from the Louvre, concerning the possible co-operation of the ICC in preparing the "Polish Season in France – NOVA Polska" (May – December 2004)
- Working visit of Yvonne Weiler in connection with the Max Weiler exhibition at the International Cultural Centre, planned for 2004

7 July

Participation of the directors and staff of the ICC in the conference *Polish Regions in European Cultural Space*, organised in Cracow by the National Cultural Centre

11 July

Warsaw: participation of Prof. Jacek Purchla in the meeting of the Monument Preservation Council at the Ministry of Culture

12 July

Working meeting of Prof. Jacek Purchla with Prof. Noël Le Scouarnec, representative of UNESCO in Paris and director of the Strategy Office of the French Secretary of State for Tourism

13 July

Meeting of the directors of the ICC with Jerzy Prawdzic-Easzczyński, general manager of Amcor White Cap Polska based in Niepołomice (sponsor) and the mayor of the town of Niepołomice, Stanisław Kracik, to summarise the exhibition of works by Karl Duldig

13 – 31 July

Democracy and Diversity – twelfth edition of the summer school organised within the framework of the College for New Europe by New School University in New York

14 July

Working visit of Anthony Viscusi, member of the Council of the Fulbright Association on possible co-operation

between the ICC and American institutions in the domain of education

15 July

Working visit of Magda Vášáryová, ambassador of the Republic of Slovakia to Poland and Janka Burianová, consul general of Slovakia in Cracow, concerning joint projects planned for 2004

17 – 26 July

Cities – Places of Common Memory in the CEI Region – course within the framework of the College for New Europe, organised by the ICC in collaboration with the Central European Initiative (CEI)

17 – 31 July

Galicia – The Common Memory – course within the framework of the College for New Europe, organised by the ICC in collaboration with the Institut für den Donauraum und Mitteleuropa in Vienna

18 July

Dr. Emil Brix, *The City as Cultural Imagination: Cultural Memory* – opening lecture of this year's edition of the College for New Europe summer school

21 July

Commencement of the final stage of modernising works at the ICC Gallery

31 July – 1 August

Kiev: talks between Jacek Purchla and the ambassador of the Republic of Poland to Ukraine, Marek Ziolkowski

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Between 20 July and 15 September all libraries in Cracow using the VTLS library system underwent an important change. Library catalogues were transferred into a new version of the VTLS VIRTUA system and the databases placed on the new server in the Cyfronet Academic Computer Centre. Thanks to this the ICC Library gained among other things a web interface to the VTLS VIRTUA system; for our users it means easy on-line access to the library catalogue

August

13 August

Meeting of Anna Gawron and Magdalena Wrońska-Sudoł with Giovanni Sciola, new director of the Italian Cultural Institute in Cracow

18 August

Further to an order of the president of the Republic of Poland, ICC director Anna Gawron was appointed to the Citizens Committee for the Restoration of Historical Monuments of Cracow

29 August

Goodwill visit of Hermine Poppeller, new consul general of the Republic of Austria in Cracow, in connection with her assumption of the post



Seminar tour of the ICC staff: Max Weiler's canvases at the stockroom of the Essl Collection in Klosterneuburg



A meeting in Irvine; from the left: Jean Stern, author of the exhibition *Masters of Light*, James Swinden (vice-president of The Irvine Museum) and Joan Smith (president of The Irvine Museum), and Prof. Jacek Purchla



Opening day of the exhibition Włodzimierz Kluź. *The Graphic Oeuvre*. Maria Kunz in a talk with director Anna Gawron and Prof. Witold Skulicz, commissioner general of the International Print Triennial Cracow 2003



Conference *Nation, Style, Modernism* – Cracow part
Prof. Heidimichi Tanaka is taking the floor



Meeting with the representatives of the World Affairs Councils of America

September

3 September

Nowy Sącz: meeting under the banner *Seen From Brussels – Changes in the Global Balance of Power After the War in Iraq* with the participation of Prof. Jacek Purchla and the journalist Leopold Unger, organised by the Kisiel Institute, opened a year ago at the Business College – National Louis University in Nowy Sącz

4 – 6 September

Krynica: 13th Economic Forum – the International Cultural Centre co-organised two discussion panels: *Heritage and Development* and *Central Europe – an End or a New Beginning?*, during which for the first time in the history of the Forum international experts discussed history, culture and cultural heritage

5 September

Meeting of Anna Gawron and Magdalena Wrońska-Sudol with a group of journalists from Holland: Gerard van den Broek and Dieuwke van Ooij (NOS public TV), Edmond Hofland (VPRO Het Buitenhof public TV), Hans Nijenhuis (NRC Handelsblad daily), Core Speksnijder (*de Volkskrant* daily), Oen van der Wal (*Elsevier* daily), Marten Wlegman (NOS public radio), in the company of Małgorzata Zdzienicka, first secretary of the Embassy of the Republic of Poland in The Hague

5 – 11 September

Nation, Style, Modernism. International symposium organised under the auspices of the Comité international d'histoire de l'art (CIHA) by the Zentralinstitut für Kunstgeschichte in Munich and the International Cultural Centre; the symposium was held in two parts: in Munich (sessions I–IV), and then on 10 September in Cracow (sessions V–VI)

6 September

Meeting of Anna Gawron with Wilfried Seipel, director general of the Kunsthistorisches Museum Wien

11 – 12 September

Gdańsk: participation of Prof. Jacek Purchla in 1st Congress of Polish Town Planning organised by the Town Planning Society of Poland and the Faculty of Architecture of the Gdańsk Polytechnic

11 – 13 September

Gdynia: participation of Monika A. Murzyn in the international conference *The Quality of Urban Life and Residential Attractiveness of Cities* organised by Gdańsk University; M. Murzyn presented her paper *From Neglected to Trendy. The Process of Urban Revitalization in the Kazimierz District in Cracow*

11 – 14 September

Lviv: presentation of selected publications of the ICC during the Book Fair – the Polish stand was organised in collaboration with the Polish Institute in Kiev

12 September

Meeting of Prof. Jacek Purchla with representatives of the World Affairs Council of America and its president Dr. Jerry W. Leach

12 September – 31 October

Włodzimierz Kunz. *Graphic oeuvre* – exhibition within the framework of the International Print Triennial – Cracow 2003 organised by the ICC in co-operation with the Academy of Fine Arts in Cracow and the International Print Triennial Association in Cracow (presented in the newly opened cellars of The Ravens House)

15 – 20 September

Seminar tour of the ICC staff *Managing Heritage and Its Preservation. Experiences of Czech, Austria and Slovakia* (Olomouc – Lednice – Mikulov – Vienna – Klosterneuburg – Heiligenkreuz – Čunovo – Nitra – Bojnice); within the framework of the seminar at the Scientific Station of the Polish Academy of Sciences in Vienna, ICC director Jacek Purchla delivered a lecture *Vienna and Cracow in the 19th Century*

19 – 23 September

Working visit of Dr. Evsyey Gendl from Minsk in connection with the forthcoming Russian edition of Jacek Purchla's book *Cracow in the European Core*

24 September

- Warsaw: participation of Prof. Jacek Purchla in a meeting of the Trust Council of the Royal Castle
- Warsaw: participation of Prof. Jacek Purchla and Agata Wąsowska-Pawlik in the opening of the *The Royal Way* project (the Royal Castle)

25 September

Meeting of Dr. Monika Rydiger with the director of the City of Bratislava Art Gallery Dr. Ivan Jančár – exchange of experiences and discussion on possible co-operation

25 – 26 September

Warsaw: participation of Dr. Krzysztof Broński in 10th Working Group Conference of Polish and German Art Historians under the banner *Wanderings: Artist – Model – Work – Benefactor*, organised by the Institute of the Arts of the Polish Academy of Sciences

25 – 28 September

Göteborg: presentation of the ICC's range of publications at the International Book Fair

27 September – 9 October

USA (Irvine – New York): participation of ICC director Jacek Purchla in the opening of the exhibition *Masters of Light* at The Irvine Museum; Prof. Purchla also talked with the consul general of the Republic of Poland in Los Angeles, Krzysztof Kasprzyk, and the vice-consul, Roman Czarny, about a possible exchange of Polish and American students within the framework of programmes realised by the ICC, he also met some representatives of academic circles in New York



Before the opening of the Igor Mitoraj's exhibition: minister of culture Waldemar Dąbrowski, president of the Republic of Poland Aleksander Kwaśniewski and mayor of Cracow Jacek Majchrowski accompanied by the Artist and director Jacek Purchla, host of the ceremony



Visit of the presidents, Aleksander Kwaśniewski and Tran Duc Luong



Art in public space: *Nascita di Eros* by Igor Mitoraj in the Main Square



Publications of the International Cultural Centre at the Book Fair in Cracow

October

3 October

Meeting of Anna Gawron with the Flemish journalist Johan de Boose

9 – 13 October

Frankfurt: presentation of selected publications of the ICC at the exhibition *Polish Roads to Europe* during the 55th International Book Fair

9 – 10 October

Participation of Jacek Purchla, Agata Wąsowska-Pawlik and Magdalena Wrońska-Sudoł in 2nd All-Polish Congress *Economic and Social Conditions of Culture* from the cycle CULTURE – ECONOMY – MEDIA organised by the Ministry of Culture; Prof. Purchla delivered a lecture *Strategic Aims of State Policy in the Sphere of Monument Preservation*

10 October

- Meeting of Anna Gawron, Magdalena Wrońska-Sudoł and Zoltán Gyalókey with representatives of the Central European Cultural Institute from Budapest, assistant-director Emőke Sillár and Domokos Szollár, scientific assistant

- Meeting of Dr. Krzysztof Broński and Anna Depowska with a group of Austrian high-school teachers participating in the seminar *Die Erweiterung der Europäischen Union – der Beitrittskandidat Polen*; our guests had the opportunity to learn about the Centre's activities

10 – 11 October

Warsaw: participation of Agata Wąsowska-Pawlik in the conference *More Europe – Foreign Cultural Policies in and Beyond Europe* organised by the Austrian Cultural Forum and the Adam Mickiewicz Institute

14 October

Budapest: working meeting attended by Zoltán Gyalókey within the framework of the forthcoming project *Central European Networking Team* initiated by the Central European Cultural Institute (Közép-Európai Kulturális Intézet)

15 October

Visit of the president of the Republic of Poland Aleksander Kwaśniewski and his guests: the president of the Socialist Republic of Vietnam Tran Duc Luong and his wife, as well as the Vietnamese deputy ministers of industry and finance Dr. Nguyen Ngoc Tuana and Dr. Do Huu Hao

15 October 2003 – 25 January 2004

Mitoraj. Sculptures and Drawings – exhibition of works by the world-famous Polish sculptor at the ICC Gallery and in the Market Square. The patron of the exhibition, President Aleksander Kwaśniewski, added splendour in person to the opening day, in which the artist also participated. In the evening Igor Mitoraj was the guest of a popular radio broadcast *Panel Three*

16 October

Meeting of Igor Mitoraj with the public, chaired by Agnieszka Sabor (The Ravens Conference Hall)

17 – 18 October

Wrocław: participation of Zoltán Gyalókey in the conference *Stained Glass in Architecture – Architecture on Stained Glass* organised by the Museum of Architecture in Wrocław and the "Ars Vitrea Polona" Association of Stained Glass Lovers. Z. Gyalókey presented the project *Art Historian Information from Central Europe* – www.ahice.net that he was preparing at the ICC

17 – 20 October

Lancaster: participation of Agata Wąsowska-Pawlik in the meeting that opened the project ECHOCAST (European Cultural Heritage Organisations Customer Aware Staff Training)

23 – 26 October

Presentation of publications by the International Cultural Centre during the 7th Book Fair in Cracow

24 October

Presentation of the book *Kraków i Lwów w cywilizacji europejskiej* [Cracow and Lvov in European Civilisation] – with the participation of its authors: Prof. Bohdan Osadczuk and Prof. Jacek Purchla (within the framework of events that accompanied the 7th Book Fair in Cracow)

27 October

- Working meeting of Magdalena Wrońska-Sudoł with Diana Walles from the Polish Institute in London
- Visit of Larry Wolff (Boston College)

November

6 November

Talks on Books: *"Igor Mitoraj. Sculptures and Drawings"* (album published by the ICC) and *"Blask kamienia"* [Glitter of the Stone] (book/interview published by Wydawnictwo Literackie), with the participation of the editor Piotr Mucharski, marshal of the Małopolskie voivodship Dr. Janusz Sepioł, Prof. Jacek Waltoś, and Igor Mitoraj. Chaired by the journalist Agnieszka Sabor (The Ravens Conference Hall)

7 – 8 November

Vienna: participation of Prof. Jacek Purchla in the conference *Kulturerbe. Repräsentation, Fabrikation, Vermarktung* organised by Österreichische Akademie der Wissenschaften in Vienna; J. Purchla delivered the paper *Heritage and Transformation – The Polish Experience*

13 November

Working visit of Ryszard Mikliński, junior minister at the Ministry of Culture

13 – 14 November

Meeting of representatives of the Polish cities that have been inscribed in the UNESCO World Heritage List, organised by the Regional Centre for Monument Research and Documentation in Cracow and the City of Cracow Department of Culture and National Heritage (the ICC cellars)



November meeting of CEI experts



Graduates of the Academy of Heritage after the final exam: Magdalena Trafas-Wołoszyn, Andrzej Cetera, Ewa Gaj, Joanna Sosnowska, and their professor, Dr. Piotr Dobosz



The sitting of the Programme Council of the ICC

14 November

Gorgona's Charm – lecture accompanying the exhibition of sculptures and drawings by Igor Mitoraj, dedicated to the antique in the artist's work, delivered by Prof. Witold Dobrowolski

14 – 15 November

Working conference of experts from the member countries of the Central Europe Initiative (CEI) – a follow-up to the summer course *Cities – Places of Common Memory in the CEI Region*. The meeting with the directors and the representatives of the Educational Centre of the ICC was attended by Prof. Miroslav Baše (Prague), Prof. Anca Bratuleanu (Bucharest), Prof. Vladimir Bedenko (Zagreb), and Dr. Stanisław Obirek SJ (Cracow).

19 November

- Meeting of the directors of the ICC with Anna Boczar-Trzeciak, honorary consul of the Republic of Italy in Cracow
- Working visit of Jan Bereza, member of the Board of the Małopolskie voivodship, concerning the co-operation between the voivodship and the International Cultural Centre in 2004

20 – 22 November

Participation of Prof. Jacek Purchla in the all-Polish session of the Society of Art Historians *Work of Art and Its Conservation* organised at the seat of the Polish Academy of Arts and Sciences in Cracow; Prof. Purchla presented his paper *The City as a Work of Art (as Seen From Cracow)*

26 November

Visit of the delegation from the Ministry of Culture of Hungary with minister Erika Koncz – discussion on Polish-Hungarian threads in the ICC's plans for the years to come

28 November

- Session of the Programme Council of the ICC
- Meeting of the friends of the International Cultural Centre – with the participation of representatives from institutions that support the ICC's activities
- The first group of students of the pilot edition (2001–2003) of the Academy of Heritage took their final examination

30 November – 2 December

Vienna: participation of ICC director Jacek Purchla in the conference *EU-Erweiterung – Chance für Österreich. Europa nach dem Mai 2004 (EU-Enlargement – A Chance for Austria. Europe after May 2004)* organised within the framework of Europäisches Forum Alpbach; during the session on education, research and culture Prof. Purchla presented the paper *Cultural Challenges of the European Union Enlargement. Central European Perspective*

December

1 December

The International Cultural Centre announced a photographic contest *Mitoraj's Sculptures Through Your Lens* (adjudication on 5 January 2004)

2 December

Ciechocinek, Palace of the President of the Republic of Poland: Lecture by Prof. Jacek Purchla *Heritage and Development. Preservation Dilemmas as Seen From Cracow Point of View* (on the invitation of the Office of the President of the Republic of Poland)

8 December

Warsaw: participation of Prof. Jacek Purchla in the meeting of the Monument Preservation Council at the Ministry of Culture; Prof. Purchla received the Gold Decoration for Monument Preservation

10 December

Participation of Prof. Jacek Purchla in the conference *Cracow – the Polish National Brand*, organised by the City of Cracow along with the Polish Agency for Information and Foreign Investments and the Chamber of Commerce and Industry in Cracow; Prof. Purchla presented the paper *Heritage of Cracow – a Development Potential for Poland*

16 December

The second group of students of the pilot edition (2001–2003) of the Academy of Heritage took their final examination

19 December

Meeting of the marshal of the Małopolskie voivodship, Janusz Sepioł, and director Jacek Purchla with Janka Burianova, consul general of the Republic of Slovakia in Cracow – discussion on joint ventures

22 December

Vienna: Dr. Erhard Busek, vice-chancellor of Austria 1989–1995, and now, among other things, president of the Institut für den Donauraum und Mitteleuropa, received the Honorary Decoration "Merited for Polish Culture" (nominated by the International Cultural Centre) from junior minister of culture Maciej Klimczak at the Embassy of the Republic of Poland



Session *Protection of Natural and Cultural Resources* – a confrontation of Polish and American experiences
Zbigniew Zuziak, deputy mayor of Cracow, and James Swinden, vice-president of The Irvine Museum

Conferences Seminars

Protection of Natural and Cultural Resources. The Polish and American Experience *25 April*

The exhibition of Californian painters: *The Masters of Light* presented by the International Cultural Centre provided an excellent occasion to confront the Polish and American experience in the field of cultural heritage and natural resources management. The aim of the one-day conference accompanying the exhibition was to present the achievements and challenges in this field from both an American and a Polish point of view. At the same time it provided a basis for discussion among the representatives of the institutions dealing with the protection of natural and cultural resources. Nowadays, without the cooperation of these institutions there cannot be any effective work for the protection of the cultural landscape.

The conference was attended by over a hundred participants including representatives of regional authorities, local government organisations, institutions working for the protection of natural and cultural resources as well as a number of students. The introductory lecture was delivered by the deputy mayor of Cracow, Professor Zbigniew Zuziak, who discussed the common features of the Polish and American experience with regard to the protection of natural and cultural heritage. The marshal of the Małopolskie voivodship, Janusz Sepioł, attempted to provide an answer to the question to what extent heritage is an economic resource and a competitive feature for a given city or region. The theme of the conference allowed for a presentation of our local achievements and the problems we face in Małopolska. David S. Beckman, program director of the Coastal Water Quality Program, representing the Natural Resource Defense Council presented the achievements of over thirty years of American experience in the creating of US federal environmental protection law. A real breakthrough in America happened towards the end of the 1960s when the formulation of common federal environmental solutions was initiated. In Poland changes took place at the end of the 1980s. It was at that time that the most environmentally unfriendly factories and plants were closed and thanks to that the quality of the air and water could be improved.

Cultural values are of considerable importance to the economic development of a given region and at the same time they are a factor that facilitates the development of tourism and integrates the local community. The American guests stressed the fact that every dollar invested in ecology and heritage protection brings an income of over ten dollars. Professor Jacek Purchla emphasised that an ecologically clean region and a well-tended cultural heritage create considerable development potential for every region and that the analysis of the American experience can bring good results here in Małopolska. Mr Rafał Serafin, the director of the Polish Environmental Partnership Foundation presented the possibilities of using Małopolska's great cultural and natural potential through the mapping-out of "green routes" (the first ones were created in the 1960s in the US). The foundation is one of the initiators of this programme in Poland. The topic of Monika A. Murzyn's speech were problems in the field of cultural heritage management connected with the changing the function of historic districts, adaptation of historic buildings, the need to revitalise the hereto underdeveloped areas and districts, the commercialisation of the cityscape and intensification of tourist activity in post-communist cities.



Participants of the seminar at the exhibition *Masters of Light*
Monika Rydiger, curator of the exhibition is recommending Californian impressionists

The final discussion summing up the conference emphasised that the problems of cultural resources protection needed to be solved quickly by local governments and other organisations. It is also worth mentioning here the *Project for Public Spaces* presented by architect Marek Kalmus of Terra Casa developers aimed at improving the quality of life in the city.

At the end of the conference, guided by the exhibition curators, Dr. Jean Stern and Dr. Monika Rydiger, the participants were taken to see the *Masters of Light* exhibition.

Dr. Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Anna Rucińska-Barnaś]



President of the Republic of Poland Aleksander Kwaśniewski is taking the floor
in the background Jacek Majchrowski, Tadeusz Chrzanowski, Jacek Purchla and Tomasz Orłowski

During the second session of the UNESCO World Heritage Committee held in Washington from 5 to 8 September 1978 the first twelve properties were inscribed on the World Cultural and Natural Heritage List. Cracow's historic centre and the Wieliczka Salt Mine were listed, together with other unique places such as Yellowstone National Park, the Galapagos Islands, the city of Quito and Aachen Cathedral. Today the List has 754 entries: 582 cultural, 149 natural and 23 mixed sites in 129 countries. The year 2003 not only marked 25 years of Cracow's presence on the prestigious List but also the 25th anniversary of the Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK), an institution which helps to finance the conservation of the most important historic buildings and sites.

The International Cultural Centre, together with the SKOZK, organised an anniversary conference chaired by Professor Tadeusz Chrzanowski. Numerous professionals and representatives of organisations which work for the protection of Cracow's unique cultural heritage, as well as several guests from all over Poland and abroad were invited to participate in the event. The speakers included Aleksander Kwaśniewski, the president of the Republic of Poland, Jacek Majchrowski, the mayor of Cracow and Professor Jacek Purchla, director of the ICC.

President Aleksander Kwaśniewski pointed to the necessity for continuous enrichment and promotion of Polish culture and national identity. Cultural values are a contribution with which we enter the EU. This gift also includes the intellectual potential offered by well-educated and creative people. Cracow with its rich cultural heritage can become a bridge linking Eastern and Western Europe. Professor Jacek Majchrowski declared that in the united Europe Cracow can indeed function as an integrating cultural metropolis. He also referred to specific projects connected with the city's cultural heritage, such as the revitalisation of the Zabłocie and Kazimierz districts, the restoration of 19th-century fortifications, and the plans for the protection of Nowa Huta. He emphasised the importance of the SKOZK as a forum which coordinates state and social programmes and integrates various efforts and groups around one superior objective which is the protection of Cracow's cultural heritage. In his speech Professor Jacek Purchla referred both to past and present problems connected with the management of Cracow's cultural heritage. He stressed that the anniversary provides a good occasion not only to reflect on the past but also to formulate new aims for the future. When making plans for the protection and management of Cracow's cultural heritage in the future it is necessary to take into account all the new opportunities and threats associated with systemic transformation, globalisation and European integration. Moreover, we need to remember that heritage not only provides a basis for Cracow's development in the fields of culture, art and science, but may also function as an important economic resource. In the final speech Dr. Tomasz Orłowski emphasized that Cracow had been inscribed on the UNESCO World Heritage List thanks to its universal values and its "openness". The former capital of Poland should on the one hand remain a cosmopolitan city, which would be open to external influences. On the other though, we cannot underestimate the dangers presented by factors such as intensified tourist activity.

Monika A. Murzyn
Research Institute of European Heritage



Next castle, next stairs...

The castle in Trenčín: Andrzej Rottermund and Jacek Purchla, in the back Janusz Sepiół and Leopold Unger

The subsequent seminar in the cycle *Cultural Space in Central Europe* was devoted to southwestern Slovakia and the Slovak-Hungarian borderlands. It was organised in co-operation with the Polish Institute in Bratislava, with the personal involvement of the director, Jerzy Kronhold, and the assistant director, Piotr Bajda. Other participants included members of the ICC Programme Council, the marshal of the Małopolskie voivodship, Janusz Sepioł, and the deputy minister of culture, Maciej Klimczak. The Polish delegation forged valuable new contacts with representatives of Slovak and Hungarian academic, preservation and museum circles, and working meetings and discussions were held with directors and curators of artistic institutions and museums. An integral part of the project was the Polish-Slovak "round table" in Bratislava, organised in collaboration with the Ministry of Culture of the Republic of Slovakia. The seminar was also an opportunity to discover some of the lesser known aspects of Slovakia's history and culture and visit many of its interesting cultural heritage sites.

The first town on the route was Martin, city-symbol of the Slovak nationalist movement. It was here, in 1861, that the *Memorandum of the Slovak Nation* was proclaimed, addressed to the Hungarian diet and the emperor. Here too, two years later, the *Matica slovenská* was founded, an academic and cultural association with an illustrious history of service in the development of Slovak literature and the awakening of the Slovak national consciousness. The members of the tour party met Dušan Katusčák, director of the Slovak National Library, and Jozef Benovský, director of the Slovak National Museum of Literature. Also on the route was the Slovak Bethlehem – a huge nativity scene incorporating references to the history and heritage of the Slovak nation, on display in Rajecská Lesná. Another port of call was the village of Čičmany, with its interesting wooden architecture featuring stylised folk motifs, preserved in alterations according to plans by Dušan Jurkovič, an eminent Slovak architect of the turn of the 19th and 20th centuries. The Polish group also met Katarína Babičová, director of the castle in Trenčín.

After a visit to the castles in Smolenice (used as the retreat of the Slovak Academy of Sciences) and Budmerice (the Slovak writers' retreat) the group moved on to Trnava, a town richly endowed with Baroque monuments. The town and its museum collections were presented by Tibor Diet, the director of the Museum of Western Slovakia. In Nitra, the heart of Slovak Catholicism, the Polish delegation had the opportunity to talk to Cardinal Jan Korec, the best known figure in the Slovak Catholic church since the second world war. Also present at this meeting was Jan Komornicki, the Polish ambassador to Slovakia.

The following day the seminar group met Dr. Jaroslav Hájiček, director of the magnates' residence in Červený Kamen. This castle, with its exceptional collections of historical furniture and vast cellars, was restored in 1976–1997 by Polish conservators. The next institution on the itinerary was Academia Istropolitana Nova, located in the historic picturesque little town of Svätý Jur, at the foot of the Malé Karpaty range. Its director, Zuzana Štefanikova, and Jaroslav Kilian, one of its lecturers, who has been cooperating with the ICC for many years, gave a presentation describing the functioning and programme of the Academy. The name of the institute is a reference to the famous Academia Istropolitana founded by King Matej Korvin in 1465. It was founded in



The Polish-Slovak "round table"
from the left: Jacek Purchla, Maciej Klimczak, Rudolf Chmel, Ladislav Snopko, Martin Kováč, and Jerzy Kronhold



Danubiana Gallery in Čunovo

1990 with the support of the governments of Austria and the Netherlands, the European Union, and certain American foundations. AINova offers five post-graduate study courses in English (one of which is "architectural conservation and built heritage development"); it is also a research and expertise institution. In the second town visited in the Malé Karpaty, Pezinok, the group met the mayor, Oliver Solga. It was also shown round the interiors of the newly restored town hall, a historic building that is to be home to the Town Museum, and the collections of the existing Museum of Viticulture, for Pezinok is one of the key sites on the Malé Karpaty Historic Wine Trail. It is worth noting that Polish culture is well known here, thanks in part to print exhibitions and film reviews.

The most important event of the seminar was the Polish-Slovak "round table" in Bratislava. The Slovak side was represented by Rudolf Chmel, minister of culture of the Republic of Slovakia, Ladislav Snopko, the minister's advisor, and directors and other representatives of the Cultural Heritage Preservation Department at the Ministry of Culture, the City of Bratislava, the Slovak National Museum and the School of the Fine Arts in Bratislava. The lively discussion touched on the following issues: the need for mutual exploration of Polish culture by the Slovak people and Slovak culture by the Polish people, both at the intellectual and academic level and among the two societies; joint action to promote culture, the preservation of identity and the creation of a Central European lobby after the two countries join the EU; the need to sustain and develop mutual contacts (e.g. between artistic institutes) and to return to the tradition of co-operation and exchange of experiences between conservators (e.g. by cultivating the tradition of the monument preservation workshops); the need for co-operation through international institutions; the need for constant broadening of knowledge regarding the history and culture of both countries, both as part of university curricula and in the form of cross-border co-operation; the need to promote literature, improve the flow of information on cultural events and create new, bilingual sources of information, such as websites; and the proposal that a conference be organised in Cracow entitled *Who are the Slovaks*.

In Bratislava the group learnt about the work of a number of active cultural institutions, such as the City of Bratislava Gallery, the Museum of Jewish Culture, the Milan Dobeš Museum and the Danubiana Meulensteen Art Museum.

The meeting with Dr. Ivan Jančar, director of the City of Bratislava Gallery, took place in the Mirbachov Palace, considered the best example of 18th-century Rococo in Bratislava. In June 2003 an exhibition was held here of works by Joseph Beuys from the collections of the Museum of Art in Łódź. Adjacent to the Mirbachov Palace is the new private Milan Dobeš Museum. This permanent exhibition of the works of Slovakia's foremost Constructivist and the European Cultural Foundation's collection of Constructivist art, Op art and Kinetic art was opened in a historic building in the centre of Bratislava in November 2001. The modern interiors house works by artists from Western, Central and Eastern Europe. The museum's director, Peter Sokol, gave a talk about the collection itself and the way the museum functions.

Another new institution in Bratislava devoted to the display of modern art, the Danubiana Meulensteen Art Museum, occupies a highly unusual location, on a small promontory in the immediate vicinity of the new dam in Čunova, near the Slovak-Austro-Hungarian border. Modern sculptures are dotted around on the small piece of land around the building. The gallery, opened in September 2000, was created on the initiative of a Slovak art dealer, Dr. Vincent Polakovič, thanks to resources donated by the Dutch collector Gerard H. Meulensteen. The building, designed by the architect Peter Žalman and the painter Peter Pollág, echoes its location on the ancient Roman limes and the remains of a Roman ship found not far away. It symbolises the museum's mission to forge connections between different countries, in particular those of Central Europe.

The next institution on the itinerary, the Museum of Jewish Culture, is located at the foot of a busy flyover built on the ruins of Bratislava's Jewish quarter. It deals with the history of Slovakia's Jews from the 11th century until the Holocaust. During the visit of the Polish group, the museum's director, Dr. Pavol Mešťan, gave an account of present-day issues surrounding the interpretation and preservation of Jewish heritage in Slovakia. A valuable complement to this point of the programme was a visit to the underground crypt and mausoleum on the site of the former Jewish cemetery at the foot of Bratislava's castle, where a group of matzevahs has been excavated, among them the headstone of the famous rabbi Chatam Sofer.

Part of the tour was devoted to towns and villages along the Slovak-Hungarian border; Komárno (Hung. Komárom), divided by the Danube, which forms the border, Pannonhalma and Győr. On the Slovak side of the river is the older part of Komárno and an interesting addendum to it, the town's newest attraction Nádvorňa



Zoltán Gyalókay is talking about Pannonhalma abbey

Európy (Courtyard of Europe), the largest shopping and entertainment centre in southern Slovakia. A large square is surrounded by post-modernist architecture combining stylistic references to various ages and countries. The eastern part of the town, in Hungary, is the site of a complex of fortifications (Erődök), one of the largest and best preserved in Europe, which remained in use as a top-secret military site until the Soviet army withdrew from Hungary (the largest section, Fort Monostori, was built in 1850–1871). On the Hungarian side of the border a meeting had been organised with Dr. Maciej Szymanowski, director of the Polish Institute in Budapest. A guided tour around the abbey in Pannonhalma, which features on the UNESCO World Cultural and Natural Heritage List, was led by Zoltán Gyalókay, an alumnus of the town's high school who now works with the ICC. In Győr the group met the director of the local Art Museum, Júlia N. Mészáros, and Prof. Gábor Winkler, chairman of the Hungarian ICOMOS Committee.

On the return journey there was a stop to look round the castle in Bojnice, altered in the 19th century in the romantic neo-Gothic style. The Polish delegation was received by Dr. Sylvia Malariková, marketing director. The final point of the seminar was a short stop in Kremnica, a historic mining town famous as the home of the oldest mint in the world, which was founded in 1329 and is still in use today.

Monika A. Murzyn
The Research Institute of European Heritage

[Translated by Jessica Taylor-Kucia]



Panel discussion *Heritage and Development*
from the left: Maria Berza, Kazimierz Krzysztofek, Jacek Purchla, Miroslav Baše, Janusz Sepiol

Every year the spa town of Krynica Zdrój hosts the Economic Forum organised by the Institute for Eastern Studies Foundation. This has become the most important meeting of politicians, businessmen and journalists in Eastern and Central Europe, often referred to as the Eastern European Davos.

During the 13th Economic Forum the International Cultural Centre organised two panel discussions, which for the first time in the history of the forum were concerned with history, culture and cultural heritage. The ICC presented its publications related to the topic of the meeting as well as promotional material on the educational programmes offered by our institution.

Professor Jacek Purchla chaired a discussion entitled *Heritage and Development* while the other speakers were Professor Miroslav Baše (Czech Technical University), Maria Berza (Director of the Romanian Center for Cultural Policies and Projects), Professor Kazimierz Krzysztofek (Białystok University) and Janusz Sepiół (marshal of the Malopolskie voivodship). Using the example of Central European regions and cities like Prague, Sibiu and Cracow, the participants discussed the following issues: relations between cultural heritage and quality of life; residential and investment potential of the cities and regions; understanding and interpretation of notions connected with cultural heritage; opportunities and threats presented by the use of heritage for commercial purposes including tourism; the gradual change in mentality and thinking that heritage is not only an expensive ballast but an important resource and potential for development in post-communist Central Europe.

The second panel discussion, *Central Europe: an End or a New Beginning?* was moderated by Dr. Emil Brix and the speaker included Professor Shlomo Avineri (Hebrew University of Jerusalem), Professor Bohdan Osadczuk (Berlin), Dr Urban Rusnak (Visegrad Fund), Leopold Unger (a journalist who writes for *Le Soir* and *Gazeta Wyborcza*), Rafał Wiśniewski (the Polish ambassador to Hungary). During the heated exchange of views it was noted that the issue of identifying with Eastern or Western Europe is still a burning one for Czechs, Poles, Slovaks and Hungarians. It is not connected with borders but rather with "belonging" to a certain civilisation, an economic, political or cultural circle. The idea of *Mitteleuropa* has survived in the field of culture as testified by the living tradition of the Habsburg Empire present in many countries. The last thirteen years demonstrate, however, that the issue of belonging to Central Europe is to a large extent a political and civilisational choice rather than a historical or geographical one because Central Europe has shown itself to be an area of transformational and economic success. "After 1989 the idea of Central Europe was backed by the Visegrad Group yet at the moment it seems to have lost its political importance; is it possible to redefine it?" While trying to answer the above question the participants of the discussion pointed out the obstacles to Central European cooperation including the lack of a good transport infrastructure (roads, railway connections), no universally accepted *lingua franca* (previously it used to be German and English is only now advancing to the position); possible conflicts of interest among the countries accessing the European Union. Another problem is that the positive references to the common past are allied with suspicion, historical animosities and xenophobia ("memory of disagreement") and



Participants of the panel *Central Europe: An End or a New Beginning?*
from the left: Rafal Wiśniewski, Emil Brix, Bohdan Osadezuk, and Leopold Unger

nationalist groups are still politically strong. Some of the participants pointed out the fact that it is necessary to explain history incessantly, to remember about cemeteries, both about real burial sites and the metaphorical cemeteries of political ideas. Others emphasised that where there was no explanation for the historic problems, there was still a place for cooperation. If common interests can be found, e.g. in the European Union, the Central European states will cooperate just like the Iberian or Scandinavian ones. Unlike nationalism, the danger of marginalisation and provincialism is now the most important problem faced by Central Europe.

Monika A. Murzyn
Research Institute of European Heritage

[Translated by Anna Rucińska-Barnaś]



Zentralinstitut für Kunstgeschichte in Munich (the courtyard)



Study tour in the High Silesia – a stopover in Gliwice
in the middle Irma Kozina and Wolf Tegethoff (on the right)

This international conference under the auspices of Comité international d'histoire de l'art (CIHA) organised by the International Cultural Centre and Zentralinstitut für Kunstgeschichte from Munich was devoted to the issue of instrumentalisation of 20th-century art and architecture as well as to the role of art and architecture in the shaping of national identity. It has been emphasised that these problems have become particularly pressing in the face of the dangers which come with globalisation.

The controversies concerning modernism which arose between the advocates of avant-garde and the artists referring to national tradition were discussed according to a number of thematic groups:

- *The Debate on the National Style around 1900/Die Nationalstil-Debatte um 1900*
- *Style as a Demonstration of National Identity/Stil als identitätsstiftendes Moment*
- *Avant-garde in an Ideological Context/Die Avantgarde im Spannungsfeld der Kulturideologien*
- *Program Breach with Tradition: Modernism and National Identity/Traditionsbruch als Programm: Moderne und nationale Identität*
- *Tradition and Modernism vs. Politics/Tradition und Moderne im Spannungsfeld der Politik*
- *Against the Omnipresent Modernism: Classicism as the Universal and Timeless Style/Wider die ubiquitäre Moderne: Klassizismus als überzeitlicher Universalstil*

The participants of the conference were European, US and Canadian experts on modernism: Dr. Timothy Benson, Professor Magdalena Buschart, Professor Dirk de Meyer, Dr. Stefan Muthesius, Dr. Rostislav Švácha, as well as the representatives of the CIHA, led by Professor Stephen Bann, and Conseiller scientifique, Mr. Philippe Senechal. It is worth pointing out here that the first four sessions of the conference were held in Munich and the remaining two took place in Cracow. Such a schedule was possible thanks to the good cooperation with the German partner. The director of the Zentralinstitut für Kunstgeschichte, Professor Wolf Tegethoff, opened the Munich sessions with a lecture entitled *Art and National Identity*. The International Cultural Centre was represented by Professor Jacek Purchla, who chaired the first Munich session on *National Styles Around 1900*.

On the way from Munich to Cracow the participants were able to see the modernist architecture of Wrocław. An integral part of the conference was also a study tour around the Upper Silesia region, which is particularly interesting because it is full of examples of common Polish and German heritage. The main aim of the trip was to present the problems connected with the protection and promotion of the common cultural heritage. The presentation of the most interesting examples of architecture in Gliwice, Zabrze, Katowice, etc., was prepared by Dr. Irma Kozina from the Art History Institute of the University of Silesia.

Professor Jacek Purchla opened the Cracow session with a lecture entitled *Cracow and the Polish National Myth*. At the end of the conference, during a study tour prepared by Monika A. Murzyn (ICC), the



Participants of the conference during the session in Cracow (the ICC, the Ravens Conference Hall)

participants were introduced to a number of Cracovian interwar buildings and had a chance to see the Nowa Huta Social Realist architecture.

The conference was an open one and was addressed to all those interested in its topic. The participants of the Cracovian part were lecturers, historians and art historians from several Polish and foreign research centres and cultural institutions: prof. Juliusz Chrościcki (the Institute of Art History at Warsaw University), prof. Adam Miłobędzki (the Institute of Art History at Warsaw University), prof. Ewa Chojecka (the Centre for Art History at the University of Silesia), dr hab. Wojciech Bałus (the Institute of Art History at the Jagiellonian University), prof. Heidimichi Tanaka (Tohoku University), dr Małgorzata Omilanowska (the Art Institute of the Polish Academy of Sciences, Warsaw). There was also a considerably numerous group of young researchers and students. The presence of participants from different countries provided a good occasion for making new contacts and broadening the old ones as well as for launching cooperation on common research projects. Questions and lengthy and fruitful discussions following each lecture demonstrated the degree of interest in the issues presented.

Furthermore, the meetings in Cracow enabled the participants to find out about the activity of the International Cultural Centre. They were particularly interested in ICC's publications documenting former conferences and research projects.

The Cracovian part of the conference was organised thanks to the financial support provided by the Polish Ministry for Culture's Foundation for Polish and German Cooperation.

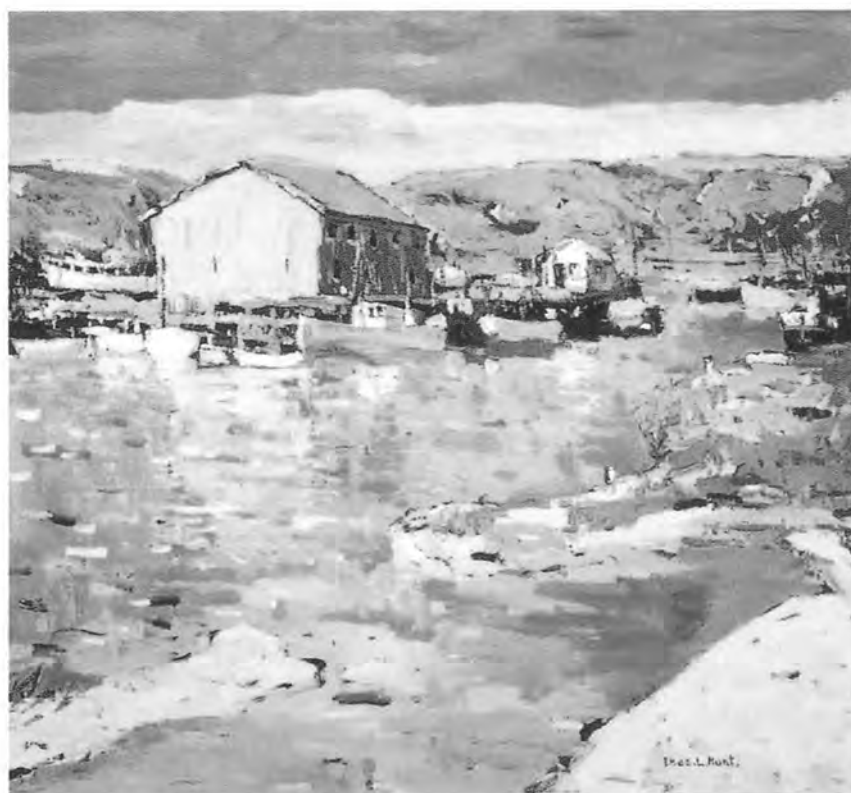
Dr. Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Anna Rucińska-Barnaś]



In the Sławkowska Street in Cracow...



Thomas L. Hunt, untitled (the port in Los Angeles), The Irvine Museum

Exhibitions

Masters of Light. California Impressionism 1890 – 1930 5 February – 4 May

1874 and the memorable Impressionist exhibition in Nadar's Paris gallery is a date of almost symbolic significance for modern art. An entirely new chapter in its history was opened with the painting of Cézanne, Monet, Renoir, Pissarro and Sisley – a time when old rules were rejected and artists succumbed to the passion of innovative exploration and experimentation in pursuit of different forms of artistic expression.

The pictures of the French Impressionists soon became a model for artists from across the Atlantic who were also seeking new formulas and new means of expression. Well established in American art, in California Impressionism did not make its mark until the early 1890s.

The exhibition *Masters of Light* hosted by the ICC Gallery showed the Californian variant of the French archetype. The title was the key to comprehension of the unique nature of this genre of painting. Its salient aspects were presented in the various sections of the exhibition: *The Land of Sunshine*, *The Sheltering Sky*, *Seascape Impressions*, *In Morning Light*, *In Sunset Glow*, *Chromatic Shine* and *"The Green Parasol"*. The first pictures in the show featured hills, canyons, flower meadows, eucalyptus groves and oak forests bathed in sunlight. In essence the subject of these works is the blinding light so typical of California. Transparent and intense, it determined the landscape. In order to capture the fleeting reflections of the light it was imperative that the artists left their studios and went out to paint in the open air. This was something new both for them and for the American public, which was deeply attached to the realist tradition. But realism, which depicted the world "objectively", was slowly ceding the way to the aesthetic qualities of Impressionism. In the pictures of Guy Rose, Hanson D. Puthuff and Elmer Wachtel "fortuitous", not studied compositions and spontaneous brushstrokes took the place of the assiduous, detailed method of painting. California – sunbathed country – and its unchanging climate and varied landscape was an inexhaustible source of inspiration for these artists.

For Granville Redmond, Edgar Payne, William Wendt, Sam Hyde Harris, Paul Grimm and Colin Campbell Cooper, on the other hand, the challenge was in landscapes devoid of brilliant sunlight. Houses and trees enveloped in the morning mist, skies full of swirling clouds, meadows bathed in the silvery blue light of the moon, peaks in grey shadow – in their pictures the contrasts between light and shade are more subdued, shapes and outlines are blurred. Their muted, understated tones express well the melancholy of certain weathers.

The picturesque Californian coast proved especially inspiring. Guy Rose, William Wendt, Alson S. Clark, William F. Ritschel, George G. Symons and Armin C. Hansen painted pictures full of light, water and sky. The tempestuous waves of the Pacific breaking against the cliffs and rocks were a perfect subject for the Impressionists, who actively sought fleeting and undefined motifs. The ever-changing glint of the sun's rays reflecting off the surface of the water intrigued them. Just as inspiring as such dynamic seascapes were quiet coves, empty golden beaches, the blue of the water stretching out to the horizon and boats with billowing sails bobbing on the waves.



Guy Rose, *The Green Parasol*, from the collection of John & Patricia Dilks

In thrall to the painting of Claude Monet, Auguste Renoir and Camille Pissarro, the American artists explored the effects and intensity of natural light at various times of the day. Most frequently they chose the blaze of the sun at dawn and at sunset. The pictures of Alfred R. Mitchell highlight the contrasts between deep shade and very bright light, while Cuprien reproduces the last moments of the dying day, just before dusk, when the intensity of the colours softens and everything is embraced in a delicate, gently golden light.

Analysis of the relationship between light and colour was a true challenge for the Californian artists, who held up the paintings of their French predecessors as their matchless example. It was they who had discovered that colours change with the changing light, and that a given colour is hence the product of the colour of the object and the colour of the light falling on it. They perceived that shade is the result not of an absence of light but of a lesser intensity of light, and that it is neither black nor brown but can be blue, green, purple and red. The canvases of Paul Lauritz, Donna Schuster, Joseph Raphael and Guy Rose demonstrate the American striving to express shade chromatically.

Guy Rose, Joseph Kleitsch, Meta Cressey and Alson S. Clark liked to paint genre images of women – their models, wives or partners, distinguished young ladies in gardens and summerhouses or on verandas, with the requisite parasol, symbol of sun and carefree idleness. They reproduced the sunlight that trickled through the leaves projecting coloured reflections onto the faces and dresses of their sitters, so suggesting the sensuous charm and lyrical mood of their world.

French Impressionism was both a challenge and a matchless example for the Californian artists. It enabled them to break free of the meticulous realistic manner of painting. Although in essence the Americans never broke with realism, their fascination with the European archetype nevertheless liberated them from established, systemised genres and gave them the courage to undertake their own explorations. There is no doubt that without the Impressionist example American art would not have played such an important role in the changes in twentieth-century art.

Dr. Monika Rydiger

Polish curator of the exhibition

[Translated by Jessica Taylor-Kucia]

The exhibition was accompanied by the following lectures:
Jean Stern, author of the display, *At the Source of California Impressionism* (5 February)
Prof. Maria Poprzęcka *Sun and Mist* (27 March)
and by projections of the films:
Impressions of California. Early Currents in Art 1850 – 1930
Guy Rose: American Impressionist (5 March)

Design of the exhibition: Małgorzata Radnicka & Maciej Radnicki
Layout of the catalogue: Krzysztof Zgiobicki



Karl Duldig. Sculptures and Drawings – fragment of the exhibition

Exhibitions

Karl Duldig (1902 – 1986). Sculptures and Drawings 22 May – 13 July

Sculpture is exhibited relatively infrequently. This undervalued branch of art is still waiting to be discovered, recognised and presented to a wider forum. All the greater was the pleasure of the International Cultural Centre, therefore, to be able to host an exhibition of the sculptures and drawings of Karl Duldig for a Polish audience.

Duldig's artistic career was shaped by the stormy vicissitudes of his life. Born in Przemyśl into a wealthy Jewish family, he studied in Vienna under Anton Hanak, an artist who had a considerable influence on the development of sculpture in Austria at the beginning of the 20th century. Duldig's highly promising career was interrupted by the Anschluss of Austria. He and his family escaped first to Switzerland and thence, via Singapore, to Australia, where he settled and worked until the end of his life, and where he was considered one of the most pre-eminent sculptors of last century.

The curator of the exhibition, Dr. Peter Stasny, arranged the pieces chronologically. His selection of 67 sculptures and 13 drawings gave a superb overview of Duldig's artistic achievements, the way his work developed and changed, and the broad range of materials he used (stone, marble, clay and bronze). The display opened with Duldig's earliest pieces, executed before he left Vienna: the relief *Adam and Eve*, sculpted in Hanak's atelier; some small figurines modelled in soapstone, including *The Erlking* and *Saint George and the dragon*; and a series of clay masks, a motif that fascinated the artist throughout his life. It was there, in Hanak's studio, that the young Duldig learnt the technique of modelling directly in the end medium (*taille directe*). The view that the material is central to defining the form dominated his entire later career. The display of his early works was interspersed with a number of documents and photographs of his closest family.

The busts *Sepp Baumgartner*, *Rabbi Zwi Peretz Chajez* and *Rella*, as well as a sculpture of the artist's wife, *Slawa*, were displayed in the next room, together with some of his "draped figures". These relatively small soapstone pieces confirmed the theory of the "inner greatness" of Duldig's works – his skill in conveying their spirit despite the modest dimensions of the pieces. A separate area of the exhibition was devoted to sculptures created in Australia. Among them were the *Magna Mater*, a piece hewn in red eucalyptus measuring over two metres, and a likeness of Witold Małcużyński that Duldig sculpted during the Polish pianist's tour of Australia.

In Australia the artist also returned to the mask theme. These pieces, in clay, are testimony to a dual fascination of Duldig's: aboriginal art and abstract shapes, which he reduces to simple symbols (*Key*, *Machine*). These new abstract tendencies are also visible in his standing, seated and supine figures. Some of these he simplified to their basic plastic forms, others he rendered as three-dimensional openwork pieces. One particularly arresting piece was the statuette *Moses*, for which Duldig was awarded the distinction of Sculptor of the Year in 1956. The exhibition ended with a dozen or so drawings, both initial studies for sculptures and works in their own right.

One can only speculate how Karl Duldig's artistic career would have unfolded had he been able to stay in Vienna. There is a case for claiming that his is to some degree an example of a "wasted career". Nevertheless, the works displayed here testify to the artist's unusual talent and potential.



On the opening day: Eva de Jong-Duldig, the artist's daughter in a talk with director Anna Gawron

Worthy of note in itself was the distinctive layout of the exhibition, designed by the Viennese architectural studio Blaich & Delugan. It adeptly emphasised the attributes of the pieces and brought out the beauty of what were often very small sculptures.

The exhibition was staged in co-operation with the Jüdisches Museum Wien and the Victorian College of the Arts in Melbourne. The majority of the works on show were from the Duldig Studio in Melbourne, managed by the artist's daughter, Eva de Jong-Duldig. In addition to Cracow, Duldig's oeuvre was also displayed in Vienna and Melbourne.

Anna Śliwa

Organiser of the exhibition for the ICC

[Translated by Jessica Taylor-Kucia]

The exhibition was accompanied by the following lectures:

Dr. Peter Stasny, *Karl Duldig – European Sculptor. Between Tradition and Avant-garde* (22 May)

Dr. Piotr Szubert, *Metamorphoses of Figures. The Art of Karl Duldig From the Perspective of Polish Sculpture of the 20th Century* (10 June)

Design of the exhibition: Blaich & Delugan

Layout of the catalogue: Ryszard Otręba



Professor Kunz had been a frequent guest at the International Cultural Centre
(the exhibition *Rembrandt, Rubens and Others*, June 1999)



Włodzimierz Kunz's prints in the historic cellars of the Ravens House

Exhibitions

Włodzimierz Kunz. Graphic Œuvre *12 September – 31 October*

This exhibition opened the ample programme of events of the International Print Triennial Cracow 2003. Fully convinced of their duty to revisit the splendid graphic oeuvre of the late Professor Włodzimierz Kunz (d. 2002), three institutions collaborated in the organisation of the show: the Cracow Academy of Fine Arts, his alma mater, where he later returned for many years as a lecturer and as rector; the International Print Triennial, which he co-founded, participating as an artist exhibiting his own work and as a member of the Organisational Committee and the jury; and the host of the retrospective, the International Cultural Centre, where Kunz was a frequent guest at exhibitions, gatherings and discussions. The venue was the beautiful historic cellars of The Ravens House, opened for the first time following preservation and alteration work.

The exhibition, limited in size by the restricted display space, comprised 51 prints from the years 1954–1976; in later periods Kunz devoted himself almost entirely to painting. The etchings were from the collections of the artist's family and those of the National Museum in Cracow. The display was organised chronologically, each of the three rooms dedicated to one decade. The pieces on display included first-rate woodcuts and delightful monotypes and lithographs. The technical fluency of this master of lithography was a source of particular admiration; this choice of technique was doubtless no accident – as the closest to painting – when he accepted the offer of an assistantship under Prof. Konrad Srzednicki, whose successor he later became.

Kunz always moved confidently between different areas of artistic expression, often combining a range of techniques in a single work. In the 1960s his lithographs started to incorporate marks left by the etched metal plate and collages of various materials, among them his trademark and symbol, the paper aeroplane. He often used literal quotations in his works: he would inscribe them with a piece of literary text or a press clipping, or make references to well-known works of art seen in museums. Another example of the way he would draw freely on the traditions of the past is his use of the diptych or triptych form, which is more often associated with medieval painting than contemporary prints.

The prints on display in this exhibition reveal Kunz as an astute observer of the surrounding world, able to comment creatively on topics as diverse as newly built housing estates, slag heaps in Silesia, sporting events and his impressions from his numerous travels. He was particularly attracted to the Mediterranean basin; he felt himself to be the heir and continuator of that culture full of multiple layers of meaning and varied references. Despite the passage of the years Kunz's prints are still surprisingly fresh in their angle, fluent in their negotiation of their graphic subject, bold in their experimentation and ambitious in their associations. As many people remarked, neither the public nor the critics had been fully aware of the quality of his work.

Janina Górka-Czarnecka
Exhibition curator

[Translated by Jessica Taylor-Kucia]

Design of the exhibition: Marek Bieliń
Layout of the catalogue: Władysław Pluta



Instalment of the exhibition at the Main Square



Icaruses against the background of the Cloth Hall

Exhibitions

Mitoraj.

Sculptures and Drawings

16 October 2003 – 25 January 2004

In a continuation of our cycle of presentations of Poland's brightest and best artists working abroad, we hosted an exhibition of works by Igor Mitoraj, a sculptor whose artistic career began years ago in Cracow and who today commands the respect of critics worldwide. As a student of the Cracow Academy of Fine Arts and pupil of Tadeusz Kantor, in 1968 he emigrated to Paris to seek his own artistic path. The exhibition in Cracow of over 70 of his sculptures and 35 drawings was thus a special event – a return to the source, to the place that shaped him.

Mitoraj, fascinated by the beauty of ancient sculpture, creates works reminiscent of the Classical human form. We see perfect human shapes, with well-toned muscle structure, in natural poses. But these "ideal" figures are lacking various parts, bereft of arms, damaged in places, full of flaws. Cracked, bound up with straps, with traces of joins, they look as if almost before our eyes they are undergoing transformations and transfigurations. Gorgon, Iphigenia, Hypnos, Eros and Mars resemble archaeological finds. The artist employs themes and forms to which we are accustomed and which seem familiar to us. On closer examination, however, we come to the conclusion that he is rediscovering classicism, striking down its canons, rereading it, reconstruing it.

The setting for the exhibition was Mitoraj's own idea; in his selection of works for the exposition he was convinced that the Main Square was the proper, the only place for his outdoor sculptures. "It is probably the most beautiful exhibition space in Europe," he averred, "a space that needs using in a more artistic way." Mitoraj's meetings and discussions with Andrzej Wajda produced a considered and unusual concept for the positioning of the sculptures. The Square was peopled with, among others, winged Icaruses, Icaria, the head of Eros and his winged torso (*Eros bendato*, *Nascita di Eros*), a statue of a centaur and the cracked head of Tyndareus.

These beautiful, intriguing objects were only part of the broad presentation; the largest part was in the International Cultural Centre Gallery. For the duration of the exhibition special flooring of bare wood painted black was laid in the rooms in the first-floor gallery in The Ravens House. Together with the black pedestals this created a refined, contrasting background to the white marble and sculptures cast in bronze. The serene spot lighting accentuated the play of light and shade and exposed the compactness of the solid forms and the texture of the surfaces. These aspects – the form, shape and beauty of the sculpted medium – were the common threads running through the exposition. It opened with sculptures from the 1980s: the bronze casting *Eros alato* from 1984, and *Alexandra*, *Donne I*, *Donne II* and *Coppia per l'eternità I* and *II*. In the next room were the most recent pieces, from the period 2000–2002: *Dormiente grande*, *Eros alato con mano*, *Piede con mano* and *Eclisse bianca*. Sculpted in white marble, they exuded mastery of execution, while at once drawing attention to the tactile quality that is a central feature of Mitoraj's works. The next room contained pieces striking in their contrasting surface finishes. The smooth, gleaming black marble face of *Ifigenia* (2001) contrasted with the rough, scratched and scraped, intentionally imperfect patina of *Sono tatuato sdraiato* (2002), and the gilded glaze of *Gold wind* (1983) with the refined blue of *Testa addormentata* (1995). A narrow, unlit corridor linking the rooms revealed the subsequent sequences of the exhibition: panels sculpted in bas-relief hanging on the walls and brown shields full of mythological references. The final room was filled with huge heads and faces – fragmentary, incomplete, sometimes expressly three-dimensional forms – *Torse couché* (2001), *Ecorce* (2001), *Grande porta* (2001). The remainder



White marbles at the ICC Gallery (*Dormiente grande* and *Eros alato con mano*)

of the exposition was located in the light, bright rooms on the fourth floor: the artist's drawings and designs as well as columns and vases.

Cracow is one of three places in Poland to host Igor Mitoraj's works, the others being Poznań and Warsaw. The exhibition in Cracow, however, was of a unique nature. The carefully thought out layout underlined the important qualities of these sculptures – beauty of form, perfection of technique and nobility of material.

Dr. Monika Rydiger

Curator of the exhibition

[Translated by Jessica Taylor-Kucia]

The exhibition was accompanied by:

Talks on Books – promotion of the books *Igor Mitoraj. Sculptures and Drawings* [International Cultural Centre] and the extended interview *Blask kamienia* [Glitter of the Stone, Wydawnictwo Literackie] (4 November 2003)

Urok Gorgony – lecture by Prof. Witold Dobrowolski (14 November 2003)

Mitoraj's Sculptures Through Your Lens – photographic competition (1 December 2003 – 2 January 2004)

Art in Public Space – seminar (13 January 2004)

Design of the exhibition and layout of the catalogue:
Agnieszka Bartkiewicz, Rafał Bartkiewicz



Participants of the course *Democracy and Diversity* during the opening

The twelfth annual Summer Graduate Institute was organized by the Transregional Center for Democratic Studies, New School University, in collaboration with the International Cultural Centre of Cracow. Fifty graduate students, junior faculty and NGO activists were selected to participate in the Institute; they came from twenty-eight countries of America, East/Central Europe, South-East Asia and even Africa. The Institute offered intellectual excitement, sophisticated probing and discussion in social sciences, transmission of democratic skills, friendships across continents, and hope for a future without xenophobia. Commented a participant, Teresa Świecowska from Poland: "To me, the most important experience of the *Democracy and Diversity* Institute was to listen to how students expressed and interpreted the social and political situations of their countries, what they cared about, and what their solutions to the problems were. During the almost three weeks in the Institute I learned a lot about life in such countries as Burma, Argentina, Indonesia, South Africa, Kuwait. It is special knowledge because acquired through experience of the direct communication and discussion."

The participants were invited to join the following seminars:

- *Globalization and the Politics of Public Memory* by Professor Elżbieta Matynia, Committee on Liberal Studies, New School University, and Professor Jonathan Veitch, Humanities Program, New School University;
- *Democratic Culture: Societal Inclusion, Public Deliberation, and Difference* by Professor Jeffrey Goldfarb, Department of Sociology, Graduate Faculty, New School University;
- *Sustaining Democracy? Boundaries, Conflict, and Agreement in Democratic Politics* by Professor David Plotke, Department of Political Science, New School University;
- *Theories of Gender in Culture* by Professor Ann Snitow, Committee on Gender Studies and Feminist Theory, New School University.

The participants did not remain recipients of knowledge, but raised questions, cast doubt, conversed. In contrast to closed systems of monological seminars, during the Institute the participants experienced teaching encouraging critical thinking and dialogue, teachers who interact with students and care for their students' work.

The seminars did not merely explore theory, but were concerned with the burning issues of the real world. Ana-Maria Pascal of Romania noted a "common interest in pragmatism and politics that the professors, colleagues and I shared." Wrote Nicolina Knezevic of Serbia: "I would like to put emphasis on the instructors' skills, qualifications and enthusiasm with which they presented the topics. No less impressive is their class management, in terms of leaving space for students' suggestions and reflections, for encouraging questioning mainstream social canons and re-describing social vocabulary."

The Institute provided a forum for exchanging ideas about democratic culture in transition and receiving expert advice from the faculty of the New School University as well as scholars and public intellectuals who gave evening lectures. The invited speakers included an Israeli scholar and activist in dialogue with



Evening lecture by Czesław Miłosz, Polish Nobel prize winner

Palestinians, Professor Orly Lubin, Chair of the Department of Poetics and Comparative Literature, Tel Aviv University and Chair of The Women's Study Forum, Tel Aviv University; Shlomo Avineri, Professor of Political Science, Hebrew University, Jerusalem and director general of Israel's Foreign Ministry at the time of the Oslo Accords; and Nobel Prize winner in literature Czesław Miłosz, whose poetry and public actions stand for dialogue which does not conceal conflicts, but aims at reconciliation.

However, the contribution of the participants was vital. They meticulously prepared very informative and inspiring round-table presentations of their countries, which proved the major event of the Institute, from which participants and lecturers alike learned a great deal about the social, political, economic and cultural reality of the represented regions. Of special importance was the update on the situation in Burma.

Said Dmitry Kochenov, a Russian student at Groningen, "In my application for the *Democracy and Diversity* Institute, I wrote that I expected that it would largely contribute to the improvement of my academic work, development of my social consciousness and my personal growth. It is with full confidence that I can claim the school has fulfilled my highest expectations. However even more important than the academic side of the program, was the cultural side. The Institute represented a really unique opportunity to study together with people from dozens of countries all over the globe. To my mind it was the contact with new people coming from cultures totally different from your own which was the strongest side of the Institute. Where else can you discuss, sitting with Burmese, Moldavians, Singaporeans and Americans at one table?"

The *Democracy and Diversity* Institute was a direct experience of identity and difference, common humanity and cultural diversity. It sparked hope for a world not of xenophobia and ethnic strife, but of cosmopolitan ethics. I appreciated the idea of a university without frontiers of nations or disciplines which the Institute attempted to embody.

Tomasz Kitliński

A local co-ordinator for the 2003 Institute



During the study trip at the mine/museum in Ostrava



Participants of the course at the House of Silesian Parliament in Katowice

This course, organised for the first time in collaboration with the Central European Initiative (CEI), brought together in Cracow young people from the countries represented in the CEI, chiefly doctorate students with interdisciplinary areas of interest. The main elements of the programme were developed at a meeting held at the International Cultural Centre in November 2002 by the experts who were to lead the July course.

The city as a place of national remembrance, ethnic diversity in selected regions, and processes of assimilation in both the historical and contemporary perspectives were the subjects of the introductory lectures, designed to prepare the students for work in the seminar groups led by the tutors responsible for the main programme propositions. The subject of Dr. Emil Brix's inaugural lecture was the city in the categories of space, history, remembrance, architecture, infrastructure, borders, communication, and the construction of individual and collective identity. Analysis of the city as a cultural phenomenon was illustrated by portraits of Budapest (Dr. Imre Molnár [akc.] from Hungary) and Lviv (Taras Voznyak from Ukraine), which were presented as examples of the impact of the plurality of distinct cultural groups on the city in its entirety. The city as a place of remembrance and forum of ethnic dialogue and conflict was discussed by Rev. Dr. Stanisław Obirek SJ, who analysed religious aspects in the context of the multiplicity of nationalities, the heterogeneous past, in the memories recorded in the history of Central Europe's nations. His conclusion was that in order to be able to talk about the dramatic history of our region we need to rise above divisions and above the pain with which the common memory is imbued. Prof. Anca Bratuleanu talked to the course participants about Timisoara, familiar as the setting of the turbulent events of 1989. She sketched a portrait of the city in the interwar years and attempted to define the limits of divisions within the city, and its cultural and ethnic diversity, which spawned its unique expansion as an urban centre. Prof. Vladimir Bedenko's lecture discussed the historic cities of the Istria peninsula in the changing historical context of the region. Prof. Miroslav Baše cast new light on the theme of the cities as places of common memory. He deliberated how the scope of common heritage and common memory will change, whether the ways of interpreting what we understand as "heritage" evolve over the course of the years, and whether it will be possible to cultivate a Central European heritage common to many nations. Heritage and the development of the city were discussed by Prof. Jacek Purchla and Jaroslav Kilian, while Dr. Kaliopa Dimitrovska-Andrews gave a presentation devoted to urban heritage preservation in the light of EU practices.

The lectures were supplemented by workshops held in four thematic groups and rounded off with student presentations on the issues discussed. The programme also included two study trips, to Upper Silesia and Ostrava. On the first trip the course participants visited Katowice, Gliwice, Zabrze and Tarnowskie Góry, learning about the history of the region and seeing selected sacred and secular cultural monuments. We were given a guided tour of Ostrava, a city with multicultural roots, by Jan Sucháček, from Ostrava himself and one of the course participants.

In November 2003 the experts involved in the project met again at the International Cultural Centre to assess their previous activities and work out the broad basis for a continuation of the programme.

Anna Depowska
The College for New Europe



Drohobych – searching for the past

Another year has passed and another group of students and young academics has been to Cracow to learn more about issues related to Galicia. Like the two previous sessions devoted to Galicia, this one too was organised jointly with the Institut für den Donauraum und Mitteleuropa in Vienna. The programme comprised lectures and seminars on a variety of topics connected with places of the common memory of the ethnic groups that inhabited this region and whose fates reflect the complex history of Europe. The teaching staff was made up of eminent specialists from Polish and foreign academic institutions.

Dr. Emil Brix, director general of the Department of Cultural Policy at the Austrian Ministry of Foreign Affairs and author of the programme, sketched a portrait of Galicia as a part of the Hapsburg monarchy, taking into account political, cultural and historical aspects, and looked at issues of autonomy and integration, myths and stereotypes, and the place of Galician heritage in a united Europe. Prof. Shlomo Avineri of the Hebrew University in Jerusalem considered questions of nationalism, assimilation and emancipation in the context of the presence of Galicia's Jewish population. Prof. Jacek Purchla discussed the role that Cracow and Lviv play in the region's culture, politics and economy today. The functioning of the Galician myth, and the earliest reports on and later reminiscences from Galicia was the subject chosen by Prof. Alois Woldan of the University of Passau. The dynamic economic expansion of Galicia at the end of the 19th century and the development of democracy in this complex multicultural melting pot was the topic of Prof. Krzysztof Zamorski's lecture. Dr. Jakub Basista of the Jagiellonian University acquainted participants with the nature of Galicia's plurality of nationalities and talked about the consequences of certain ethnic groups being more numerous than others. He also led the students on their guided tour of Cracow, at the same time acquainting them with the history of the city. Dr. Andriy Zayarniuk of Lviv University in his lectures looked at lesser known aspects of the history of 19th-century Galicia, discussing the situation of the Ukrainian peasantry and the Greek Catholic priesthood.

The lectures were followed up with presentations prepared by the students based on what they had learned during the course. Their comments frequently returned to the common memory of the inhabitants of the Galicia of the past in the context of the presence in the European Union of the former Hapsburg empire states.

The conclusion of the course was a study trip to Ukraine, during which the students became acquainted with the history and monuments of Lviv, Drohobych and the oil-rich region of Borislav. The group's guide around Lviv, Prof. Yaroslav Hrytsak, drew attention to the city's multicultural heritage and its magnificent architecture. Lviv, and specifically the seat of its Governorship, was also the place where the closing ceremony for the students was celebrated. A moving conclusion to the visit to Drohobych was the talk by Erwin Schenkelbach, a photographer born in the town and now living in Israel, who recounted the fate of his family, transported to the death camps in July 1942. With his camera round his neck as he walked, he retold his fascinating reminiscences, conjuring up images of a world now lost. The final stage of the tour was Borislav and the surrounding area. The history of the town at the time when Galicia was an oil centre was the subject of our guide, Oleg Mikulich, a historian researching the region. Little remains today of the former power; the shafts from which crude oil once burst forth in fountains 120 metres high are idle. Travellers through Galicia are struck by the plethora of references



The closing ceremony at the building of the former Governorship in Lviv

to oil [*ropa* in Polish] in place names: Ropa, Ropianka, Ropica, Ropki. There is also a well maintained museum in Bóbrka – an open-air museum devoted to the crude oil industry, where oil-well pumps continue to extract oil from shafts that are still active.

The students were satisfied that the course programme had met the expectations with which they had come to Cracow. They also had the idea of creating an internet discussion forum for the course participants in order to continue the exchange of information and experiences related to the Galician theme. A further session is planned for the year 2004, this time dedicated to present-day Galicia.

Anna Depowska
The College for New Europe

[Translated by Jessica Taylor-Kucia]



September 23, 2003: Signing the agreement of co-operation between the Cracow University of Economics and the International Cultural Centre minister Jerzy Hausner and rector Ryszard Borowiecki, and director Jacek Purchla

The Academy of Heritage

The pilot two-year programme of the Academy of Heritage ended in June 2003. The graduates, who work in the monument preservation service, in museums and as conservators of historical monuments, intend to found an Alumni Association to promote modern forms of preserving historical monuments.

Two more courses are planned for the years 2003 – 2005: a heritage preservation programme and a programme for teachers. On 22 September 2003 the International Cultural Centre and the Cracow University of Economics formally signed the co-operation agreement for both courses. This co-operation secures access both to the academic and didactic potential of the University of Economics in the field of economic issues and the role of public administration in heritage preservation as well as to the contacts of the International Cultural Centre in Polish and foreign communities engaged in modern cultural heritage preservation.

The broad scope of the new programme, which is structured around the role and importance of cultural heritage in building our future, is directed primarily at teachers. The reform of the education system presents teachers with new challenges and encourages them to improve their professional qualifications on an ongoing basis. Given the prospect of Poland's accession to the European Union, young people being educated today need to be well prepared to promote their national heritage and its protection both at home and abroad. Course graduates have the chance to become experts in creating heritage classes, thus enhancing their school's curricular offer. The course that the Academy offers will introduce them to aspects of cultural heritage theory, legal issues involved in the protection of cultural assets, marketing for heritage sites, the role of local government and public administration in protecting cultural heritage, and international co-operation in heritage preservation. It will comprise lectures, seminars, workshops and study tours taking in historical sites; attendance of a week-long study camp is also a compulsory part of the course.

The Academy's teaching staff is composed of eminent figures from Polish academic institutions, particularly from Cracow's Jagiellonian University, University of Economics and University of Technology. Among those invited to participate in the programme are Prof. Zdzisław Mach, Prof. Stanisław Owsiak, Prof. Jerzy Mikułowski-Pomorski, Prof. Jacek Purchla, Prof. Andrzej Rottermund, Prof. Andrzej Szromnik and Prof. Andrzej Tomaszewski. Seminars will be led by Dr. Stanisław Alwasiak, Dr. Zbigniew Beiersdorf, Dr. Piotr Dobosz, Dr. Krzysztof Kowalski, Dr. Piotr Krasny, Dr. Stanisław Mazur, Dr. Zbigniew Myczkowski, Dr. Wiesław Wańkowicz and Dr. Antoni Weyssenhoff.

Other points of the programme include open lectures by foreign experts from leading European universities and institutions active in protecting cultural heritage, among them Prof. Marie-Theres Albert (Brandenburg Technical University, Cottbus), Prof. Gregory Ashworth (University of Groningen), Prof. Vladimir Bedenko (Zagreb University), Anca Bratuleanu (University of Architecture and Urban Planning in Bucharest) and Jaroslav Kilian (Academia Istropolitana Nova in Bratislava). As well as Academy students, we also cordially



Workshop at the Castle of Niepolomice

invite to these lectures anyone with a desire to preserve relics of our past, as well as young people still at school interested in modern heritage protection.

Workshops will be held in museums and conservators' studios, where museum directors, curators and conservators will share with students their practical knowledge on the functioning of institutions dedicated to collecting, protecting and displaying cultural assets to the wider public. Teachers will also be involved in lessons in museums and presentations of heritage materials designed by their peers.

The Academy's programme also includes meetings with employees of the preservation services and local authorities in order to familiarise students with existing initiatives for the promotion and protection of heritage in the Małopolska region.

Barbara Szyper
Course Director

[Translated by Jessica Taylor-Kucia]



Obituary

Jerzy Adam Miłobędzki (1926 – 2003)

Professor Dr. Jerzy Adam Miłobędzki, who died on 6 December 2003 in Warsaw, was one of Poland's most eminent historians of art and architecture, and an academic who, in view of the broad scope of his research and thought, can truly be considered a historian of culture.

Educated as an architect, he held a chair at the Institute of Art History at Warsaw University. He was a member of the Committee for Studies in Art at the Polish Academy of Sciences, an active national member of the Polish Academy of Arts and Sciences, a member of the International Committee on Art History, the Association of Art Historians and the Society of Antiquarians, and a correspondent member of the Warsaw Scientific Society. He also had links with the Pultusk School of Humanities and the International Cultural Centre in Cracow. He lectured in Sweden, the UK and the US.

Professor Miłobędzki's academic interests included the High Gothic and Renaissance periods, as well as the entire modern age and recent history up to and including the 19th and 20th centuries. He could boast impressive research achievements in the tangible form of nearly 150 publications, including the prestigious study *Architektura – Osteuropa* (in: *Spätmittelalter und beginnende Neuzeit, Propyläen Kunstgeschichte*, vol. 7, Berlin 1972) and the definitive work *Architektura wieku XVII* [Architecture of the 17th Century] (Warsaw 1980).

The cultural landscape of Central and Central-Eastern Europe was an area in which he was particularly interested. He conducted analyses of the history of architecture in Poland in the context of European architecture. He considered Polish architecture to be an integral element of European heritage and stressed those of its values that had inarguably been created "in accord with heaven and Polish custom". His field of research also included monumental architecture and the spatial layout of towns and villages. He valued both high art and vernacularism in its broadest sense, and was a discerning student and propagator of the latter, hence also his interest in regionalism and wooden architecture (in particular the architecture of the Zamość, Świętokrzyski and Spisz regions and his beloved Kazimierz Dolny on the Vistula).

His first-rate research methodology in the areas of history and the humanities, intimate knowledge and understanding of architecture, and thorough knowledge of historical monuments on the ground furthered by fieldwork (in both architecture and inventorying) enabled him to write large-scale synthetic works such as *Zarys dziejów architektury w Polsce* [An Overview of the History of Architecture in Poland] (1963, several reprints) and, in collaboration with Jerzy Łoziński, *Atlas zabytków architektury w Polsce* [Atlas of Architectural Monuments in Poland] (1967, also in several editions).

A scholar who commanded great academic authority, he took an active part in many scientific sessions and conferences. His publications and papers, such as those he presented at sessions of the Association of Art Historians, were eagerly received in art history circles and became part of the canon of architectural knowledge. His academic lectures were valued and enjoyed by students both in Warsaw and at the Academy of



In front of the castle in Kežmarok: Professor Milobędzki with Barbara Szyper, Monika A. Murzyn and Margerita Szulińska (workshop of the Academy of Heritage, July 2002)

Heritage in Cracow and the Pultusk School of Humanities. He was also an unrivalled companion on academic and study trips, willingly and generously sharing his vast knowledge.

He was severe, yet absolutely authoritative in his criticism of the Polish school of monument preservation, accusing it of all too often creating "historic building concepts" instead of carrying out proper preservation work. He also criticised the monument preservation services for their routine attitude towards historical monuments and their bureaucratisation, false front of activeness and lack of awareness of the processes of cultural change in the contemporary world. As such he considered it vital that a new body of experts be created, more highly specialised and better prepared in their approach to monument preservation policy.

He liked and admired Cracow for its attachment to the same traditional values that were important to him. He also had fond memories of our city from his youth. It was here that he completed his degree in architecture at the Polytechnic Faculties of the Academy of Mining and Metallurgy (later the Cracow University of Technology), which he had started during the war at the clandestine Faculty of Architecture at Warsaw Polytechnic. It was also in Cracow that he launched his academic career (as an assistant under Professor Bohdan Guerquin), which he continued so illustriously on his return to his home city.

Professor Miłobędzki renewed his close contacts with Cracow in the 1990s in connection with his active membership of the reactivated Polish Academy of Arts and Sciences and in particular with his dedicated involvement in the activities of the International Cultural Centre. He participated in and lectured at many international conferences organised by the Centre, including the following: *Theatre Architecture of the Late 19th Century* (1993), *Art Around 1900 in Central Europe. Art Centres and Provinces* (1994), *The Historic Metropolis: a Hidden Potential* (1996), *Vernacular Art in Central Europe* (1997), *Cracow and Prague. Two Central European Capitals* (2000), *Central Europe – a New Dimension of Heritage* (2001), *Cracow and Lviv in European Civilisation* (2002), *Nation, Style, Modernism* (2003). He lectured at the College for New Europe and the Academy of Heritage, training a new generation of monument preservation specialists, and took part in the *Central European Cultural Space* field seminars. He published under the ICC logo the outline work *The Architecture of Poland* in several languages (1994, 1998), and contributed to the ICC yearlies and to other collective studies published by the Centre, including *Miasto historyczne. Potencjał dziedzictwa* [The Historic City. Heritage Potential] (1997), *Art Around 1900* (1999), *Vernacular Art in Central Europe* (2001), *From the World of Borders to the World of Horizons* (2001) and *Kraków i Lwów w cywilizacji europejskiej* [Cracow and Lviv in European Civilisation] (2003).

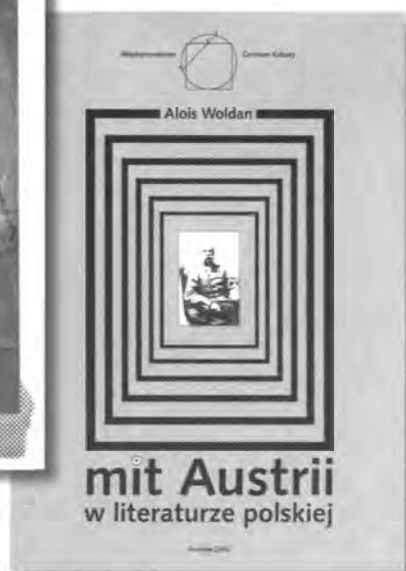
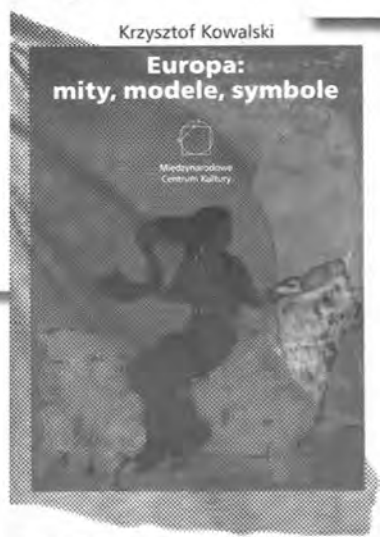
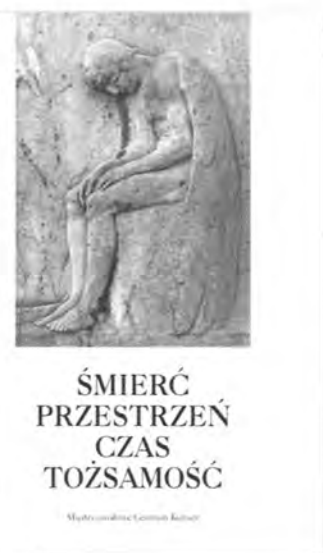
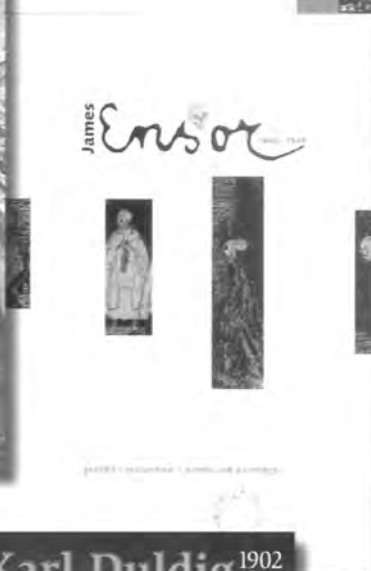
He was one of those people who are truly indispensable.

We will miss him sorely.

Dr. Zbigniew Beiersdorf

[Translated by Jessica Taylor-Kucia]

- Publications



Cracow – Dialogue of Traditions (1991)

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

Wojciech GAŁĄZKA

Oswajanie skorpionów [Taming the Scorpions] (1992)

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

Jan K. OSTROWSKI

Cracow (1992)

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

Jacek PURCHLA

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

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

Jacek PURCHLA

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

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

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

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

Piotr KRAKOWSKI

Sztuka Trzeciej Rzeszy [Art of the Third Reich] (1994, 2002 – reprint)

The first Polish book to present a reasonably comprehensive and expert characterisation of German art after Hitler's coup (architecture, sculpture, painting and political

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

Adam MIŁOBĘDZKI

Architektura ziem Polski / The Architecture of Poland (1994)

Architektura ziem Polski / Architektur Polens (1998)

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

Zdzisław NIEDZIELA

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

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

Władysław SEMKOWICZ

Polacy i Słowacy w dziejowym stosunku

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

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

International Cultural Centre Cracow (1996)

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

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

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

Jan PATOČKA

Kim są Czeši? [Who Are the Czechs?] (1997)

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

Tadeusz BARUCKI

Architektura Węgier [The Architecture of Hungary] (1997)

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

Lidia KORCZAK

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

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

Jacek Purchla

Cracow in the European Core (2000)

Kraków w Europie Środką (2000)

Cracovie au coeur de l'Europe (2001)

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

From the World of Borders to the World of Horizons (2001)

The publication is an anthology of texts which have appeared in consecutive editions of the Yearly of the

International Cultural Centre and books published by the Centre during its decade-long activity. The volume contains essays which focus on the subjects of the research projects, conferences and exhibitions and refer to the following issues: the essence of European civilisation, national stereotypes and problems connected with the concept of neighbourhood, national identity in relation to globalisation, the multicultural dimension of Central Europe, Poland in Europe, cultural heritage and the new philosophy of its preservation, the historical city phenomenon, culture and development, the place of culture in society. The book is a record of activities carried on by the International Cultural Centre. Its chronological layout allows us to follow the evolution of issues and views presented in essays by different authors including M. Dönhoff, J. Woźniakowski, K. Skubiszewski, A. Tomaszewski, H. H. Hahn, J. K. Ostrowski, C. G. Kiss, J. Purchla, J. Jedlicki, A. Wajda, B. Genzelis, G. J. Ashworth, E. Busek, K. Czyżewski, M. Martin, S. Peres, W. Stróżewski, A. Miłobędzki and E. Brix (English and Polish version).

Irina KOTLOBULATOVA

Lwów na dawnej pocztówce [The Lvov of Old Postcards] (2002)

Over the past two decades, monographs of pictorial representations of cities on old postcards have featured significantly on the book market. Kotlobulatova's handling of the topic distinguishes her study from the majority of albums published so far as she focuses on the history of the postcard itself rather than treating it as a mere source of urban iconography. This publication contains reproductions of 483 postcards, as well as a history of illustrated postcards, indices of topics, publishers and artists, and a list of present Lvov street names (491 pp.).

Krzysztof KOWALSKI

Europa: mity, modele, symbole [Europe: Myths, Models, Symbols] (2002)

This one-of-a-kind guide to the realm of European images and symbols was written as a result of the author's exploration of the archives of the Council of Europe and the European Commission, as well as libraries in Belgium, France and Switzerland. The anthropological perspective of the study gives the publication a unique character. Kowalski focuses on the symbolic and mythological aspects of European institutions. Europe is presented as an ideal being, which 'lends itself to thought' through images organised in thematic groups. These groups are a springboard for deliberating on contemporary political mythologies. The section on metaphoric models of European discourse outlines the political ideas of de Rougemont, Schuman, Monnet and Delors. The symbolism of European institutions is discussed based on the example of the European flag and anthem, specifically their history, official meanings and unofficial popular connotations. A wide selection of official documents, correspondence and proposed designs for the European flag and anthem make an interesting addition to the book (296 pp., 22 ill.).

Alois WOLDAN

Mit Austrii w literaturze polskiej [The Myth of Austria in Polish Literature] (2002)

A translation of a book that has been widely appreciated in Europe but is completely unknown to Poles, written by an Austrian specialist in Slavonic studies and researcher of the Polish culture. The author demonstrates a variety of

contexts that promoted the true image and the idealistic image of Austria among Polish artists and intellectuals. The book also shows how Galicia, once a territory annexed by Austria, was transformed into a myth and a symbol, on the one hand standing for freedom (limited as it was) and cultural development, but on the other hand burdened with connotations of a backward civilisation (281 pp.).

Exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

This remarkable publication confronts two paintings of St. Praxedis, by the Italian artist Felice Ficherelli, with a painting by the Dutch master, Jan Vermeer (from the collection of Barbara Piasecka-Johnson). Text written by: A. K. Wheelock Jr., National Gallery of Art, Washington D.C.; J. Grabski, IRSA, Vienna; J. Purchla, ICC, Cracow; and L. Koenig, CEDART, Florence (30 pp., 32 colour and black-and-white ill.).

Alfons Mucha. Plakaty ze zbiorów lwowskich [Posters from the Lvov Collection] (1992)

This catalogue, published on the occasion of an exhibition of a collection of posters by A. Mucha, one of the most popular creators of the Art Nouveau style, contains numerous reproductions of the artist's works and a note about him and his work (36 pp., 23 colour and black-and-white repr.).

EGO. Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński organised by the ICC in Cracow. It consists of works that are a survey of the artist's output over 15 years, including newspaper graphics, featuring the "Pokrak" (freak) bird, published in American and Western European media, and the artist's latest works devoted to human birds in courtship. In addition to a documentation of exhibited works, this publication contains sketches, interviews, and critiques written by well-known scholars, critics, and fellow artists (78 pp.).

Graphik des deutschen Expressionismus (1992)

Max Beckmann, Otto Dix, Lyonel Feininger, Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff are the most outstanding representatives of German Expressionism. The album contains biographical notes and 187 reproductions of graphic art by these artists. Foreword by J. Purchla. Introduction by S. Sabarsky (255 pp., 187 ill., German version + an insert in Polish).

Gustav Klimt (1992)

This album contains 134 reproductions of paintings, drawings and watercolours by Gustav Klimt, "the king of Wiener Sezession". Foreword written by J. Purchla. Artist's profile by S. Sabarsky (160 pp., Polish version).

Natalia LL (1992)

This catalogue was published in connection with an exhibition of works by Natalia Lach-Lachowicz, a representative of conceptualism in Polish art. It contains a text about the artist and her work written by P. Krakowski and 26 colour and black-and-white repr. (44 pp., Polish-English version).

Tadeusz Brzozowski.

Malarstwo, rysunek / Paintings, Drawings (1992)

This album contains 24 reproductions of paintings and drawings by Tadeusz Brzozowski, one of the classics of the Cracow Group. Also: a diary, selection of major publications about the artist, selected bibliography, major interviews with Brzozowski, filmography, and exhibitions (56 pp., 28 colour and black-and-white repr.).

Dłubak. Przeciw stereotypom / Against Stereotypes (1993)

This publication contains 23 works of Zbigniew Dłubak from different periods of his career, as well as a biography, works, exhibitions, a selected bibliography and texts about the artist written by art critics (48 pp.).

Grand Prix '91. Günter Dollhopf (1994)

A catalogue published jointly with the International Print Triennial, accompanying the exhibition of the laureate of the last year's triennial. It contains 16 expressive black-and-white illustrations depicting the artist and his works, a biographical note, and essays on the work of G. Dollhopf written by L. Puyplat and U. W. Ulrich (24 pp., 14 black-and-white repr., Polish-German version).

Margot Trierweiler. Malarstwo / Malerei / Painting (1994)

This publication, accompanying the exhibition of paintings by the contemporary German artist, contains reproductions of her paintings, a note about her work and opinions of critics (24 pp., 7 colour and black-and-white repr.).

Nowosielski. Rysunki / Drawings (1994)

A minicatalogue published in connection with an exhibition of Jerzy Nowosielski's drawings in Budapest, organised for the Polish Institute. It contains reproductions of drawings from the collections of the ICC and the Starmach Gallery, and a note about this outstanding artist (16 pp., 10 ill.).

Oskar Kokoschka. Wczesne lata
[Oskar Kokoschka. The Early Years] (1994)

This catalogue contains 102 reproductions of oil paintings, drawings and watercolours by one of the leading exponents of European Expressionism. It is supplemented with comments by P. Krakowski, J. Purchla, S. Sabarsky and P. Werkner on the artist's life and work (141 pp.).

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

This publication contains 23 reproductions of drawings by J. Młczyński from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Karolina Łanckorońska. There are also texts by J. Purchla, L. Kalinowski, K. Łanckorońska and J. Winiewicz about the history of friendship between the artist and Count Karol, about Professor Łanckorońska and about the works on display during the exhibition (44 pp.).

Krzysztof KRUŻEL, Jan MOTYKA
Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki PAN w Krakowie
[Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences in Cracow] (1995)

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

Artyści węgierscy / Hungarian Artists. Bukta – Halász (1996)

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

Charles Rennie Mackintosh (1996)

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

Egon Schiele (1996)

Following catalogues of the work of Gustav Klimt and Oskar Kokoschka, this presents the art of another outstanding Aus-

trian Expressionist (1890–1918). The publication contains colour reproductions of 10 oil paintings and 100 drawings and watercolours by Schiele as well as texts by J. Purchla, S. Sabarsky, P. Krakowski and P. Werner, which analyse many aspects of the artist's life and work (Polish version, 168 pp., 25 black-and-white + 110 colour repr.).

Józef Czapski. Obrazy i rysunki ze zbiorów prywatnych
[Józef Czapski. Paintings and Drawings from Private Collections] (1996)

This catalogue was published for an exhibition to mark the centenary of the artist's birth. For the first time in Poland it presents paintings from the Popiel de Boisgelin collection, and also drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. Lubińska, I. and S. Rodziński; it contains texts by J. Woźniakowski, K. Czemi, J. Marciniak and S. Rodziński as well as reproductions of all the paintings on display (44 pp., 18 colour repr.).

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

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

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

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

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

This publication presents 109 of the most valuable woodcuts, copperplates and etchings of the leading graphic schools of 15th and 16th century Europe: the German school (Schongauer, Dürer, Cranach), the Netherlandish school (van Leyden, Wierix, Cranach) and the Italian school

(Mantegna, Raimondi). The prints are accompanied by a text written by K. Kružel, providing an insightful description of the origin and technique of particular works. The work is preceded by an introduction written by J. Purchla, a foreword written by K. Grodziska on the history of the Graphic Collection of the Polish Academy of Sciences, and an essay presented by L. Kalinowski on artistic graphic art and Print Rooms (156 pp., 109 ill.).

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

This catalogue presents the very interesting work of an artist who died prematurely. He was a graduate of the A. Kenar School and the Warsaw Academy of Fine Arts. Morel's work here is edited by A. M. Leśniewska, curator of his exhibition at the ICC Gallery. In addition to an essay analysing Morel's output, with a supplementary appendix, it contains a biographical note, a list of exhibitions, a selected bibliography and several dozen reproductions of his drawings, designs and sculptures as well as spatial compositions. (64 pp., 60 black-and-white + 3 colour repr.).

Marcel Mariën (1920–1993) (1997)

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

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

This catalogue presents the work of an outstanding Japanese artist, laureate of the International Print Triennial Cracow '94, painter, sculptor, creator of prints and monumental compositions, and a landscape gardener. Hamano combines Eastern and Western influences, tradition with modernity, the individual with the collective. The publication, in addition to an essay on Hamano's art written by B. Kowalska and a foreword written by the editors, J. Purchla and W. Skulicz, contains a detailed biographic note, prepared by the artist, as well as many photographs (112 pp., 38 colour and 80 black-and-white ill.).

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

This catalogue contains reproductions of several dozen watercolours and prints of Emil Nolde, a prominent German Expressionist, the "master of etching and wood engraving", the greatest colourist of the 20th century. These works come mostly from private American collections. The album is supplemented with texts written by J. Purchla, S. Sabarsky, and the curator of the exhibition A. Zeńczak.

There is also an essay written by T. Gryglewicz (156 pp., 64 colour repr.).

Krzysztof Penderecki "Czarna Mask". Współczesny taniec śmierci / "The Black Mask". Contemporary Dance of Death (1998)

This publication accompanies an exhibition organised within the framework of the Krzysztof Penderecki Festival. Reproductions of famous representations of the dance of death, opera drafts, and photographic documentation of the performances are preceded by essays: T. Chrzanowski's "The Theology of Horror", M. Tomaszewski's "Listening to Penderecki", R. Chłopicka's "Theme of Death in Penderecki's Musical Theatre". The publication is supplemented with a list of Penderecki's major works and selected literature (92 pp., 17 colour and black-and-white ill.).

Margaret Hunter (1998)

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

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

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

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

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

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

A publication accompanying the exhibition of works by M. H. Baillie Scott (1865–1945), an outstanding architect and a representative of the Arts and Crafts movement, the author of the idea of "an artistic house" where its practical service corresponds with beauty, and a block of stone, the inside of the house and the garden produce a harmonious artistic effect.

The catalogue contains a foreword written by Prof. Jacek Purchla and texts by Diane Haigh ("Baillie Scott and the Artistic House in Poland") and Edyta Supińska-Polit, the exhibition curator ("Poetically Man Dwells... Baillie Scott's House"), as well as two comments by Baillie Scott on his own projects, a biographical note and numerous reproductions: photographs of the houses, interior designs, garden details and concepts made by the artist (88 pp., 44 colour and black-and-white ill.).

Rembrandt, Rubens i inni / Rembrandt, Rubens and Others (1999)

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

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

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

Made in Hungary. Hungarian Photographers (2000)

The album comprises 125 excellent black-and-white photographs taken by a number of outstanding Hungarian artists. The oldest photograph comes from 1915 and the latest one was taken in 1996. Some of the photographs present real events, urban scenery and the landscape, faces caught in frame, everyday episodes and some astonishing situations – severe, lyrical, and sometimes grotesque ones. Their artistic values match the workshop mastership. It's hard to overestimate the importance of Hungarian photography for the development of this domain of art. At the beginning of the 20th c. a characteristic explosion of talents took place. In the 1920s and 1930s a great number of Hungarian photographers emigrated for political or economic reasons.

Many of them won international fame: Brassai, L. Moholy-Nagy, G. Kepes, R. Capa, C. Capa, A. Kertész, M. Munkácsi – they are those whose names entered the history of photography. Those who remained in the country had the relevant skills of the others but because of the lack of promotion they could hardly gain the world-wide fame, to mention only J. Pécsi, K. Escher, O. Maté, J. Németh, Angelo, J. Kárász. The album is a sort of confrontation of the output of Hungarian emigrants and their famous but unknown countrymen. In his interesting introductory essay K. Kincses considers various aspects of these Hungarian experiences. The album was published on the occasion of the exhibition organised by the International Cultural Centre and the Hungarian Museum of Photography (Polish version + English summary, 208 pp.).

Mersad Berber (2000)

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

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

The publication comprises essays written by U. Prokop, P. Hajko and R. Kassal-Mikula, the experts in the epoch and the output of Otto Wagner. The authors not only present the richness of the great architect's works, but also give a good picture of Vienna at the turn of the 19th and 20th centuries, the city where civilisational conflicts and problems of great urbanisation carried an exceptional weight at the time. Wagner's innovative designs such as Vienna city railway pavilions, the Savings Bank of Vienna, the church at Steinhof or Majolikahaus have been presented against the background. What attracts our attention in Wagner's works are: the primacy of function over form, utilitarianism, technology as an art, the use of new materials, and economics of design. The book also comprises Wagner's biography, a list of projects and buildings accomplished, and a comprehensive catalogue (256 pp., 160 ill.).

Paula Modersohn-Becker i artyści z Worpswede.

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

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

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

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

Hogarth i jego wiek / and His Century (2001)

The catalogue presents masterpieces of 18th-century European printmaking from the Print Room in the Polish Academy of Arts and Sciences and the Polish Academy of Sciences Library in Cracow. In the collection of over 100 black-and-white and colour engravings the most numerous group consists of copperplates of the outstanding English painter and engraver W. Hogarth. The assemblage also includes striking copperplates of Sir R. Strange and W. Woollett, virtuoso mezzotints of V. Green, J. R. Smith and R. Earlom, and engravings of R. Bartolozzi executed in the drypoint technique which was very popular in Great Britain in the second half of the 18th century. A selection of French rococo graphics and copperplates from J. Ph. Lembas's printing shop, and N. de Launay's and J. M. Moreau's prints can be found in the album as well. New techniques of European printmaking are exemplified by works of J. Ch. François (coloured pencil), J.-B. Le Prince ("washing" techniques, aquatint), and J.S. Janinet and Ch. M. Descourtis (coloured etchings, colour one- and multi-plate prints). The review is complete with unique etchings of masters of the genre including G. B. Piranesi, S. Boucher, B. Bellotto, and D. Chodowiecki. The catalogue also comprises essays by such experts as L. Kalinowski, M. Pokorska-Primus and K. Kružel (178 pp.).

Andrzej Nowacki. Po drugiej stronie kwadratu [Through the Square] (2002)

A catalogue prepared for an exhibition of works of Andrzej Nowacki (b. 1953), a follower of the Polish traditions of geometrical abstraction who has been working abroad for over twenty years, mainly in Berlin and New York. This publication contains reproductions of his drawings, painting and reliefs created in the years 1985-2001, which disclose his fascination with the works of Stażewski, Malevich, Calder. The catalogue is furnished with B. Kowalska's notes on the artist and an analysis of his works, G. Sztabiński's essay on geometry in art, the artist's own text "Szepty barw" [The whisper of the colours], and a biographical note with a list of monographic and other shows. The publication is richly illustrated with photographs from the artist's private archives (168 pp., 96 ill.).

James Ensor (1860–1949). Grafika i malarstwo [Prints and Paintings] (2002)

Ensor, the trailblazer of symbolism and expressionism, one of the most eminent artists of the turn of the 19th century, had the reputation of a scandalist and a provocateur. His works shocked and intrigued both the critics and the public. Today, when his art has finally been appreciated, he is listed on a par with the greats such as Gauguin or Van Gogh, and his output is seen as a key to the art of the 20th century. Printing as an instrument of artistic expression was for Ensor equal to painting. Formally, his graphic oeuvre is often compared to that of Rembrandt and at times Dürer, while in terms of iconography he sometimes appears akin to Breughl and Bosch. He attained undeniable mastery in etching and the drypoint technique, and his diversity and virtuosity of style remain impressive today. The catalogue contains reproductions of five canvases by Ensor and over a hundred prints with notes by Herwig Todts. The cataloguing part is accompanied by in-depth essays by Marcel van Jole and L. Schoonbaert, in which the most characteristic motifs in Ensor's works are interpreted. With an introduction by Jacek Purchla (204 pp., 109 ill.).

Martin Dülfer. W kręgu secesji monachijskiej [Martin Dülfer. in Munich Sezession Circles] (2002)

Dubbed the first German city of art, Munich made an intriguing and spectacular career in the 19th century, when it was mostly associated with the flourishing Munich school of painting, and then again at the turn of the 19th century, when it became one of the major centres of the European Art Nouveau, alongside Paris, Vienna and Berlin. It was in Munich that the Jugendstil became established with the aim of creating a national style combining folk traditions with picturesque historicism, Art Nouveau and Modernism. The most eminent representative of this movement was Martin Dülfer. Like a looking glass, his art reflected the dilemmas and challenges faced by the architecture of the turn of the century. Associated mostly with Munich and Dresden, Dülfer designed town houses, villas, hotels and department stores. But his métier was theatre architecture: he constructed theatres in Dortmund, Lübeck, Merano, Duisburg and Sofia/Sofiya. This publication presents the artist Martin Dülfer and his output, highlighting his influence on the development of the architecture of his times. It contains texts by Jacek Purchla, H. Ottomeyer, W. Tegethoff and D. Klein, as well as a biography and a list of Dülfer's known works and designs. The numerous illustrations show his designs and construction projects and offer an overview of the most typical architectural projects by some of his contemporaries, e.g. Endell, Thiersch, von Seidl, Riedel, von Klenze and Fischer (76 pp., 107 colour and black-and-white ill.).

Igor Mitoraj. Rzeźby i rysunki / Sculptures and Drawings (2003)

The album presents the sculptures and drawings displayed in the ICC Gallery and *en plein air* in the Market Square

from October 2003 till January 2004. Igor Mitoraj, fascinated by the beauty of the ancient sculpture, creates monumental figures of classical proportions cast in bronze or sculpted in marble. However, the classical beauty is partly deconstructed; the torsos of the statues are cleft and cracked, the arms empty, the gigantic heads damaged. For some critics the partial destruction is an expression of nostalgia for the lost Arcadia, while others perceive it as a criticism of contemporary civilisation and a warning against its destructive force. The rich illustrative material is completed by the texts of Jacek Purchla and Andrzej Wajda on the power of art in public space, and by the essays of D. Kuspit, J. R. Taylor, G. Testori, the art critics, and M. Rydygier – the curator of the exhibition, on Mitoraj's art. The album also comprises the artist's biography, a list of individual and group exhibitions, collections and places where Igor Mitoraj's works can be seen, and bibliography. The author of the photographs of the open air part of the exhibition is J. Poremba (192 pp., 104 coloured photos).

Karl Duldig (1902–1986). *Rzeźby i rysunki* [Sculptures and Drawings] (2003)

The publication accompanies the exposition of works by Karl Duldig, one of the greatest Australian artists of the 20th c., never presented in Poland before. Duldig was born in Przemyśl. Up till 1938 he made his works in Vienna, then – having escaped from the Nazi, he got through Switzerland and Singapore to Australia where he finally settled down and stayed creative till his death in 1986. Duldig was fascinated by human body and drew his inspiration from its shape. Figures, heads and busts are all characterized by close, round blocks of carefully deliberated tectonic construction resulted from the material used: stone, marble, clay, bronze. The album contains reproductions of sculptures and drawings, archival photographs of the works

which have survived the stormy ups and downs of the artist's biography. The introductory texts written by Jacek Purchla, Gabriele Kohlbauer-Fritz, Peter Stasny – the author of the exhibition, and Monika Rydygier – Polish curator of the exhibition show the artist's life through the dramatic vicissitudes of Central European Jews in the 20th c., and first of all characterize Duldig's creative work against a background of artistic dilemmas and ambivalency that accompany the development of modern sculpture (128 pp., 82 coloured reproductions + 59 black and white photographs).

Mistrzowie światła. Impresjonizm kalifornijski 1890–1930 [Masters of Light, Californian Impressionism 1890–1930] (2003)

The catalogue accompanies the exhibition of paintings by the most outstanding American impressionists from the unique collection of the Irvine Museum that have never been presented in Poland before. Franz A. Bischoff, Guy Rose, Collin Campbell Cooper, Granville Redmond, Meta Cressey, Alson S. Clark, William Wendt, Alfred R. Mitchell are the best known from the midst of the group of artists who created in California in the years 1890–1930. They glorified the beauty of the nature, immortalized the virgin landscape, the rugged coastline, rich and green meadows. California full of sunshine, with its mild climate and enchanting landscape has become the dream land for the painters and such picturesque places as Laguna Beach, San Diego and Monterey turned into the artists' colonies. The catalogue comprises coloured copies of all the works presented at the exhibition, a discerning essay by J. Stern and a comprehensive text by W. H. Gerdts, an outstanding American art historian, on the phenomenon of Californian impressionism. The publication is preceded by an introduction written by Professor J. Purchla (pp. 190).

Materials from seminars, symposia and research projects

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

Materials from the CSCE Symposium on Cultural Heritage held in Cracow in June 1991 (62 pp.).

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

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

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

The CSCE Conference on Cultural Heritage was held in Cracow between 28th May and 7th June 1991. This publication is the result of a session organised by the ICC

and the Jagiellonian University as part of the CSCE Conference and contains papers delivered at that time (95 pp., texts in English, French and German).

Managing Tourism in Historic Cities (1992)

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

Cultural Policies (1993)

The new political reality in Central Europe at the threshold of the 1990's placed artistic circles and the whole culture in post-Communist countries in a wholly new, and – for many – unexpected, situation. The past model of artistic patronage, based on state monopoly, broke down. Our part of Europe struggles with a multitude of new problems. Some

eminent representatives of culture from Poland and Germany make comments on Polish and German experiences. These may serve as advice to others (104 pp.).

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

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

Managing Historic Cities (1993)

This book presents various aspects of the regeneration of historic cities, with special focus on problems that are caused for the cultural space of the city centre by the rules of a market economy. The many different examples of inner city regeneration in countries with advanced market economies provoke questions about the feasibility of using their experiences in cities which are only now entering that road (290 pp.).

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

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

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

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

Heritage Landscape (1994)

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

Stereotypes and Nations (1994)

Papers given during an international conference under the same title, organised in June 1993. It presents, in a comprehensive and unconventional way, the issues of national

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

Wokół Matejki [Around Matejko] (1994)

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

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

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

Zarządzanie kulturą [Management of Culture] (1995)

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

Związki kulturalne polsko-słowackie w dziejach [Cultural Ties Between Poland and Slovakia Throughout History] (1995)

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

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

Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy [The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine] (1996)

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

The Historical Metropolis. A Hidden Potential (1996)

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

Polska i Węgry w kulturze i cywilizacji europejskiej [Poland and Hungary in European Culture and Civilisation] (1997)

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

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

This volume, published jointly with Radio Kraków S.A., contains comments from radio technicians, psychologists and sociologists of culture who participated in the conference, *The Culture-forming Role of Radio*, organised by the

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

Czechy i Polska na szlakach ich kulturalnego rozwoju [The Czech Republic and Poland on the Routes of Their Cultural Development] (1998)

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

Mayors and City Halls (1998)

This publication is the outcome of a conference organised in late November and early December 1995 by the ICC in association with the ICC Foundation. The aim of the conference was to compare the opinions of specialists in the history of art, architecture, town planning and cultural heritage preservation on the role of art and architecture, and town planning in particular, in local government policy and the consciousness of city residents. The conference was also designed to review internationally used methods of research and preservation with regard to urban architecture and town plans, to present the municipal architecture of Poland and Central Europe, especially in the 19th and 20th centuries. The publication provides an important scholarly aid for local and regional governments, conservators, experts in museum studies, and staff at institutions involved in cultural heritage preservation (286 pp., +198 ill.).

Art Around 1900 in Central Europe. Art Centres and Provinces (1999)

This publication is the outcome of a conference under the same title, organised by the International Cultural Centre in Cracow, which gave particular attention to the cultural phenomenon of Central Europe. The turn of the century is an especially intriguing period. It was precisely around 1900 that our part of Europe – beset with increasing contradictions, conflicts and threats – reached a uniquely high level of creativity, leading to an unprecedented great intellectual and artistic contribution to the cultural heritage of our continent. In addition to traditionally large centres, such as Vienna, Munich and Berlin, this publication draws attention to smaller and lesser known centres and regions of Central Europe in their widest meaning: from the Baltic Sea to the Adriatic, from Helsinki and Riga to Ljubljana and Zagreb. Academic editors: P. Krakowski, J. Purchla (440 pp., 178 ill., Polish version in 1997).

Dziedzictwo a turystyka [Heritage and Tourism] (1999)

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

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

This one-volume edition comprises the outcome of the conference organised by the International Cultural Centre in October 1998. Polish and Lithuanian authors presented an elaborate collection of problems, mainly concerned with history, law and cultural anthropology. The examination of Lithuanian and Polish culture in terms of political coexistence of the two countries and cultural syncretism is not supposed to answer the purpose of taking possession of the past and tradition by anybody, but should work for spreading knowledge and for better communication and understanding. At the beginning of the 21st c., when globalisation is developing so rapidly, it is worth not only reminding ourselves of a phenomenon of European history which was the unity of Poland and Lithuania, but also having an awareness of the fact we are not the only heirs of the Old Republic of Poland. The publication is useful for academic research and widely-understood education which is necessary to accomplish a task of understanding the existent stereotypes and then overcoming them (204 pp.).

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

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

Die Abtei Sankt Gallen und Polen [Sankt Gallen Abbey and Poland] (2001)

The publication comprises a collection of materials of the scientific session organized by the ICC in November 1999 which was devoted to the Benedictine Sankt Gallen Abbey that is said to be a model example of the medieval cloister, one of the most illustrious cultural centres of medieval Europe. The abbey, once famous for writing manuscripts (codices which happened to appear in the farthest parts of Christian world in the course of centuries were made in its scriptorium), today is well-known for its archives that belong to the oldest ones in European civilization and gather one of the richest collections of medieval and baroque texts. Polish, Swiss and German authors discuss the role of Sankt Gallen in creating European civilization, and its influence on the culture of Christianizing Poland. Among the subjects taken into consideration we can find descriptions of the Benedictine mission and the Sankt Gallen Abbey together with its monumental manuscripts, but also the descriptions of connections Polish Benedictines had with the abbeys from the territory of the empire; we read not only about the codices of Sankt Gallen but also about their commercial relations, or cultural links (151 pp., German and Polish version).

Vernacular Art in Central Europe

This publication is the outcome of an international conference under the title "Native Character of Art in Central Europe. The Centenary of Zakopane Style". The publication on vernacular art: •discusses Polish national art, particularly the truly extraordinary Zakopane style and its influence on creating "the national style" and the sense of national identity, and also the way it affects urban architecture and fine arts; •shows Polish scientific research confronted with other projects and ideas; •defines the idea of vernacular art by giving Polish and Central European examples for the purposes of researchers, archivists and conservationists; •shows Polish vernacular art and its position in world art, mainly that of Central Europe; •introduces the ways of research, protection, use and promotion of the monuments of vernacular art in Poland and Central Europe (424 pp., ill. 238).

Kraków i Praga. Dwie stolice Europy Środkowej [Cracow and Prague. Two Central European Capitals] (2002)

Materials from a conference organised by the International Cultural Centre in June 2000. Both Prague and Cracow are among the nine cities that have been awarded the status of European Capital of Culture. Both of them offer images of Central European civilisation. Relationships between the two cities, constantly changing over the centuries, now inspire a deeper reflection on the culturally, politically, socially and economically complex process of the sustained existence of Poland and the Czech state in Europe for over one thousand years. With its range of overlapping topics, the publication is addressed especially to architects (issues of functional and urban transformations in Prague and Cracow, the urban landscape), city planners (e.g. the continuity of the urbanistic traditions, the two cities' development concepts and strategies in the new reality),

historians (e.g. the appearance of capital centres, the shaping of the metropolises), art experts (a comparison of the Baroque style in Prague and Cracow), philologists (e.g. Polish celebrities in Prague, the Polish and Czech modernists), and finally cultural anthropologists (ethnic variety, the cities' role in the process of forming the national culture and myth). The book triggers off thoughts on chances for more intense relationships in all areas and closer cooperation between both nations for the Central European cause (225 pp.).

Śmierć – przestrzeń – czas – tożsamość w Europie Środkowej około 1900 [Death – Space – Time – Identity in Central Europe Around 1900] (2002)

A publication comprising materials from a conference organised by the International Cultural Centre in December 1996. The papers collected in this book record the state of the Central European awareness of the cultural and tangible legacy relating to death and its place in the life of societies. This subject has a very important role in every nation, usually with a tradition of rites built around it. The texts by authors of various nationalities (Austrians, Poles, Slovaks, Ukrainians, Hungarians, Italians) and professions (art historians, architects, diplomats, ethnographers, experts in religious studies, historians, philosophers and artists), all of them very enthusiastic and observant, contribute to an interdisciplinary picture of the state of things. Interesting photographs, partly archival, which are a perfect illustration of the subjects discussed in each of the texts, are an exciting enhancement to the publication. (364 pp., 190 colour and black-and-white ill.).

Central Europe – A New Dimension of Heritage (2003)

Materials from the international conference held in June 2001 as the centrepiece of the International Cultural Centre's tenth anniversary celebrations. The papers that make up the publication all fall into one of the thematic blocks around which the conference was organised. These include the significance of the concept "Central Europe" at the threshold of the 21st century, myths and stereotypes surrounding both the past and the future of this region of the continent, education in heritage, and international co-operation on heritage preservation. Contributors include G. J. Ashworth, S. Avineri, L. Borley, E. Busek, J. Kieniewicz and H. Samsonowicz (228 pp.).

Materiały do Dziejów Sztuki Sakralnej
na Ziemiach Wschodnich Dawnej Rzeczypospolitej
[Materials for the History of Religious Art
in the Eastern Borderlands of the Old Polish Republic]
edited by J. K. Ostrowski

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

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable

Dziedzictwo: Kraków – Polska – Europa [Heritage: Cracow – Poland – Europe; in co-operation with the Citizens' Committee for the Restoration of Historical Monuments of Cracow] (2003)

In May 2003 an international conference took place at the ICC, organised on the occasion of a double jubilee: the 25th anniversary of the city of Cracow and Wieliczka's inclusion in the UNESCO World Cultural Heritage List, and 25th anniversary of the creation of the Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK). The publication comprises the papers delivered during the conference by the President of the Republic of Poland, Mr A. Kwaśniewski; Prof. J. Purchla (the programmatic speech); the President of the city of Cracow, Prof. J. Majchrowski; and the Secretary General of the Polish National Commission for UNESCO, Dr. T. Orłowski, all preceded by a foreword by the Chairman of the SKOZK, Prof. T. Chrzanowski. A great advantage of the publication is the iconographic material which not only shows the variety and the artistic quality of Cracow's monuments of heritage, but also records the achievements of the SKOZK in the field of restoration and conservation of Cracow's monuments, and visualises the range of threats to monumental substance due, among others, to the growing "disneylandization" and "macdonaldization" of public space (64 pp. + 28 ill.).

Kraków i Lwów w cywilizacji europejskiej [Cracow and Lviv in European Civilisation] (2003)

Materials from the international conference held in November 2002. The included papers show the history and mutual relations of these two cities in a more interdisciplinary way and on various levels. Their authors not only evaluate the contribution of Cracow and Lviv to the development of the region's culture and civilisation but also discuss the predictable role of the old metropolises in the uniting Europe. An additional attraction is a transcript of the panel debates that closed the conference. Contributors include Y. Hrytsak, Y. Isayevych, J. M. Małecki, O. Matyukhina, A. Miłobędzki, J. Purchla, M. Ryiabchuk, A. Woldan, J. Wyrozumski; and Z. Żygulski, and M. Bewz, W. Mokry, S. Obirek, A. Podraza, L. Unger, T. Voznyak, A. Zagajewski – panellists (240 pp.).

buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, Lviv, Nawaria, Olesko, and Podhorce. With the great variety of catalogued monuments, what they share is availability, relatively high artistic class, and copious documentation (125 pp. + 366 ill.).

Part I, vol. 2: *Jerzy T. Petrus Kościoły i klasztory Żółkwi* [Churches and Monasteries of Żółkiew] (1994)

Another volume in a series which is an inventory and documentation of Żółkiew's religious monuments, particularly the parish church under the invocation of St. Laurence the Martyr, the Church of the Assumption, the monastery of the Dominicans, the Church of the Sacred Heart, the convent of the Felicians, the former church under the invocation of St. Andrew and the former convent of the Polish Province of the Dominicans (200 pp. + 355 ill.).

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

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

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

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

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

Volume 5 of this series deals with historic monuments of the old Sambor deanery of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor deanery as part of the Lvov archdiocese. The buildings described in this publication are located in Biskowice, Borynia, Brześciany, Chyrów, Czukwia, Felsztyn, Ilnik, Komarniki, Laszki Murowane, Łomna, Rakowa, Rozłucz, Sambor, Sąsiadowice, Stara Sól,

Stary Sambor, Strzałkowiec, Turka, Wojutyce and Wołcze (367 pp. + 613 ill.).

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

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

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

The volume comprises monuments of religious art situated in the area of the Przemyśl diocese, within the borders of the Old Republic of Poland and brings to the end the descriptions of the places (the other volumes contain lists of the places and monuments presented). The articles refer to parish churches and chapels of Andrianów, Balice, Chłopy, Czajkowiec, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Krysowice, Lipniki, Łanowice, Miżyniec, Mościska, Myślatycze, Pnikut, Pohorce, Radenice, Radochońce, Rudki, Rumno, Tamanowice, Trzeniec and Tuligłowy. The publication presents the variety of the Przemyśl area considering its cultural and ethnic questions, indicates the significance of the patronage of lordly families for the artistic development of the region, thus giving an opportunity of analysing and comparing the monuments of architecture, painting and sculpture which belong to different periods – from Gothic till the year 1939 (pp. 424 + 555 ill.).

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

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

Part I, vol. 9: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (2001)

Volume 9 describes Roman-Catholic churches in Antoniówka, Bartatów, Chromohorb, Daszawa, Dawidów, Demna, Felicental, Kochawin, Krotoszyn, Machliniec, Mikołajów, Młyńska, Obroszyn, Pustomyty, Rakowiec, Rozdół, Siemianówka, Skole, Stryj, Synowódzk Wyżny, Szczerc, Wołów, Zulin, Podhorce, Żurawno and Żydaczów (the former Szczerc and Stryj deanery). The churches situated in the places mentioned above vary as to the time of their construction – from the end of the Middle Ages till the beginning of modern times, the second half of the 19th century and the 20th c., and as to their state of preservation. Up till now only the churches in Stryj and Szczerc have survived almost in their original form, the other ones lack their internal fittings, the buildings have been destroyed, ruined or even pulled down. The studies of the preserved though incomplete documentation let the authors include these outstanding and unique monuments of wooden architecture into the volume (608 pp., 456 ill.).

Part I, vol. 10: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Old Rus Province] (2002)

The historical buildings catalogued in this volume are all located within the boundaries of two pre-war deaneries: the Kąkolnik Deanery and the Dolina Deanery. The buildings described come from various epochs and span a range of artistic merit, which is largely attributed to the fact that the history of each region within the investigated area took a different course. This area covers powerful towns founded in the late Middle Ages or the early modern era (e.g. Rohatyn, Dolina, Kałusz), towns which appeared in consequence of the urbanisation of the Halicz region in the 15th and 16th centuries, and, finally, piedmont settlements that emerged as late as in the 19th or early 20th century (618 pp., 379 ill.).

Part I, vol. 11: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Old Rus Province] (2003)

The volume describes the historical monuments in Batiatycze, Bóbrka, Bryńce Zagórne, Brzozdowce, Chlebowice Wielkie, Chodorów, Czarnuszowice, Fraga, Gliniany, Hanaczów, Horpin, Kamionka Strumiłłowa, Knihynicze, Kurowice, Kutkorz, Nowosielce, Ottyniowice, Pniatyn, Podkamień, Pohorylce, Przemyślany, Rozworzany, Słowita, Sokółówka, Stare Sioło, Strzeliska Nowe, Świrz, Tadan, Tuczne, Turkocin, Wodniki, Wołów, Wyżniany, Zadwórze, Żelechów Wielki and Żędowice. The buildings described in this publication experienced smaller or greater devastation. Abandoned or ruined, they will most likely serve their original purpose never again. Very few churches which date back to the 16th – 18th c. have survived up till now (among them is the church in Wyżniany). Numerous buildings described in the publication date back to the 18th c. (among them there is a wooden church in Tadan worth mentioning

because of decorative rich wall paintings) and from the beginning of the 19th c. (among others the churches in Brzozdowce, Chodorów, Hodowica, Gliniany, Hanaczów, Podkamień). The churches built at the turn of the 19th c. represent varied historicism. The buildings which come from the interwar period follow baroque and moderate modernism (728 pp. + 612 ill.).

Part II, vol. 1: *Kościół i klasztor rzymskokatolickie dawnego województwa nowogródzkiego* [Roman Catholic Churches and Monasteries in the former Province of Novgorod], ed. M. Kałamajska-Saeed (2003)

The volume comprises monographic descriptions of the churches and Roman-Catholic monasteries resulted from archival and field studies carried out on the area which constituted the Grand Duchy of Lithuania in 1772 by a team of Warsaw art historians in the years 1994–2000. This volume deals with historic monuments located in six towns: Dziwiatkowicze, Hniezna, Łopienica Wielka, Roś, Wołkowysk and Wołpa, which belong to the Grodno district now. The way of presentation follows the one used in the first volume dedicated to the Old Rus Province (history, description, the state of preservation, artistic values, illustrative materials comprising old and contemporary photographs). The year 1939 is the terminal date. The extended source annexes refer to the materials found in the archives and libraries of Grodno, Minsk, Moscow and Vilnius. The state of preservation of churches and their internal fittings is much better in Belarus than in Ukraine as, despite of Soviet government repression and atheisticness there was not so much extermination of Polish people or mass emigration after 1945 (508 pp. + 412 ill.).

Yearlies of the International Cultural Centre

- Vol. 1 (May 1991 – May 1992)
- Vol. 2 (June 1992 – May 1993)
- Vol. 3 (June 1993 – May 1994)
- Vol. 4 (June 1994 – May 1995)
- Vol. 5 (June 1995 – May 1996)
- Vol. 6 (June 1996 – May 1997)
- Vol. 7 (June 1997 – December 1998)
- Vol. 8 (January – December 1999)
- Vol. 9 (January – December 2000)
- Vol. 10 (January – December 2001)
- Vol. 11 (January – December 2002)

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

- Appendix

Programme Council
*of the International
Cultural Centre*

Andrzej ROTTERMUND – *President*
Wojciech CZECH
Jerzy HAUSNER
Paweł JASKANIS
Lech KALINOWSKI
Maciej KLIMCZAK
Jerzy MIKUŁOWSKI-POMORSKI
Stanisław OBIREK SJ
Maria POPRZĘCKA
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Andrzej TOMASZEWSKI
Andrzej WAJDA
Jacek WOŹNIAKOWSKI
Jerzy WYROZUMSKI

Organizational Structure of the International Cultural Centre

MANAGEMENT

Director

Jacek Purchla

Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Ryszard Blachut

Chief Accountant

Maria Biel

TEAM

The Research Institute of European Heritage

Dr Krzysztof Broński (Head)

Monika Murzyn, Anna Sawłowicz

Library: Anna Strzebońska, Agnieszka Bromboszcz,
Agnieszka Rak

The Centre for the Promotion of the Arts and Sciences

Regina Pytlik (Head)

Barbara Kołacz, Teresa Leśniak, Monika Rydiger,

Anna Śliwa, Alicja Walkiewicz-Górka,

Magdalena Wrońska-Sudoł

The College for New Europe

Barbara Szyper (Head)

Anna Depowska, Agnieszka Rachwał

Assistant to the Director

Agata Wąsowska-Pawlik

Organizational Bureau

Barbara Bańska (Head)

Anna Stoczek (Archivist)

Anna Zakrzewska, Sylwia Żmuda-Żelazny

Office for Administrative Affairs

Piotr Bąk (Head)

Roman Kawalec, Antoni Michalik,

Janusz Ogonowski (*Conference Complex Co-ordinator*),

Agnieszka Orzechowska, Grażyna Sanak

Office for Finances and Accountancy

Barbara Sendor

Officer for Public Procurement

Alina Drozd

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the European Network of Cultural Administrators
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the European Network of Cultural Centres
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the Foundation for Polish Science
the Foundation Institute for Eastern Studies
ING Nationale-Nederlanden Polska PTE SA
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the International Print Triennial Society in Cracow
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The Irvine Museum (California)
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the Jagiellonian University
Jüdisches Museum, Wien
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the Ministry of National Education and Sports
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Österreichisches Kulturforum, Krakau
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Polish Cultural Institute in New York
Polish Institute in Bratislava
Polish Institute in Budapest
Polish Institute in Kiev
the Polish National Commission for UNESCO
PTK Centertel
the Royal Castle in Warsaw
the State Fund for the Rehabilitation of the Disabled
(PFRON)
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TVP SA
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Investment and Restoration Work 2003

The Gallery



This was once the way to enter the Gallery... Conversion of the staircase allowed to install the lift for the handicapped according to the design by Atelier Loegler i Partnerzy Sp. z o.o. (February 2001)



Additional rooms adapted as exhibition hall (August 2003)



Former back of the Gallery being adapted; works with ventilation shafts (July 2003)



New steel-glass portal of the Gallery (February 2003)

Architecture of the interior of the 1st floor designed, adapted and arranged by: Włodarczyk + Włodarczyk Architekci Studio Autorskie
Contractor: Firma Budowlana J. Kasperczyk s.j.

In 2003 the investment and restoration work made in the Gallery were financed from the means of the Ministry of Culture of the Republic of Poland, National Fund for the Restoration of Historical Monuments of Cracow, State Fund for the Rehabilitation of the Disabled, and from ICC own funds

The Cellars



Floor levelling works
in the central room (February 2003)



Central room after completion of renovation works
(May 2003)



Knocking down the concrete pillar
in the main room of the cellar
(February 2003)



Main room with the grid support of the ceiling
(May 2003)

Design of renovation works and the arrangement of the cellars:
Pracownia Konserwacji Zabytków "Arkona" Sp. z o.o.
(Architecture design: Grażyna Szafruga)
Contractor: Firma Budowlana J. Kasperczyk s.j.

In 2003 the investment and restoration work made in the cellars were financed from the means of the Ministry of Culture of the Republic of Poland, National Fund for the Restoration of Historical Monuments of Cracow, and from the ICC own funds

Statutes of the International Cultural Centre *

Chapter I GENERAL PROVISIONS

§ 1

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

§ 2

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

§ 3

The Centre is subordinated to the Minister of Culture and Art.

§ 4

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

Chapter II GOALS AND TASKS

§ 5

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

§ 6

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

- 1) promotional and informational activities in all areas of European culture.
- 2) conducting research and studies on the European heritage with special emphasis on:
 - a) the phenomenon of multiculturalism and intermingling of cultures
 - b) the cultural area of Central and Eastern Europe
 - c) the Polish cultural heritage abroad
- 3) education for the benefit of New Europe, provided within the topics which cover the Centre's scope of activity.

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

§ 7

The Centre's principal tasks include:

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

Chapter III

ADMINISTRATION AND MANAGEMENT

§ 8

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

§ 9

The specific duties of the Centre's Director are:

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

§ 10

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

Chapter IV

THE PROGRAMME COUNCIL

§ 11

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

§ 12

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

Chapter V
ASSETS AND FINANCES

§ 13

1. The Centre's activity is based on the funds from the budget; from the Centre's own means acquired from the statutory activities; voluntary contributions, donations, and bequests from natural and legal entities; and from other sources.
2. The basis of the Centre's financial activity is an annual financial plan drawn up by the Director.

Chapter VI
FINAL PROVISIONS

§ 14

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

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Edited by
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Graphic design and cover image
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Jessica Taylor-Kucia

Formatted by
Dariusz Put

Photographs
Andrzej Janikowski
Anna Depowska, Monika A. Murzyn, Janusz Ogonowski,
Marek Pięta, Jacek Purchla, Barbara Szyper,
Magdalena Wrońska-Sudoł, ICC Archive

Printed and bound by
Drukarnia GOLDRUK
Nowy Sącz, ul. Kościuszki 28

Publisher
International Cultural Centre
31-008 Kraków, Rynek Główny 25
tel.: (+48 12) 42 42 811
fax: (+48 12) 421 85 71, 421 78 44
e-mail: sekret@mck.krakow.pl
<http://www.mck.krakow.pl>
account no.: 56 1060 0076 0000 3200 0021 8626



ISSN 1230-2600



