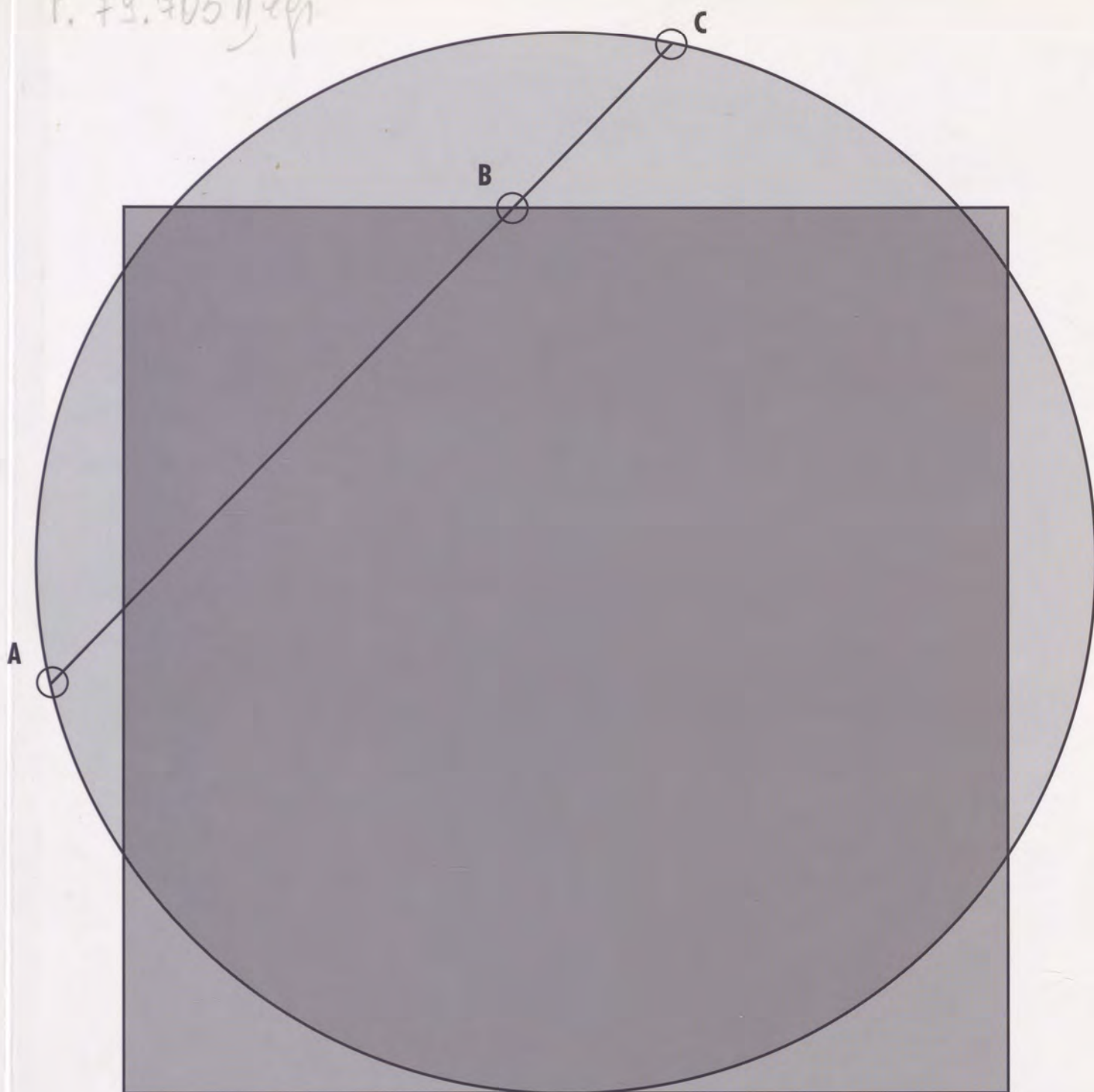


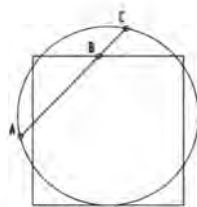
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Cultural heritage today is on the one hand a resource to be protected and on the other a mine of potential that should be exploited for future development. For only by incorporating heritage wisely and smoothly into the momentous changes now underway in our civilisation will we be able to guarantee its protection effectively. At the same time, it is vital that we realise how complex and interdisciplinary the issue of monument preservation is in conditions of a market economy and progressive globalisation. This new environment is forcing us to rethink our previous, passive preservation philosophy.

Another reason why change is becoming vital is the widening sphere of heritage preservation: nowadays protection has to be synonymous with responsible management of changing function and potential. This also demands an integrated approach to the question of cultural landscape as an intricate system of interconnected vessels. Thus it is no longer only the form of historic landmarks that will ensure their survival, as was traditionally accepted in heritage preservation, but also their function. Heritage is more than the sum of the historic monuments in a given area. It also functions not only on a symbolic level, with its interpretation as sacrum, but also – a fact which still comes as a shock to many – as a market product. In this respect, the effective management of heritage resources provides a pertinent answer to questions about the consumers of heritage and its accessibility, among others.

As I have often emphasised, in the area of cultural heritage in its broadest sense and its preservation the International Cultural Centre considers itself the heir to the legacy and guidelines left by the CSCE symposium held in Cracow in 1991. In our programmes we address problems previously neglected and without easy solutions. A natural follow-up to this new philosophy on heritage is the issue of education. Providing education on heritage is one of the most important challenges of our times, with ramifications not only for the future of our past but also for the future of our future. Central Europe needs both political elites aware of opportunities and challenges, and, to the same degree, a civic society free of xenophobia. Only in this way can our common heritage as formulated at the Cracow symposium almost twelve years ago assume a new dimension.

Our response at the ICC to the wide-ranging changes in thought on heritage and effective preservation is the Academy of Heritage, our latest project. The objective of the Academy is to train specialists who will prove equal to the challenges of modern heritage preservation. As I stressed above, preservation must incorporate wise management of the potential inherent in our heritage and an unceasing quest for compromise between the doctrine of conservation and constant change. This requires

of conservators increasing and constantly updated knowledge in areas including economics, management theory, marketing, law and public administration. Heritage is a resource with great development potential. In highly developed countries, heritage preservation is treated as a key development tool, particularly at regional level and on the labour market. The new philosophy of preservation, stripped of cultural nationalism, should also highlight the question of identity, individual tradition and the roots of various cultures. The Academy's prime objective is to nurture modern attitudes to heritage. To this end the International Cultural Centre has coupled its experience with that of the Małopolska School of Public Administration at the Cracow University of Economics.

For many years Lviv has been a significant presence in the ICC's programmes. This is not only because of our academic interest in Central European civilisation, historic cities and issues of cultural heritage and our research into the history of art, chiefly the architecture of the nineteenth and twentieth centuries. It is also directly due to our mission, which is to conduct dialogue with our neighbours and rebuild bridges. Polish-Ukrainian dialogue is of particular significance in this context. The Centre undertakes its projects in the conviction that co-operation between Cracow and Lviv, cities united by history, should form one of the foundations for neighbourly relations between Poland and Ukraine.

2002 provided ample proof of this fact. Events included our seminar *The cultural space of the Ukrainian-Hungarian borderlands, which brought new contacts with individuals and institutions*; our research project *Architecture and urban planning in Galicia in the nineteenth century (1999–2002)*; our latest course at *The College for New Europe, Galicia. A Cultural Region, which was received enthusiastically by its participants*; and our “celebration of Lviv” held at the International Cultural Centre in the autumn and including the exhibition *Lviv Postcards 1873–1945* from Marek Sosenko's collection and the publication of Irina Kotlobulatova's book *The Lviv of Old Postcards*. First and foremost among these events, however, was the international conference *Cracow and Lviv in European Civilisation, which proved an inspiring event for both the academics and experts participating and the cross-generational audiences that attended the sessions and panel discussions*.

[Translated by Jessica Taylor-Kucia]

The House of the Ravens



- Reflections
- Impressions
- Opinions

Cultural Identity and Diversity in an Integrating Europe. Cultural Ecumenism?

The concept of "European integration" is not a discovery of our own times. While not known by that name, it has accompanied the development of our Continent for two thousand years and each stage of that "integration", while it had a political and economic purpose, has met with the problem of cultural diversity. This was the case when the Romans conquered "barbarian" peoples, whose "romanisation" was accompanied by the barbarisation of their own culture by the inclusion of foreign beliefs and characteristics of conquered tribes and adding their gods to the pantheon on Olympus. It was the same when the barbarian, but now Christian, Emperor Charlemagne put into effect his plan for the "*renovatio imperii romani*". By adding the pagan areas of central Europe to his state, and converting the population to Christianity, he was laying the foundations for the creation of the Holy Roman Empire.

The next "European integration", which occurred in the tenth century, was of a different character. While in earlier times this was achieved by force, by the conquest of neighbouring regions, this time the "new countries" willingly and deliberately joined the European *Universitas Christiana*: Bohemia, Poland and Hungary, to the Roman (Latin) sphere, while Kievan Rus opted for the Byzantine sphere. In this manner, the year 1000 found almost all of Europe integrated within the Christian ideological community. This was however a unity in diversity and even oppositions. Regional and local pagan cultures interacted with the traditions of Greek and Roman Antiquity in a Christian framework. That Christianity was itself not uniform, drawing different features from these cultural traditions in Rome and Byzantium. The growing ideological differences developed into hostility and led to a division of Europe into an east and a west after which in the areas of art and culture would integrate

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This text was delivered as a paper in the international conference *Results and Perspectives of Cultural Policy in Central Europe – a Meeting of Experts* held at the International Cultural Centre in collaboration with Deutsche Vereinigung der europäischen Kulturstiftung für kulturelle Zusammenarbeit in Europa (14–15 June, 2002).

in different ways. The universalism of the art of the West and the Byzantine canon in the East brought a unity of the cultural landscape of Europe, despite regional mutations. This brittle unity was shattered in the nineteenth century together with the development of a modern national awareness which created the anachronistic concept of national culture and arts, and this was then associated with attempts to determine what made one national creativity better than another. This was to lead to cultural chauvinisms and barbaric destruction of historic monuments belonging to foreign or hostile peoples, the culmination of which was brought by the last World War.

After the end of this War, both parts of a Europe divided by the "Iron Curtain" integrated in different ways both in the ideological as well as economic spheres. In the West integrating tendencies were reflected on the one hand by the return to and strengthening of democracy and the rights of the individual, and on the other in economic co-operation. In the totalitarianism of the East, however, ideological integration was to be supplied by the imposition of Communism by Soviet power allowing Big Brother not only close control of its empire but also its economic exploitation. The only European bridge linking the two opposing blocks was the CSCE (Conference on Security and Co-operation in Europe). The countries of central Europe found themselves in a difficult position, according to Milán Kundera, lying "geographically in the Centre, politically in the East and culturally in the West". Their re-integration with the Latin zone of Europe occurred in stages. The first was the fall of the Iron Curtain and the difficult return to democracy and the market economy. The second is membership of the Council of Europe, the third entry into NATO and at present we stand before the next, decisive and most difficult question – the expansion of the EU by the addition of new countries. What do they bring to the future of European culture? What perspectives are opened, and what risks lie behind this?

In order to assess this situation better, it is necessary to look back at the last decades of the twentieth century. A good starting point is the conference of the CSCE on the cultural heritage, which was held in Cracow at the end of May and beginning of June 1991. I well remember the atmosphere of those days, I had the honour to represent the Polish delegation, and in that capacity also of the committee which prepared the final document. The 33 countries which then comprised Europe took part. Now (after the unification of Germany and the disintegration of the Soviet Union, Yugoslavia and Czechoslovakia) in their place there are 42 countries, almost one-third more. This is not a destruction of Europe, but instead, a return to normality after the collapse of dictatorships; a return to national states having or creating their own national identities; it is a political manifestation of European cultural diversity. Some of the countries taking part in the Cracow conference were taking their first steps on the road to democracy and civil liberties. This is why the final document of the conference places so much stress on the rights of the individual, tolerance and the creative freedom of artists and scholars (in the chapter on culture and freedom) and the free access to culture and historical resources (in the chapter on culture and the heritage). Together with the progress of democracy in the countries formerly under a totalitarian system, many of these desiderata have been fulfilled or are being fulfilled, though the tragedy of Yugoslavia, which began a year after the Cracow conference, showed how easily ethnic conflict could lead to barbarianism towards the cultural property forming the heritage of an enemy. The specific recommendations of the final document (contained in the chapter entitled "Principal Areas of Preservation and Co-operation"), however, still remain to a large degree a series of desiderata for the future. Despite the existence of numerous international agreements, collaboration in the field of the protection of the historic heritage on an international plane is still slow to develop. This state of affairs is altered only by a number of scientific and cultural institutions which have collaborative projects with foreign partners. Behind these initiatives, however, stand specific people, convinced of the need to join efforts for a better understanding and protection of cultural property, often at considerable cost of their own time and effort.

International collaboration in the understanding and protection of the cultural heritage is most necessary, but also the most difficult, in areas of Europe where cultural diversity is reflected by the overlapping of cultural property which arose as the result of the activities of different nations or ethnic groups. These are dual- or multi-cultural areas, created as a result of interference and ethnic migrations or the movement of political frontiers. These zones form a considerable area of Europe, but are especially characteristic of East-Central Europe. It is precisely in such areas that there is an increased risk of the partial loss of cultural property. In the past decade there have been two initiatives to find a solution to this problem at the European level, and both of them are associated with the Council of Europe.

At the conference of European heritage ministers in May 1996 in Helsinki, I had the honour to submit in the name of Poland a proposal to constitute within the framework of the Council of Europe an international group of experts to define the principles of the protection of European cultural diversity, especially in areas of multi-cultural heritage. Despite some bureaucratic opposition, such a group, called "Heritage: identity and diversity" / "*Patrimoine: identité et diversité*", came into existence and after several sittings composed a draft "Recommendation of the Committee of Ministers to member States on the promotion of a cultural heritage policy that respects the diversity of the groups living or having helped shape the history of given territories". Apart from this, it proposed the formation of a *comité médiateur* / mediator committee in order to aid in the resolution of potential conflicts. The draft of the Recommendations, however, were never submitted to the Committee of Ministers. The issues it raised were regarded as a political hot potato by the Council of Europe.

At the same time the campaign "Europe A Common Heritage" / "*Europe un patrimoine commun*" was being prepared for the year 2000 by the Council of Europe. One of the propositions of this programme was the preparation of a European list of 200–300 "places of memory" / "*places de mémoire*", which would act as a symbol of the unity of European culture. The campaign forced us to consider the homogeneity and heterogeneity of European culture and forced us to pose a question: what precisely do we mean by the term "common European heritage"?

As protection extends to cover more and more categories of historic monuments and works of art, the traditional and specific Latin term "*monumentum*" has become replaced by the less precise collective term "cultural property" / "*les biens culturels*" / "*beni culturali*" / "*Kulturgüter*". Very soon, other – even less precise – concepts began to be associated with this, such as the concept of *patrimonium* or *hereditas* going back to the traditions of Roman Law "cultural heritage" / "*le patrimoine culturel*" / "*patrimonio storico*" / "*Kulturerbe*". This latter term only achieved primary significance in the international terminology from its use in the 1972 UNESCO World Heritage Convention. This was a deliberate conceptual manipulation, suggesting the equivalence of two concepts of cultural property and cultural heritage – *les biens culturels* / *le patrimoine culturel*. It should be clearly stated, however, that not only are they not equivalents, but also there is sometimes a great distinction between them, and here is a very serious danger.

The concept "cultural property" / "*les biens culturels*" is apolitical and, without ideological ballast. It includes all things created by human talent and having (an "objective") historical and artistic value. It is simply the cultural and artistic achievement of humanity, and subject only to aesthetic evaluation according to accepted criteria.

"Cultural heritage – *le patrimoine culturel*" on the other hand is a question of choice and acceptance. It is not constituted by the entirety of that which we have received as a cultural legacy from earlier generations, but that which we select from it and want to take into our ownership and take responsibility for. Cultural property therefore undergoes classification by criteria which go beyond the merely aesthetic, but often include nationalist-chauvinist or ideological-class elements. In Europe this phenomenon occurred or occurs mainly in areas which have been lost by one state to another, or in which a political regime has been imposed by force. It was these processes which affected central Europe in particular.

The process of the destruction of cultural property – rejected as heritage, had its strongest effect in those areas which after the Second World War found itself within the frontiers of other countries; historic monuments in these areas became in the international terminology "heritage without a country" / "*le patrimoine expatrié*". If, however, this process was accompanied by the forced resettlement of the autochthonous population (euphemistically: "ethnic cleansing") or was accompanied by the extermination of the population, they became "Heritage without heirs" / "*le patrimoine en déshérence*".

In parallel with the phenomenon of the lack of acceptance of a given society for part of the cultural property found on its territory as cultural heritage, the opposite phenomenon can also occur; in this case two or more societies – often antagonistic towards each other – regard the same cultural property, situated in the territory of one of them, as their own heritage. This phenomenon is still a problem in central Europe.

The idea of World Heritage promoted by UNESCO did not define who had the right to inheritance. Of course it was not under any obligation to do so, because the heritage concerned is the property of all the inhabitants of the World as the inheritors of the whole of the products of human talent. The slogan of the Council of Europe, however, limited as it was to one continent, raised a new problem: with whom and how am I to share

cultural heritage which I regard as my own? It is no accident that this question is not only especially valid in central Europe, but also for decades has found a practical resolution in the collaboration of Poland and its western and eastern neighbours in the field of the protection of historical monuments. This co-operation required the definition of the concept of the nature of a "common heritage" which could not be merely bilateral, unrelated to the European context; seeing matters in just this light would lead to misunderstandings. We can avoid them if we speak of the common heritage of all of European culture, a heritage which individual societies and nations, with regard to their situation, regard as their own and accept responsibility for.

The postulation of an equation between "cultural property" and "cultural heritage" is an unobtainable ideal. In practice we should aim, however, to bring them as close together as possible. We should convince ourselves and others that who cannot or does not want to accept responsibility for the entirety of cultural property as its own heritage is simply not worthy of it.

We are therefore faced in Europe by a great and long-term educational challenge; the task of mutual comprehension and increasing understanding of the cultural property of European nations and social groups which make up its wealth of variety. Of respecting, honouring and cherishing that variety. It is a material and objective record of the memory of our continent, comprising many interconnected threads. This multiplicity must be unequivocal. Pierre Nora, the father of the European idea of "places of memory", warns us that although our history links us, our memories divide us. Through education it is necessary to bring the common memory of European societies closer to the history of our continent. Only when this happens will it be possible to create a list of European places of memory which will unite us.

Just as in 1991, the CSCE was the one organization which linked all the nations of Europe, so today this function is fulfilled by the Council of Europe. Its role in the field of cultural collaboration on our continent should systematically grow. This is especially important especially now in the perspective of the expansion of the European Union. The future eastern frontier of the EU is dangerously close to the line dividing Europe which arose a thousand years ago between the opposing camps of Rome and Byzantium. That line, having many later manifestations, must now become history; the whole of Europe must be unified. All of its cultural property must become its cultural heritage, the common memory of Europeans must come closer to history. This is the great task of the coming century for the countries of Central Europe when they find themselves in the EU: Integrating politically and economically with Latin Europe – while at the same time opposing all attempts at the cultural homogenisation of the continent – it must become the main motor in the task of the cultural integration of all of Europe. It must become the focal point of Paneuropean cultural ecumenism. This is a historical chance which we should not waste.

[Translated by Paul Barford]

The Importance of Being a Galician: the Issue of Identities in Borderlands

Some twenty years ago I heard a story told by an old peasant from a Galician village. He was so old that he remembered the Austrian times. He claimed that before the outbreak of World War I he was a soldier of the K.u.K. army. His military unit happened to be in Krakow, and he himself was appointed to keep a watch on political prisoners. There was one he remembered particularly vividly. He was a middle-aged man with a big bald head and agile gesticulation. It was rather hard to watch over him since he constantly caused problems. At some point he got diarrhoea. It was a part of the watchman's duties to take a prisoner to the toilet. A toilet may not be the right name though, as it implies plumbing fixtures. Nothing like that existed at that time in places of detention. K.u.K. toilets were shabby buildings. In any case, these places had to be watched closely because many a time escapes from prison started right there. So, the prisoner was brought to the toilet, but he stayed there suspiciously long. Worried by no sounds of movement inside, the soldier called the man. No answer. He repeated his call but now demanding the prisoner to go out immediately. Again no reply. The soldier aimed his rifle at the door, and threatened to start shooting. After a while he heard something move and finally the door opened. The prisoner appeared with an embarrassed look on his face, but his decision to leave the toilet saved his life in fact, because the soldier was really going to shoot. "And now imagine what would have happened," he told me some sixty years later, "if I'd shot him?" The point is that the arrested man was Vladimir Ilich, commonly known as Vladimir Lenin. So imagine what course would world history have taken if the leader of the Russian Bolsheviks had been shot in Krakow in September 1914? Would there have been the October Revolution in 1917, the famine and purges in Ukraine, the Soviet annexation of Galicia in 1939, the sovietisation of Poland? Would there have been the Berlin Wall at all?

For the sake of symmetry someone would have had to do away with Hitler too when he was still a soldier of the Kaiser's army. According to what Hitler would say, he had a foretaste of dealing with Galician peasants-turned-soldiers while he was on the front line. He considered them filthy, smelly and not really human

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Script of the lecture given in the International Cultural Centre during the opening session of The College for New Europe (15 July, 2002).

beings. One wonders whether his resentment was reciprocated by the peasants. If so, on the front line, where bullets come from different directions, peasant vengeance could have reached Hitler. After all, peasants have an acute sense of dignity. Would we then have had World War II, gas chambers, or Galician Oświęcim turned into the notorious Auschwitz?

What would history look like if Galicians had not squandered their opportunities? Would this be a world without Auschwitz or the Berlin Wall? One is tempted to answer positively. Especially if one is a Galician, as I am. Because Galicians like to demonstrate their high self-esteem whenever they can. But there is something about them that makes them very different, if not peculiar. In 1994, during the second Ukrainian presidential elections, Ukrainian Galicia voted against the practically pro-Russian and pro-Communist candidate Leonid Kuchma. In 1995, something similar happened during the second Polish presidential elections. Polish Galicia voted for Wałęsa, against the candidate with a Communist pedigree. In both cases the Galicians lost, as they always do. After the defeat on the former 19th-century Austrian-Russian border, an anonymous Galician patriot with a good sense of humour erected a boundary post with a writing on it: "K.u.K. Galizien. Auslaendern Zutritt verboten" (K.u.K. Galicia. No entry for foreigners).

This was a joke, of course, but most serious academic research programmes seem to confirm the Galician tendency, if not proclivity, to be very different. A Warsaw-based Polish political scientist, Tomasz Zarycki, studied post-Communist electoral behaviour in five countries: the Czech Republic, Hungary, Poland, Slovakia, and Ukraine, concluding that Galicia was exceptional in its character. In his words "...[t]his is one of the few places in the present study where one would like to extend the map beyond the present-day political boundaries and present differentiation of the Polish-Ukrainian political space in order to show the persistence of the 19th-century Galician borders".¹ Galicians, both in contemporary Poland and Ukraine, reveal conservative attitudes strongly marked by religious impacts. They proved to be resistant, in both the political and military sense, to the Communist regime, and got actively involved in the building of what is called civil society.

This tendency comes through in numerous more easily observable manifestations. There are Galician jokes, Galician food, etc. To be sure, they are not Galician *per se*. One may find similar jokes, songs or cakes everywhere within the territory of what used to be the Habsburg Monarchy. Over the past few years I have shuttled a lot between Lviv and two capitals of the Austrian-Hungarian Empire, Budapest and Vienna. It was fascinating for me to find out that my favourite cake from Lviv is known in Vienna and in Budapest as Sacher cake. When a student of mine from Slovakia sang a Slovak song in Budapest, I would bet this was a song from Ukrainian Galicia. My colleague and friend Chris Hahn, born in Great Britain, married to a Hungarian, settled in Eastern Germany and charmed by Galicia, has confessed that some day he would like to write a cultural anthropology of the former Habsburg Monarchy. I could only imagine what a fascinating book this would be, and how much Galicians like myself could learn from it.

As a matter of fact, what Galicians proudly claim to be their own creation has quite often been invented somewhere outside their motherland, but within the limits of the good old *Kakania*. This catalogue of inventions is topped by Galicia itself. It was the Habsburgs' greatest invention in fact, as there is nothing in pre-Austrian history that made Austrian Galicia a natural historical region. Historically, Galicia was much smaller than the later Austrian crown lands. It was a medieval duchy that never covered the region called Western Galicia in the 19th century. It existed for about 250 years, and was buried by the Rzeczpospolita (Polish Republic) for the subsequent 450 years. The Habsburgs challenged it to legitimise the annexation of new lands in the East. But this decision stirred an angry reaction among local intellectuals, who were rather unhappy about the shape of their new homeland. Maurycy Dzieduszycki, a loyal Austrian clerk and Catholic writer, and hardly a radical, lamented in the mid-19th century that the Habsburgs wanted "...to create some kind of non-historical Galicians".² This was reiterated by Iakiv Holovatskyi, a leading Galician Ukrainian patriot. In his geographical, statistical and ethnographic description of Galicia (1875–1878) he emphasised the "non-organic character" of Austrian Galicia, which, according to him, "... was made [...] outside of any historical background".³

Geography, too, fails to explain clearly why the Habsburg Galicia proved to be so persistent in the contemporary collective memory. There is nothing in Galician geography that can be interpreted as obvious natural borders. Galicia is neither a continent nor an island surrounded by vast and deep oceans or seas. No insurmountable mountains encircle it, and from prehistoric times on, different tribes crossed the Carpathians

from North to South. Some historians claim there used to be a dense belt of forests that served as a natural border between Western and Eastern Slavs in ancient times. The irony is that this forest line, or what was left of it in the 19th century, ran across the middle of the Austrian Galicia. For a large number of contemporary Ukrainians the Zbruch river has a deeply ingrained symbolical meaning as the border between Galicia and the rest of Ukraine. In the 19th century it marked the natural frontier between Austria and Russia. The truth is, however, that this border was set down quite arbitrarily. A story goes that the Habsburg troops had a very vague idea of where to stop when they marched eastwards in 1772 to take over new territories to the eternal glory of the Austrian Empire. Initial Austrian-Russian treaties remained rather unclear as to the future border between the two empires, so the Habsburgs sought to occupy the largest territory possible. The military command was ordered to stop the troops by the Podhorce river, which was non-existent (most probably, they meant the Seret). Unable to find the river, tired and exhausted they stopped by the Zbruch.⁴ Little did they know that by mistake they created one of the most enduring lines of cultural division in Eastern Europe that survived until the beginning of the 21st century.

Eastern Europe enjoyed a dubious reputation as a "paradise for generals". Large armies would cross it in every direction only occasionally encountering natural barriers that slowed down or hindered their advance. The only serious obstacle was a small marshland on the contemporary Belorussian-Ukrainian borderland called Polesye. Both Napoleon and Hitler took Polesye seriously into consideration in their advance to Moscow, and both had to split their armies to circumvent the swampy areas North and South. From this perspective, Polesye is the most natural geographical region in Eastern Europe. Iurii Andrukhovych, a contemporary Ukrainian writer and classic in his early forties, wrote recently that from the point of view of Polesye Galicia looks like a caricature and a miserable artefact.⁵

Yet still Galicia exists as though to prove that in terms of border-making, politics is stronger than geography, and culture surpasses them both. The Galician history reveals one persistent feature: it has continuously been a borderland. This continuity was interrupted just once when Galicia was the core of the medieval Duchy of Galicia. But throughout most of its recorded history Galicia was a Ruritania to several Magalomanias, that fell one after another. The list is not that long, comprising the Great Moravian Kingdom, Kievan Rus, two Rzeczpospolitas, the Habsburg empire, the Third Reich and the Soviet Union. None of them existed longer than five hundred years, some hardly lasted 50 years. The 20th century regimes were the most short-lived. Since World War I, the political powers in Western Galicia have changed five times, and eight times in the Eastern part. On average, every regime held sway for 15 years in the West, and 10 years in the East. The never-ending changes of regimes were conducive to the annoying necessity to learn a new anthem every few years. More difficult was to survive each revolution. Those who managed to do so became living proof of the Eastern European joke about the average citizen, who has been to different countries without leaving home. It is not that the person visited these countries: they visited him.

No wonder, then, that nostalgia for the Habsburgs has proved so insistent. Judging by the criteria of the 20th century, it was the most stabile regime and with its collapse the 20th-century frenzy began. Therefore it was quite natural for Galicians to miss the Habsburg monarchy. Moreover, it was more than just a stabile regime. According to an English historian, the Empire can really be viewed by the countries of Eastern and Central Europe as "the most rational among anything that existed in the region before and since".⁶

No doubt memories of Austrian Galicia reflect a myth rather than reality. Those who lived under the Habsburg rule would have been fairly amazed to find out that their epoch would be referred to as "good old times" by future generations. It was one of the least industrialised and most impoverished regions of the Habsburg monarchy, and "the Galician misery" became its hallmark in the outside world. It takes Joseph Roth and his *Radetzky March* to see what Austrian Galicia looked like. For Austrian clerks who arrived here in large numbers, Galicia was a "semi-Asia", an "Austrian Siberia", and they felt they were going on a great civilizational mission to turn "these Sarmatian beasts into human beings".⁷ For Vienna Jews, *Galizianern*, i.e. Jews coming from Galicia, were living symbols of backwardness, superstitions, and barbarism. Ukrainian intellectuals who came to Lviv in the 1870s from the Russian empire, were shocked by the poverty and provincialism of local intellectual life. And here is how Ivan Franko, the most famous Ukrainian writer ever born in Galicia, addressed Austria:



O foul morass among the European nations
 Covered with mould, green and dense!
 Breeding ground for empty minds and stagnancy [...]
 Only vipers and slimy creatures grow and prosper within you,
 A free spirit must either flee
 Or be buried alive in your grave.

There is a tremendous gap between the real and the imaginary Austrian Galicia. Historians do know, however, that what people think is more important for history than so-called objective facts.⁸ As a historian I would like to focus on another characteristic feature of how Galicians think about themselves. It has to do with the Galician status of a borderland. At the first glance there is nothing extraordinary about it. Galicia has been one of a number of borderlands in this part of Europe. As a matter of fact, the entire expanse of Eastern Central Europe could be viewed as a single borderland oppressed by modern superpowers that fought for control over its territory. Numerous observers of Eastern Europe note a peculiarity of the identity-making process in this region. Historical experience has given rise to confusion and disputes over the definition of territorial and ethnic boundaries here. It is said that "there is probably no other region of the world in which empire-building and state-building have been subject to such ambivalence" as in Eastern Europe.⁹ Therefore crises of identities keep coming up in historical records of this part of the world.

Galicia both fits into and falls out of this pattern, depending on the period. It has been a multiethnic and multi religious region *par excellence*. In the Middle Ages, Galicia was home to Ukrainians and Poles, as well as to Germans, Armenians, Tartars, Jews, Scots, Vallachians, Hungarians, Greeks, Czechs and the mysterious Saracens¹⁰, whom historians have variously identified as Karaites, Turks, Arabs, or even Genoans. Lviv, the Galician capital, was known under eleven different names in different languages, and harboured five large ethnic and religious groups, each making over 5 per cent of the population. No other city in the Rzeczpospolita, or perhaps in all of Europe, could claim such a cultural and religious diversity.¹¹ By the first years of the Austrian rule, some of these groups, such as the Armenians, had been largely assimilated into the Polish culture. Nevertheless the diversity held out. One of the Galician sayings is that the border between Ukrainians and Poles runs through a family bed. From the 1830s to the very beginning of World War I, local Ukrainians were engaged in political and cultural debates as to whether they were Poles, Russians, Ukrainians, or a special breed, the Austrian Ruthenians. Local Poles seemingly did not experience this kind of problem until they tried to instigate an anti-Habsburg uprising in 1846. To their great dismay and consternation, their harshest enemies proved to be the *Mazurs*, local Polish peasants on whose support they had counted most. The Polish revolutionary Kaspar Cienglewicz wrote a revolutionary song in Ukrainian, addressed to local Ruthenian/Ukrainian peasants to promote the idea of Polish-Ukrainian solidarity against Austrians:¹²

Rus is our homeland,
 And our father is in heaven,
 All the Slavs are the brothers,
 And only Germans are brutal dogs.

He was rebuked by the Ukrainian intellectual Osyp Levytskyi, who paraphrased this song:

Rus is our homeland,
 Our father is in heaven,
 And Mazurs are the brothers,
 And only Poles are enemies.

Along similar lines Jews were divided into Maskilim, Hasidim, and Orthodox Jews, and conducted a heated debate whether they were a peculiar branch of the German or the Polish nation, or represented a separate national breed. Alfred Nossig, a Galician Jewish writer, in his novel *Jan Prophet* (1892) described an old Jew strolling the central square in Lemberg with a young Jew with no word of conversation between them. The reason was simple: they did not have a common language as the elders spoke German, and the youngsters spoke Polish.¹³

To a certain extent Galicia resembled other Eastern European borderlands where confusion and ambivalence of identity prevailed. This multiethnic cultural landscape is another aspect of the Galician myth, highly celebrated by contemporary protagonists of multiculturalism as a hip concept of coexistence. I am afraid that as a historian I have to challenge them. I dare say Galicia has never been that multicultural. If, as Andrzej Walicki says, multiculturalism is a situation where a dominant culture does not subordinate other cultures,¹⁴ this pattern has been rather rare in the historical records of Galicia. A dialogue between different cultures quite often meant assimilation of a minority group into the dominant culture, and minority cultures remained largely alien to one another. Galicia is a story of a failed multicultural experience: civic solidarity and cooperation among citizens did not succeed to cross religious, social, ethnic or national boundaries. The Austrian regime offered some, often limited, opportunities for civic activity of all national groups. Still, most of the modern civic institutions and places for public exchange were staffed and attended according to the national identities of their members.¹⁵ As a result, instead of a single one, several competing civil societies developed along national lines.

This is also a part of the Habsburg legacy that does not necessarily fit into the highly idealised and embellished image of the Austrian Galicia. And it has been as persistent as the coffee houses, the cakes and the European sentiments. During the first weeks of the Nazi occupation in the summer of 1941, when food was in short supply in Lemberg, long queues stood in front of grocer's shops with Poles, Jews and Ukrainians making not one, but three different 'national' lines. It took a special order from the occupational administration to put these practices to an end.

Recent developments bear witness to this tendency. The anti-Communist opposition in 1988–1991 showed amazing solidarity between Ukrainian, Russian, Polish, Jewish and Armenian civic groups. However, this solidarity did not outlast the fall of Communism. The post-Soviet Lviv became a scene of Ukrainian-Polish and Ukrainian-Russian cultural wars around historical and cultural symbols of the city. In one case it led to a tragedy when in 2000 the Ukrainian composer Ihor Bilozir was killed in a skirmish that followed a discussion whether Russian pop-songs could be sung in public space.¹⁶ The issue of a Polish military cemetery in Lviv (Cmentarz Orłąt) has been a subject of a vehement dispute that hit international media. But this is not an all-Ukrainian phenomenon. We must not forget the recent controversy over the Ukrainian cathedral in Przemyśl, when even the Pope's appeal could not cool down Polish anti-Ukrainian attitudes in this city on the Polish-Ukrainian border.

Undoubtedly the recent outbursts of xenophobia and mutual national resentments may be referred to the specific experience of inter-war Poland and, most of all, the World War II in former Galicia. Nevertheless, their historical origins could be traced back as far as to the last years of the Habsburg empire. The first political assassinations were committed here in 1908–1911 as the result of a bitter Polish-Ukrainian conflict, with victims on both sides. The first anti-Semitic pogrom organised by Polish troops occurred a few weeks after the Habsburg empire ceased to exist.

We could stretch our fantasy and imagine a world ruled by Galicians. This might be the world of cakes and coffee houses, churches and cathedrals, Sunday promenades and fests. But more likely it would be the world where everything is measured by your national identity... The world without Gulags or Auschwitz, but definitely with a bunch of larger and smaller Sarajevos.

In this sense, Galicia falls out of the Eastern European borderland paradigm. Here, identities have evolved in accentuated and exclusive dividing lines, the root of the ambivalent character of the Habsburg legacy. On the one hand, it helped to develop traditions of civic life, to an extent that has been unknown in territories north and east of Galicia. On the other hand, these were very nationalised civic societies. And again – to an extent that has been unknown in territories north and east of Galicia. Sociological surveys comparing group identities in the former Communist world seem to confirm this observation. For years, we have monitored group identities in Lviv and Donetsk, cities that are considered two extremes of the post-Soviet Ukrainian political spectrum. It is the Ukrainian national identity that consistently features in the Lviv surveys, while in Donetsk the situation resembles that in the early years of the Habsburg rule in Galicia: people there are still undecided whether they are Ukrainians, Russians, or Soviets. But they are not likely to split their heads over it because for them national identity does not seem to be an issue: they are more concerned about other matters.

This is what makes Galicia peculiar as a borderland. To be a Galician means to be very nationalised. Not just to be conscious of one's own national identity, but also to think the world pivots on national issues. This is a norm against which a Galician measures other regions. If this norm is not conformed to, something must definitely be wrong. Abnormal. Uncivilised. Non-European.

My description is based on both my experience of a historian studying Austrian Galicia, and my experience of a Galician living in post-Soviet Ukraine. I see some continuity in the academic and political discourses of these two different periods, which are reflected on a larger scale in a number of more or less scholarly works. In these works Galicia stands on a civilisation fracture. The famous Huntington line runs across the Zbruch river, separating Galicia from the rest of Ukraine. In the eyes of many, this is a thick impenetrable cultural line that isolates the Ukrainian West from the Ukrainian rest. Beyond this line lies a different civilisation, where people no longer drink coffee, speak Russian, and long for the Soviet Union. And since cultural differences imply political divisions this might be the border of the true, i.e. Western-type Ukrainian state, which together with its friendly neighbour Poland should become a member of the European Union. *Kakania* revived on a yet smaller scale, with the capital in Lviv, not in Vienna, but definitely with the Western Ukrainian Embassy in the Austrian capital.

This is more or less what some younger Ukrainian intellectuals in Lviv who have dubbed themselves "Galician autonomists" believe. Contemporary Ukraine offers little to satisfy their refined aesthetic tastes. Ukrainian Galicia seems to have won as little from Ukrainian independence as inter-war Polish Galicia from Polish independence. They both lost their special status of "national Piedmont" they enjoyed "under a foreign yoke". In the inter-war Poland, Lviv and Krakow lost much to the "Russian" Warsaw. Similarly, in contemporary Ukraine it is Kiev and Donetsk, not Lviv, that dictate the rules of political games. And it is highly industrialised and russified Eastern Ukraine, rather than conservative and Ukrainised Western Ukraine, that builds the national image for both the present and the future.

Under these circumstances Galician autonomists try to develop a new cultural and political programme, for example postulating a switch from the Cyrillic to the Latin alphabet to make the Ukrainian language closer to European culture. They rewrite the history highlighting anything that divided Western and Eastern Ukrainians in the past. Volodymyr Kostyrko, a young Lviv artist, is probably the most prolific author among them. One of his recent cartoons shows Ukraine as a two-headed creature with the heads looking in opposite directions. One has a Cossack-like haircut and the mug of a pig. The other is a noble lion. It does not take an Einstein mind to figure out which part represents Galicia. The cartoon is headed by an admonition in Latin, which translates: 'Let man not dare unite what God did not intend to'.

Galician autonomists reveal great similarity to a group of young people from Brest, a town on the Belorussian-Polish and Ukrainian border, who some 10-15 years ago tried to develop a separate Polesian identity. They also discussed which script – Latin or Cyrillic – would best fit the Polesian language. They tried to find out which figures from Belorussian, Polish and Ukrainian history had in fact been neither Belorussian, nor Polish or Ukrainian but true *Polishchuks*. For historians studying nationalism it is relatively easy to see that both concepts are indicative of nation-building efforts, except that the Polesian nationalism poses no danger to contemporary Eastern Europe's stability, while the Galician movement might, considering the mobility of the population there. One must not forget that even in relatively stable and economically much more successful Poland prospects of Galician regionalism in its Polish version were discussed a few years ago, too.¹⁷

Are there grounds for alarming scenarios? Is Sarajevo an image of the past or a blueprint for future developments? History allows for limited optimism. History teaches nothing but at least provides parallels and examples showing that no matter how hard it gets, there is space for compromise and reconciliation. The Polish-Ukrainian battle for Lviv in November 1918 is sometimes called the last romantic war of the 19th century, as both sides displayed enough good will to restrict the number of casualties among civilians. In the last weeks of the Nazi occupation the danger of Galicia plunging into mutual ethnic cleansing seemed imminent. Fortunately, the cleansing was curtailed thanks to the conscious efforts of the political leadership on both sides. It took Hitler and Stalin to make the dreams of Ukrainian nationalists to divide the former Austrian Galicia into the Ukrainian and the Polish part come true. To my mind, however, the central figure of Polish-Ukrainian relations in the 20th century was neither Hitler or Stalin but a man from another borderland, Jerzy Giedroyc. It was Giedroyc who

proclaimed that in the good interest of the Polish nation it would be better to recognise Lviv as a Ukrainian and Vilnius as a Lithuanian city. The rest was history. And if post-Communist Poland displays such a vital interest in Ukraine, this is a long-term result of Jerzy Giedroyc's appeal. In Ukraine, local dissidents made a similar move in the 1980s, when they put the rights of national minorities at the top of their political agenda. If you are not aware of this fateful decision you will not comprehend the relative national stability in Ukraine.

And most of all, history shows us that our present and future is not predetermined by history itself. Obviously, history does matter, but it offers an array of possibilities. Therefore it also matters what tiny groups of intellectuals say. Their opinions, useless or funny though they may seem in a short perspective, may in the long run put history on a new track. Certainly, Galician autonomists have been given a chance. But we have been given a chance, too. Here again we can fall back on history. Truly, the history of Galicia could be seen as a failure of multiculturalism, yet on the other hand it yields a series of examples of multicultural artefacts that have endured despite political vicissitudes. One of them is the Ukrainian Greek Catholic Church, which was intended to be a synthesis of Western and Eastern Christianity. During the 400 years of its history it lived through a number of internal and external transformations. It survived the harshest times, including the Soviet ban, when it was the largest underground church. Now, revived, it is considered to be the essence of Galician identity.

Galician history shows that Kipling and Huntington were both wrong. Austrian Galicia has been, as my German colleague Veronika Wendland succinctly put it, east of the West and west of the East. Galicia has been a borderland, where the East meets the West and the West meets the East, producing a long-lived synthesis. An unquestionable asset of Galicians is that they are intellectually and culturally convertible. They could feel at ease both in West and East. Therefore, in lieu of the Huntington line, we have good reasons to implement John Lennon's doctrine in Galicia:

East is East
and West is West
Twins shall meet
East is West
and West is East
Let them be complete.¹⁸

Being Galician is worthwhile: it implies responsibility for a territory larger than Galicia, be it Poland, Ukraine or the whole Europe. And, the most serious thing, even though it may look funny for people from other regions, free from Megalomania. Besides, Galicia is a nice place to live, with its lovely nature and architecture, squandered opportunities and ungrounded exceptions, living memory for the days past and intellectual controversies for the future.

Endnotes:

¹ T. Zarycki, *The New Electoral Geography of Central Europe. Comparative Study of Regional Political Cleavages in Czech Republic, Hungary, Poland, Slovakia and Ukraine*, Lund-Warszawa 1998, p. 58.

² Z. Fras, *Galicja*, Wrocław 2000, p. 58.

³ Y. Holovatskyi, "Karpatskaia Rus'. Heohrafichesko-statisticheskie i istoriko-statisticheskie ocherki Halichiny, Severo-Vostochnoi Uhrii i Bukoviny", [in:] *Slavianskii Sbornik*, Vol. 2, St. Petersburg 1878, p. 55.

⁴ Z. Fras, op. cit., p. 8.

⁵ Y. Andrukhovych, *Dezorientacia na miscevesti. Sproby*, Ivano-Frankivsk 1999, pp. 118–119.

⁶ E. Crankshaw, *The Fall of the House of Habsburg*, London 1981, p. 3.

⁷ V. Adadurov, "L'viv u napoleonivs'ku epokhu", [in:] *L'viv: misto-suspil'stvo-kul'tura*, *Zbirnyk naukovykh prats'*, vol. 3, L'viv 1999, p. 212.

⁸ A. J. P. Taylor, *The Struggle for Mastery in Europe, 1848–1918*, Oxford 1991, p. 17.

⁹ M. R. Bessinger, *The Persisting Ambiguity of Empire*, *Post-Soviet Affairs*, 1995, 11, 2, p. 180.

¹⁰ M. Kapral', ed., *Pryvileii mista L'vova (XIV–XVIII st.)*, L'viv 1998, pp. 27–28.

¹¹ M. Kapral', "Demohrafia L'vova XV-pershoi polovyny XVI st.", [in:] Y. Isayevych, F. Steblii and M. Lytvyn, ed., *L'viv. Istorychni narysy*, L'viv 1996, p. 72.

¹² M. Molnar, M. Mundyak, ed., *Zviazky Ivana Franka z chekianymi ta slovakami* np, 1957, p. 409.

¹³ A. Nossig, *Jan Prorok. Opowieści na tle galicyjskim z 1880 r.*, Lwów 1892, p. 108. Quoted after: J. Holzer, "Vom Orient die Fantasie, und in der Brust der Slawen Feuer... Jüdisches Leben und Akkulturation im Lemberg des 19. und 20. Jahrhunderts", [in:] *Lemberg-Lwów – L'viv. Eine Stadt im Schnittpunkt europäischer Kulturen*, P. Fäßler, T. Held und D. Sawitzki, Red., Köln, Weimar, Wien 1993, p. 79.

¹⁴ A. Walicki, *Trzy patriotyzmy. Trzy tradycje polskiego patriotyzmu i ich znaczenie współczesne*, Warszawa 1991, pp. 43–44.

¹⁵ W. Najdus, "Kształtowanie się nowoczesnych więzi społeczno-organizacyjnych ludności ukraińskiej Galicji Wschodniej w dobie konstytucyjnej", [in:] H. W. Żaliński, K. Karolczak, ed., *Lwów. Miasto. Społeczeństwo. Kultura*, Kraków 1998, pp. 166–167; M. Tyrowicz, *Wspomnienia o życiu kulturalnym i obyczajowym Lwowa 1918–1939*, Wrocław 1991, pp. 186–187; 196–197, 200–201.

¹⁶ A. Jack, "Ethnic Russians Feel The Heat Of Ukraine Nationalism", *Financial Times*, July 2000, p. 3.

¹⁷ R. Szul, "Perspektywy regionalizmu Galicyjskiego w Polsce na tle tendencji międzynarodowych", [in:] J. Chłopecki, H. Madurowicz-Urbańska, ed., *Galicja i jej dziedzictwo*, Vol. II: *Społeczeństwo i gospodarka*, Rzeszów 1995, pp. 86–88.

¹⁸ J. Lennon, *Mind Games*, 1973.

The Precursors of Modernism in Wrocław – Berg and Mendelsohn

In 1927 Erich Mendelsohn designed a department store for the Rudolf Petersdorff company in Wrocław. Happily, the devastation of World War II spared the building and it remains standing in good condition to this day, a symbol of the modern architecture of the 1920s.¹ The question of Mendelsohn's links with Wrocław is an interesting one. Is his avant-garde department store the extent of his contacts with the city, or do these run deeper? Was his design influenced by Wrocław's proto-Modernist architecture of the early years of the twentieth century? Researchers of Mendelsohn's work suggest that there may indeed have been some connection of this nature. In her book *Erich Mendelsohn & The Architecture of German Modernism* Kathleen James stresses the architect's use of reinforced concrete in the construction of the Einstein tower in Potsdam, which is not without significance in the context of the tradition of the use of this material in Wrocław.² Further links can be inferred from a comparison of Mendelsohn's early industrial construction sketches with the work of Hans Poelzig from his Wrocław period. Kenneth Frampton, for instance, notes: "After establishing himself as an architect in Breslau in 1911, Poelzig had realized two seminal works which anticipated the later formal language of both Taut and Mendelsohn: a water tower for Posen [...] and an office building for Breslau, which led to the architectural format of Mendelsohn's *Berliner-Tageblatt* building of 1921." (The "Mosse-Haus").³

This text looks at Wrocław's nascent Modernism through the example of Max Paul Eduard Berg, and concentrates on Century Hall, his most important work. With the benefit of hindsight Berg is revealed as an artist who drew his inspiration from similar sources to Hans Poelzig and Erich Mendelsohn – from architectural and aesthetic tradition. He belonged to the generation of architects born around 1870, like Poelzig, August Endell, Tony Garnier, August Perret, Heinrich Tessenow and Frank Lloyd Wright. They were conscious that they were working at the turn of the century and on the threshold of a new age. The Deutscher Bund für Heimatschutz and

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the Deutscher Werkbund, established in 1907, brought together artists, art theorists, industrialists and politicians seeking modern art forms. A new language of architecture was to be developed to replace the historicism of the nineteenth century, whose "unquestioning use of construction designs modelled on the past" was felt to be artificial and devoid of content. Around 1900 it seemed as though this sought-after new form of expression was to be *Jugendstil*. Indeed, the exhibition of the Darmstädter Künstlerkolonie auf Mathildenhöhe (1901) and the buildings of Joseph Maria Olbrich and Peter Behrens received an enthusiastic reception. Before long, however, Fritz Schumacher and Hans Poelzig were criticising German *Sezession* as no more than another variation of the decorative style, arguing that "the challenge of contemporary construction cannot be met simply by using imaginative ornamentation". In place of "designs bereft of content" Poelzig demanded "objectivity in architecture [...], based on faultless construction, and the language of form which this determines". The building's function, its tectonics and "the truth of the material" were Poelzig's starting points for his architectural work, although this by no means necessitated a radical break with the past. On the contrary, Poelzig continually emphasised the importance to contemporary construction of the cumulative experience of previous ages.⁴

Max Berg and Hans Poelzig were the initiators of the majority of artistic projects in Wrocław. They were joined by artists linked with the Wrocław Academy of Art and young architects – among them Paul Heim, Albert Kempter, Richard Konwiarz, Ludwig Moshamer, Theo Effenberger, Fritz Behrendt and Paul Schmitthenner. All these artists were involved in the organisation of the Exhibition of the Century in 1913.

Among the mementoes of Max Berg in the Deutsches Museum in Munich is a curious drawing of Century Hall. It is not signed, and is stylistically inconsistent with the character of Berg's drawings. In fact, it is reminiscent of the thick, dynamic, flowing stroke of Mendelsohn, who was fascinated by Century Hall, and was probably drawn by him and given to Berg as a present. In a letter to his future wife, Luise, written from Wrocław and dated 20 August 1913, Mendelsohn wrote of the Hall:

It is the old principle – a building may be twice as monumental in its intentions and at the design stage; but if it lacks suitable surroundings, which are instrumental in creating space, and there is no point of reference for the eye because round about it there is nothing with which one could involuntarily compare it, then the commanding impression that is the purpose and objective of monumentalism is lost. The design of the main hall is wonderful, and possesses all the attributes it needs to make a huge impact – but it needs a broad avenue, for instance, which in its simple, austere line (in relation to the detail) would lend the ascending tiers of pillars and windows a natural homogeneity, and a grandeur and effectiveness that only the Greek temple in Paestum has achieved before it! In both, the unity of the whole creates the simplest of forms – somewhere between an ancient Egyptian pyramid and a towering Gothic cathedral with its intricate mesh of interstices. This is an image of our times, our needs and our relationship with cultural values. This hall – free of all decoration and ornamental frills – is proof that we are well on the way to achieving our aim of a new art, a new culture.⁵

A year later he made some sketches for a reinforced concrete exhibition hall that are clearly inspired by Berg's design. In the words of H. R. Mongenthaler, "moment and dynamism were important for Mendelsohn on an expressive level as well. He interpreted certain architectural forms as indicating energy and strength. [...] Mendelsohn combined these thoughts with a particular structural system in architecture, as used by Max Berg's Century Hall (1913 Breslau), a monumental exhibition hall built in reinforced concrete."⁶ He adopted this method (and above all this material) in his famous early building the Einstein Tower. Century Hall inspired not only Mendelsohn. It was the point of departure for Hans Poelzig's famous Großes Schauspielhaus in Berlin, and there are also discernible links with the early work of Bruno Taut. In certain senses it also anticipates the "glass architecture" of the Gläserne Kette circle.

Max Berg, the building's creator, wrote: "Architecture, like any other area of art, is the shaping of material according to an idea and a perception of reality. While the 'pure' arts can shape their material directly, taking account only of its technical properties, architecture, like the decorative arts, is dependent on another factor, the achievement of a prosaic objective – the need to create a home for man. The concept of 'home' covers more than a place to live; it is also the place of work, of cult and of fulfilment of other needs. [...] Architecture is the shaping of space so as to raise it above functionality, to move the beholder's artistic sensibility by conveying to him the spiritual sensibilities of the creator."⁷

Nikolaus Pevsner emphasised that in Century Hall Berg, making no attempt to conceal the boldness of his structure, achieved in reinforced concrete what Behrens achieved with steel structures – nobility

and monumentalism. He noted that its elegant supports, the span and curve of the arches, heralded the future achievements of Pier Luigi Nervi after the Second World War.⁸ Other authors have drawn attention to the span of the dome, which is greater than those of earlier historic buildings (such as the Pantheon, Hagia Sophia or St. Peter's), and give figures and key information regarding its construction.⁹ Werner Hofmann saw it as futuristic and compared it with Giacomo Balla's picture *Mercury passing before the sun*.¹⁰ Henry-Russell Hitchcock very aptly linked Berg's work to the hall by Friedrich von Thiersch in Frankfurt am Main (1907–1908), and associated the classicist features of its external line with the works of August Perret and the interior with those of Piranesi.¹¹ Wolfgang Pehnt, who is interested in the historical background to the age and in local social relations, in his classic monograph *Die Architektur des Expressionismus* wrote that Berg's Hall "responded to the Wilhelmine need for representation".¹² He believes that the architect chose reinforced concrete because it was a material that would guarantee the durability of the building, so that it could remain, "even in hundreds of years, a testimony to the culture of our time", or a *monumentum aere perennius*. One salient feature of the Hall is its undisguised structure, which, as in the Gothic, according to Wilhelm Worringer in *Formprobleme der Gotik*, is a form of artistic expression in itself.¹³ In the second edition of *Die Architektur des Expressionismus* Pehnt continues his reflections on Wrocław's Century Hall. He uses, after Karl Scheffler, the term *Zyklopenstil* to describe German architecture around 1910, as this well captures the character of Wilhelmine monumentalism. He treats Century Hall as a bridge between those earlier Cyclopean edifices and the Utopian designs and architectural visions of the Expressionists.¹⁴

Central to the case is the dualism of the modes of expression the building employs. More often viewed from the outside, and thus chiefly noted for its overwhelming monumentalism, it prompted associations with the huge buildings and monuments of the Imperial age. Yet it is the interior that makes Century Hall in the history of modern architecture what Picasso's *Les demoiselles d'Avignon* was to painting. The duality of form of the exterior and interior at once reflects the essence of the age – the dialectics of modernity and tradition, positivism and rationalism – and the nascent mysticism and religiosity in both life and art. The interior space of the Hall made a great impression on Lothar Schreyer, head of scenography at the Bauhaus. He wrote: "I felt as though the cosmos had opened up to reveal stellar tracts and a vista of the source of light."¹⁵ Mendelsohn's monographer, Kathleen James, draws a comparison between the significance of the Hall in architecture and the pictures of Kandinsky in modern art. For her, Berg achieved abstraction of form through his unrivalled feat of engineering: the reinforced concrete ribs of the vaulting, the vast arches and the detail create a similar effect to the biomorphous, abstract shapes on Kandinsky's canvases.¹⁶ Not long after the First World War Berg wrote in his artistic manifesto: "Looking at pictures by Kandinsky, Klee and our own local Leistikow, one sees that they were created as a result of deep experience, one notices the pure musicality of the ways in which the lines are drawn, the harmonious or disharmonious division of patches and colours enlivening the divine protosphere of music, which leads us to the wellsprings of creation and reception of the world. [...] The path that painting has taken, moving away from subjectivity, is the same path that architecture must take – rejecting all ornamentation and dissembling."¹⁷

Describing his design, Berg emphasised above all the functionalism of the structure. Initially the building was intended to serve two purposes – as an exhibition venue and as a forum for gatherings. He was keen to resolve these two functions rationally and economically, without placing too much strain on the municipality purse, but to a certain extent the two designations were mutually exclusive. As he wrote at the time:

A centralised area is better suited to a meeting hall, whereas as exhibition space an elongated building would be better. In Frankfurt am Main, where the task was the same, a compromise was adopted: the building was constructed on a plan at once elongated and centralised, rather like an extended ellipse [...]. I decided, however, that a centralised layout well-suited as a meeting venue – concentric circles with four apses and a circular corridor round the outside – would be the most appropriate [...]. Exhibitions need lots of light, which is not necessary for gatherings. Full overhead illumination that opens the space upwards is unsuitable and distracting. In Frankfurt the main light source is the glazed dome. This solution may be considered desirable if the layout includes balconies and the aim is to fit as many people inside as possible. But balconies block out a lot of light, rendering part of the area useless. Aside from the skylight, which serves less as illumination and more as the tectonic seal on the interior, the light used in the hall in Wrocław is not overhead but lateral. In order to let in as much light as possible the wall planes are occupied entirely by windows.¹⁸

Elsewhere he wrote of the external shape that "the gradation effect of the dome (*Staffelung*) is created by its division into its rib structure which supports the rings of windows (*Fenstertringen*) and the roof

slabs [...]. This lends it the characteristic outline that has already become Wrocław's symbol on postage stamps, just as the medieval town hall building long was."¹⁹

This method of shaping a building "from the inside" and "for the inside", and Berg's interest in the rational modelling of space, suggest analogies with the architectural theory of Petrus Berlage, who in 1908, in his *Grundlagen und Entwicklung der Architektur*, wrote: "The art of the architect is in creating space, not in designing façades". Berlage's famous commodities exchange in Amsterdam is a model example of this progression from "interior" to "exterior". The concepts of moulding space and the organic design process also link Berg to the thought of Wright and the group of architects that formed around Hugo Häring after the First World War. Berlage also sought "simplicity", "objectivity", and beauty achieved not through decoration but out of "the relation of the volume of the solid to the space".

Like Berlage, and later Adolf Loos, Berg rejected ornamentation – in Century Hall he laid the reinforced concrete structure entirely bare, not concealing it beneath render and leaving visible the characteristic marks left by the shuttering. The use of reinforced concrete in the construction of the hall, beside the official announcements that cited fire precautions and savings in running costs, can also be explained in the light of a certain tradition in Wrocław's construction. It was undoubtedly influenced by the city's market hall, with its reinforced concrete parabolic arches, among the first in Europe, designed by Hans Küster and Richard Plüddemann and dating from 1906–1908. These may have been the inspiration not only for Century Hall but also for Hans Poelzig's office building, although their modern structure was not appreciated at the time, perhaps because of the historical style of the interior decoration.

The radical rejection of decoration and the expression of "the truth of the material" was in keeping with Gottfried Semper's *Bekleidungstheorie*, which was popular among the architects of the *moderne*. This theory assumed that form is dependent on the material in which it is expressed. Hermann Muthesius believed that "pure, unconcealed material is a proclamation of inner authenticity, and marks the end of false pseudo-aristocratic art". Max Berg, like the early modernists, subscribed, in a sense, to the cult of material. However, while others went no further than theory, Berg put the principle of "the truth of the material" into practice. This did not mean that he disapproved of all decoration. In his Gothic-inspired interiors he envisaged sculptures, stained-glass windows and paintings, and examination of primary sources reveals that in the interior of Century Hall also he planned paintings, coloured glass and stained-glass compositions. Paradoxically, Century Hall – the embodiment of the modern aesthetics of pure form – also has a metaphysical and symbolic dimension typical of Berg's attitude and indicative of his erudition. His works often incorporate rationalistic and innovative ideas side by side with traditional motifs.

The return to the Classical tradition was another articulation of the search for a new style appropriate for modern times, which would act as a counterweight to the nineteenth century and the ephemeral *Sezession*, and at the same time be acceptable to the nascent avant-garde. The search for simplicity and the truth of the material were the leitmotifs of the age, postulated by both advocates of neo-Biedermeier and architects breaking away from historicism. Berg did not take complete designs from the styles of the antique or any other ages, but rather sought his inspiration for the construction of the building as a whole in the principles of proportion and the size of the body. As in the crematorium for Wrocław, which he designed with Oskar Kokoschka, he sought to create structures that combined the sublime achievements of various ages – a Utopian desire to create the form absolute.

Also among Berg's mementoes mentioned above there is a study showing the proportions of the Hall using tessellating equilateral triangles. This drawing shows clearly that in designing the Hall he used both linear and geometric modules. A mathematical calculation of the key numerical values reveals that they are proportions close to the golden section. Berg always attached great importance to nobility of proportion. In the 1930s he even wrote a treatise entitled *Proportions and artistic creativity*,²⁰ and it is probably in connection with this that he drew the study of the proportions. The following words illustrate the significance of proportion to Berg: "I remember the frisson that came over me as a student during lectures explaining antique form. One could learn a certain artistic sensitivity simply by observing models of the Greek orders, even if one was not talented in this respect. Art history lessons convinced me that the composition of the most beautiful paintings can be explained according to the principles of triangulation or quadrature."²¹ Inspired by the theories of Theodor Fischer and the

thought of Dutch architects, he concluded that proportion – as an expression of harmony between nature and the soul – is of huge significance for the culture of societies and the spiritual development and progress of the individual. Elsewhere in the same treatise he made reference to the esoteric teachings of Pythagoras and the neo-Pythagoreans: “All these mathematical revelations are magical symbols of truth and beauty linked with faith and religion. [...] The magical world of symbols that is alive in medieval cathedrals was adopted by Christianity through the mysticism and esotericism of the Greek and Egyptian traditions.”²² Soon after the First World War he was already to write in a letter to Paul Heim that the most important part of the design process for him was the subjective feeling, and not the idea itself. He repeated this elsewhere: “no work of art is an imitation of nature; each one is a new creation, whether conscious or unconscious, formed by its creator as an expression of his personal sensitivity.”²³

The shaping of form using the geometric module and the quest for ideal proportions are methods also familiar to Dutch architects, in particular Lauweriks and Schoenmakers. Lauweriks considers that architecture reflects the mathematical model of cosmic order, which in turn affects order in human society. The equilateral triangle used by Berg symbolises the alchemic (esoteric) number “Trias” – which hints at mystical or theosophical inspiration. Previously a rationalist and a positivist, he now moved in the direction of theosophy. He repeated after Emanuel Swedenborg: “All of cosmic and terrestrial existence is the equivalent of the existence and history of the spiritual world. Earthly wisdom speaks of an apparent world. Every work of art is created in order to awaken in us the beauty of the spiritual world.”²⁴

The use of noble proportions, the golden section, symmetry, and his fascination with simple geometric shapes – the circle, the square, the triangle, the sphere – and numerical interconnections, are expressions of the search for objective truth, in both the aesthetic sense and the ethical dimension. Berg reaches far back in tradition, as far back as idealistic Platonic thought, which sees beauty in “a body that takes on rectilinear or circular shape by means of compasses, a chord and a straight line”. In designing Century Hall as a domed building laid out in the shape of a *terakonchos*, he was making symbolic reference to the Platonic understanding of symmetry as “the cosmic, eternal and holy regularity of nature”. In spite of the supremely “material” nature of reinforced concrete, Century Hall fits into the idealistic scheme of aesthetics propounded by Günther Bandmann. The material is subordinated to the artistic form and to some extent has its own symbolic significance inasmuch as the Hall was created for a new kind of audience. Concrete is a raw, simple material, but in this building it is subordinated to the dome, a form whose traditions date back to antiquity. Although over the ages this type of building had lost its connotations of divinity, Berg returned to these original, universal meanings. The dome of Century Hall reflects the harmony of the cosmic order and the bliss of the heavenly Jerusalem. In this way, the building, conceived in the image of the world, like a church became a medium for the expression of sacral ideas. This is not a realistic representation but an image that is “structural in the sense that it re-creates the internal and mathematical structure of the universe”.²⁵ The dome of the Hall and its base, constructed of four arcades whose pillars are arranged in a square, are in the form of the most basic symbols of the circle and the square, representing the two aspects of divine perfection. “A circle or sphere whose points are equidistant from its centre, and which is without beginning or end, symbolises the unbounded Unity of God, His Infiniteness and Perfection, while the square or cube, stable shapes, are the image of Divine Constancy and Eternity. At a lower level, in the cosmological order, these two symbols express the fullness of creation of Nature in its essence and dynamism.”²⁶ The sacral is emphasised in the positioning of the entrances and in the situation of the organ and the stage in the east apse, symbols of the “centre of the world” and the “axis of the world”, and substitutes for the altar.

Berg undoubtedly attached great importance to the role of musical and theatrical forms. As Bruno Taut noted, “music and architecture are both abstract and are in the purest harmony with each other”. Johann Wolfgang Goethe before him also referred to architecture as “the muted art of tone” (*verstummte Tonkunst*). Both these formulas are again rooted in the Pythagorean-Platonic tradition of the science of harmony. In *Timaeus* Plato remarked that universal harmony reflects the equilibrium of musical and architectural proportions. Numbers, musical harmony and architectural proportions reveal the principles of cosmic order. Harmony in music has inspired many architects to study the proportions of numerical relations and to create space within which sound may be immanently linked to architecture. Musicians have also contributed to this effort, creating what are known as *Gesamtkunstwerke*, which combine all the disciplines of art. One such is Alexander Scriabin’s project,

a sketch for a domed "multimedia temple" dating from 1914. Le Corbusier, also fascinated by Plato's concept of numbers and himself with a musical background, devised his own system of proportionate measurements, the Modulor. And so to Max Berg, who also intuitively adopted a system of measurements in his design for Century Hall. The interior of the building, supplied with light through its ribbed dome, creates a contemplative ambience; one experiences God, harmony and the vastness of space.

The classic harmony of the Hall, and in particular of its interior, also has a romantic context. The individualism and romanticism of Berg's views on art also had their roots in a fascination with the Gothic similar to that of Petrus Berlage. As a Wrocław architect and pupil of Karl Schäfer, one of the foremost German Gothicists of the nineteenth century, Berg identified Gothic – the last great style – with a "paradise lost". In the words of Ernest Cassirer: "The modern architect often looks back upon mystic, 'divine' or 'heroic' ages as upon a paradise lost". It was in Gothic architecture that Berg saw the optimum shaping of space. In a letter written towards the end of his life he explained: "My thought was to lend this building, executed in a modern material, an appropriate spatial form, a shape saturated with the spirit of the Gothic."²⁷

The quest for the order and harmony of a "great style" that would blaze a trail for new architecture prompted Berg, like many other architects of the time – Walter Gropius, Bruno Taut, Erich Mendelsohn – to spawn Utopian visions that, in the words of Wolfgang Pehnt, were an expression of longing for a "new age, the birth of a time of a spirit, faith, love and community of nations".²⁸ Shortly after World War I, in one of his artistic manifestos entitled *On the essence of architecture*, Berg wrote: "The model for decoration is the world around us, plants, animals and people. The form that this has created has become the language of ideas. It is not the essence of architecture, however. The essence of architecture lies elsewhere, in the cubic moulding of space [...], in the formation of the proportions of length to width and height, in its divisions, whether with or without supports, in its enclosure within its roof and walls, in its vaulting or its flat roof. The architect's imagination shapes the space, its sensitivity, its rhythm, and the music of its proportions."²⁹

Century Hall is usually observed through the prism of functionalism, structure, "the frankness of the material" (the use of non-rendered concrete). Yet as mentioned above, source materials suggest that Berg's intention was only to leave the exterior in its raw state; he wanted to decorate the interior with paintings, stained glass and sculpture. However, his concept could not be executed in its entirety due to lack of funds. The city council, when it approved the building, had hoped to receive financial support from the Prussian government or even the Kaiser, but it never did. Had this idea, Utopian in scale as it was, not sprouted until after the First World War, it would undoubtedly have shared the fate of the tower blocks Berg designed for Wrocław. Even in the earlier era of prosperity it was a colossal burden for the municipal budget. The haste with which the investment was executed was also a factor in minimising the Hall's artistic programme. Berg's concept for the decoration remains unknown. In September 1914, in a letter to Kurt Wolf, a publisher of Expressionist writers and poets, Oskar Kokoschka recalled: "Before the war broke out Berg in Wrocław commissioned me to make sketches for a monumental painting for the new crematorium, and he also led me to understand that I might design the ornamentation for the Festhalle there."³⁰ Had the Expressionist Kokoschka actually made these designs, there would no doubt have been window panes in place of stained glass, and the pendentives of the vast arches and the roof sections of each of the dome's steps would have been decorated with polychromy. This hypothesis is supported by a freehand drawing by Berg in the margin of a manuscript on the acoustics of Century Hall, and by some sketches by Kokoschka. The structural elements of the hall were in any case to have been left as unclad concrete bearing the marks left by the shuttering. Any decoration was to have been restricted to the windows and elements covered with material to improve the building's acoustics.

Berg's contacts with the circle of artists linked to the Berlin periodical *Der Sturm* date from 1911–1912. It may have been then, through Herwarth Walden, that he met Oskar Kokoschka, and he may also have come into contact with the architects who were later to form the Gläserne Kette, and perhaps also with Paul Scheerbart, the visionary behind the "glass houses".³¹ The concept for the paintings to decorate Century Hall that incorporates stained glass confirms these connections. The glass architecture motif, so in vogue in the early 1920s, features in Scheerbart's masterpieces, in which he set transparent glass close to the crystal favoured in early Modernism. Crystal, in the words of Peter Behrens, symbolised the transformation of "raw, unformed life into an existence of order and beauty", it was "a symbol of new life" – and new art. The breakthrough had come

with the Great Exhibition of 1851 in London, held in Joseph Paxton's crystal exhibition palace. It was constructed out of metal and glass, and for Berg and his contemporaries it symbolised the triumph over historical styles, the dematerialisation of architecture and its redirection towards "pure form".³² It embodied "the idea of absolute dominion over nature", the belief that technology could achieve all things.³³ This fascination with the crystal structure evoked interest in "the crystal lines of Gothic". As Bruno Taut wrote, "the Gothic cathedral is the prelude to glass architecture". He averred that the space of the Gothic cathedral, with its characteristic light, leads people to God, and that with new technological possibilities it could be transformed into "a cathedral of the future", in which man could experience the reflection of cosmos in the spiralling colours of a glass dome.³⁴ Taut executed these ideas in two works: at the Leipzig construction fair in 1913 in his iron monument, and at an exhibition of the Werkbund in Cologne, in his "glass pavilion". Both buildings remain to this day the foremost examples of glass architecture. Illuminated from inside, the pavilion could shine like a giant glass and iron lantern. The glazed Century Hall evokes a similar impression. Had it been decorated according to the architect's initial plans, it would shimmer with colour like Taut's pavilions and would realise Scheerbart's vision of "spotlights on all glass towers".³⁵

The initial plans for the Hall reveal a search for the ideal monumental. The solid and its size suggest Egyptian art, the Babylonian ziggurats or the Utopian designs of Ledoux and Boullée. The influence of Wilhelmine monument construction is also significant. The critic Robert Breuer wrote of the Hall: "It was built like the pyramids. It is larger than utilitarian concerns require, and serves not so much the needs of bygone days but the paths of an idea, like a monument to the German nation. Like the Gothic cathedral it is the symbol of a new age."³⁶ Around 1910 monumentalism became the order of the day. "Monumental art is the highest and at once the most fitting expression of the culture of our time," wrote Peter Behrens. Buildings and designs in the Cyclopean style appeared, by architects such as Wilhelm Kreis, Otto Rieth and Bruno Schmitz. Among the buildings built during this trend is the imperial castle in Poznań, by Franz Schwechten, the architect of Berlin's Kaiser-Wilhelm-Gedächtniskirche. Most important, however, are the Wilhelmine monuments. "Monument fever reached its zenith during the competition held in 1909–1910 for a national site of cult, a monumental symbol of thanksgiving."³⁷ Among the 379 entrants for the monument on the Elisenhöhe near Bingen were members of the later Modernist avant-garde, at their fore Ludwig Mies van der Roh, Walter Gropius, Adolf Meyer and Hans Poelzig.

The pomp and monumentalism of these edifices were inspired by Egyptian architecture, late Romanesque cathedrals and the Renaissance Palazzo Pitti in Florence. This last was for Nietzsche an example of "the great style", and for Erich Mendelsohn "a symbol of the greatness that man is capable of achieving".³⁸ All these huge buildings – Schumacher's crematorium in Dresden, Paul Bonatz's station in Stuttgart, and also Berg's Century Hall – were harbingers of the Utopian, visionary designs of the Expressionists. Wrocław's Hall, however, which, built to commemorate the centenary of the victory over Napoleon was also a monument, did not feature the rustic finish to the façade. Berg achieved the monumental effect by grouping stereometric solids in noble proportions, usually juxtaposing them rhythmically on the central elevation.

Monumentalism continued to be characteristic of Berg's work after World War I, particularly in his designs for tower blocks for Wrocław, Berlin and Cologne. In this respect the Hall was a model for grand architectural schemes of later times for the masses seduced by the fascist and communist ideologies. In 1934, shortly after Hitler came to power, a local cultural periodical *Schlesische Monatshefte* attempted to promote Century Hall to the rank of a nationalistic monument. Yet despite using the building for large party gatherings the Nazi authorities did not show any intention of recognising it as a model of Nazi architecture. Perhaps the reason lay in the material – reinforced concrete, which was a symbol of Modernism. Hitler's chief architect, Albert Speer, wrote in his memoirs that the Führer preferred stone buildings, as only stone structures were truly timeless, or at least made beautiful ruins. Another reason could have been Berg's links to social democracy during the Weimar Republic.³⁹

His early social democratic leanings aside, Berg's political inclinations are best described as "apolitical socialism". In 1921 in his artistic manifesto *Future urban construction as an expression of new culture*, he wrote: "As democracy develops, buildings will be constructed whose ideas and art will be accessible to all. Halls will be built, large and small, for dramatic and musical performances and academic sessions. The expense of such productions will mean that set designs will have to be simplified in the style of the antique – which will serve an additional, educational purpose. Wrocław had already erected its 'house of democracy', as Century

Hall was called, before the war.”⁴⁰ The “house of democracy” also has connotations of the idea, popular before World War I, of a “house of the people”.

Berg created his designs first and foremost for broad swathes of society. In the Wilhelmine age, evolving towards democracy, Century Hall was one of the first examples of architecture for the masses. At the same time, through its innovative form and the use of raw concrete, Berg stripped it of all decoration, creating an abstract form leaving the beholder no pretext for nationalistic interpretations. According to patriotic typology it was bereft of didactic content.

Under the joint influences of Semper’s idea of the unity of the arts and Wagner’s *Gesamtkunstwerk*, Max Berg fused the functions of architecture and two other arts – theatre and music. As there were plans for vast dramatic productions and concerts in the Hall as part of the Exhibition of the Century, he had a huge organ installed, and paid much attention to the Hall’s acoustics. The foremost artistic event, beside the Historical Exhibition, which was held in Hans Poelzig’s Pavilion of the Four Domes, was a production of Gerhart Hauptmann’s *Festspiel im Deutschen Reimen* on the stage in Century Hall. It was directed by Max Reinhardt and set to music composed by Einer Nielsen. Max Berg designed the architectural shape of the auditorium and the stage, and the decoration was the work of Ernst Stern. The premiere, on 31 May 1913, was attended by an audience of around 6,000 from all over Germany, with special trains laid on from Berlin and other cities for the occasion. The play was a great success, the likes of which the city had never seen before.

In 1922 Berg wrote: “I remember with joy my first impressions of Reinhardt’s production twenty years ago [an early twentieth-century production – *author’s note*]. I was amazed at the simplicity of the set.”⁴¹ The same article also contains reflections on drama. Berg divided dramatic productions into two types: recital (*Wortdrama*) and spectacle (*Schaudrama* or *Schauspiel*). He felt that words had always been at the centre of the theatrical event, but that a well-directed spectacle could move even the broadest masses. Drama should be performed against a backdrop of absolute simplicity of set design, in order for the words to be complemented by the visual image, as in the medieval mystery plays. Such conclusions suggest that he was familiar with the ideas of Georg Fuchs, whose dream it was to found a new type of theatre in Darmstadt. Fuchs too considered the scenographic more important than the literary, and aimed to do away with “theatres with private boxes”, with their social hierarchy. Hauptmann’s play was intended to evoke classic antique drama, and so Berg’s amphitheatre bore connotations with the semi-circular auditorium of the ancients. From the outset he assumed it would be a temporary auditorium, constructed specially for the Hauptmann play and the opening of the Exhibition of the Century. Its execution embodied the essence of what the architects of the *moderne* had drawn from Wagner’s experiences during the design of the Festspielhaus in Bayreuth. The new layout of the theatre “democratised” the auditorium area. “There are no boxes, and during the performance the auditorium is darkened. Both these facts force the public to behave in a new way at the theatre, both in terms of intra-audience contact and the audience’s relation to the play. The focus of the spectacle has been concentrated on the stage. The changes to the layout of the auditorium have forced the audience to concentrate, by making them observers of the performance. Another innovation was the removal of the orchestra to a pit beneath the stage, so that it does not interfere with the scene on the stage.”⁴² It was in Century Hall that the Expressionist idea of the “Theatre for the five thousand” [*expression mine*] for which Reinhardt had fought, came into being. In the final scene of Hauptmann’s drama the actors were united with the audience. What Berg initiated in his Hall-turned-theatre was the goal of many artists with Expressionist leanings and those from the Bauhaus, such as Gropius or Piscator, with their “total theatre” [*expression mine*].⁴³ Another artistic attraction of the exhibition in 1913 was the performance of Mahler’s Eighth Symphony, known as the “Symphony of a thousand”. The local press at the time wrote: “The colossal building of Century Hall provides a fitting backdrop for this gigantic work by Mahler”. On Sunday 26 October 1913, at the closing ceremony of the Exhibition of the Century, there was a performance of Beethoven’s Ninth Symphony.

The exhibition and Century Hall had a great influence on the subsequent work of Max Berg and Hans Poelzig. The achievement of a fusion of the arts of drama and music, mass events and vast architectural space inspired Poelzig to take this idea further, and it was through his agency that this idea soon became the leitmotif of Expressionist architecture. Century Hall – the first fully mature architectural work of Expressionism – anticipated Poelzig’s later masterpieces, such as the Großes Schauspielhaus and the sports arena in Berlin, or the Festspielhaus in Salzburg. Max Berg directed his efforts towards taking the monumental theme further,

making a number of sketches for a design for a concert hall in Wrocław (located on the site of what is now the roundabout at Powstańców Śląskich Square). These sketches share legible similarities with the designs of Poelzig.

Century Hall is Berg's most impressive work, and it was during the design process for this building that his thought on art began to take shape. In his later designs he anticipated the principles of the "new architecture" of the 1920s, using methods such as the dematerialisation of the walls by setting in horizontal bands of windows to reveal the building's reinforced concrete structural skeleton. In a design from 1919 for a shopping centre adjacent to Wrocław's Świebodzki Station, he employed elements later adopted by Erich Mendelsohn in his department store designs, reducing the perpendicular accents in favour of a horizontal structure composed of alternating bands of windows and wall, and rounded corners. Hans Poelzig's reinforced concrete Wrocław office building built in 1911–1912 was clearly a point of reference for him. Both these designs paved the way for Erich Mendelsohn's buildings, which became the symbol of 1920s urban architecture.⁴⁴ In 1920, the Silesian Museum of Fine Arts in Wrocław held an exhibition of Mendelsohn's designs⁴⁵, whose title – *Iron and concrete architecture* – eloquently points to the Wrocław roots of his work.

Endnotes:

¹ For more information about the Rudolf Petersdorff department store, see also: R. Stephan, *Studien zu Waren- und Geschäftshäusern Erich Mendelsohns in Deutschland*, München 1992, pp. 123–131; idem, "The merchandise is primary – all architectural means serve is praise. Department Stores in Berlin, Breslau, Chemnitz, Duisburg, Nuremberg, Oslo and Stuttgart, 1924–1929", [in:] *Erich Mendelsohn. Dynamics and Function. Realized Visions of a Cosmopolitan Architect*, Ostfildern – Ruit 1999 [exh. cat.], pp. 99–103; K. James, *Erich Mendelsohn & the Architecture of German Modernism*, Cambridge 1997, pp. 153–155; idem, *German Architecture for a Mass Audience*, London – New York 2000, pp. 87–99; A. Wodzińska, *Erich Mendelsohn. Dawny dom handlowy "Petersdorff" we Wrocławiu*, Wrocław 2001 [exh. cat.].

² K. James, *Erich Mendelsohn & The Architecture...*, op. cit., pp. 19–21; idem, "Organic!, Einstein, Finlay-Freundlich, Mendelsohn and the Einstein Tower in Potsdam", [in:] *Erich Mendelsohn. Dynamics and Funktion...*, op. cit., p. 28. The author devotes more space to her thesis in: *German Architecture...*, op. cit., pp. 21–40.

³ K. Frampton, *Modern architecture: a critical history*, London 1992, p. 119.

⁴ For information on Hans Poelzig cf.: *Hans Poelzig In Breslau. Architektur und Kunst 1900–1916*, ed. J. Ilkosz, B. Störckuhl, Delmenhorst 2000.

⁵ E. Mendelsohn, *Briefe eines Architekten*, ed. O. Beyer, Basel – Berlin – Boston 1991, p. 20.

⁶ H. R. Mongenthaler, "Why should we be laymen with respect to art? The Formative Years 1910–1918", [in:] *Erich Mendelsohn. Dynamics and Funktion...*, op. cit., p. 12.

⁷ M. Berg, "Etwas vom Wesen der Architektur", [in:] *Eröffnung Almanach Herausgegeben im Auftrage des Künstlerbundes Schlesiens zur Eröffnung seines Ausstellungshauses*, Breslau 1922.

⁸ N. Pevsner, *Pioneers of modern design. From William Morris to Walter Gropius*. (Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa, tłum. J. Wiercińska, Warszawa 1978, p. 208).

⁹ Cf. J. Ilkosz, "Hala Stulecia we Wrocławiu – dzieło Maxa Berga", [in:] *Rocznik Historii Sztuki* 1999, vol. XXIV, pp. 134–135.

¹⁰ W. Hofmann, *Vollmers Stilkunde*, München 1964, p. 423.

¹¹ H. R. Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, Harmondsworth 1968, pp. 342–343.

¹² W. Pehnt, *Die Architektur des Expressionismus*, Stuttgart 1973, p. 69.

¹³ W. Pehnt, "Architektur", [in:] *Die Kunst des 20 Jahrhunderts 1880–1940, Propyläen Kunstgeschichte*, vol. 11, Berlin 1978, p. 366.

¹⁴ W. Pehnt, *Die Architektur des Expressionismus*, second edition, Stuttgart 1998, pp. 77–78.

¹⁵ L. Schreyer, *Erinnerungen an Sturm und Bauhaus*, München 1956, p. 154.

¹⁶ K. James, *Erich Mendelsohn & The Architecture...*, op. cit., pp. 19–21.

¹⁷ M. Berg, *Etwas vom Wesen...*, op. cit.

¹⁸ M. Berg, "Die Jahrhunderthalle und das neue Ausstellungsgelände der Stadt Breslau", *Deutsche Bauzeitung*, yearbook XLVII, no. 51, pp. 462–463.

¹⁹ Max Berg's letter to Friedrich Sesselberg dated 18 February 1941, in the collection of his mementoes held in the Deutsches Museum in Munich (box 050/001).

²⁰ M. Berg, *Proportionen und künstlerisches Schaffen* (Deutsches Museum in Munich, box 050/002–004).

²¹ Ibidem.

²² Ibidem.

²³ M. Berg, *Etwas vom Wesen*, op. cit.

²⁴ Max Berg's letter to Friedrich Sesselberg dated 18 February 1941, op. cit.

²⁵ J. Hani, *Symbolika świątyni chrześcijańskiej*, Kraków 1994, p. 27.

²⁶ Ibidem, p. 28.

²⁷ Ibidem.

²⁸ W. Pehnt, *Die Architektur*, op. cit., 1998, p. 29.

²⁹ M. Berg, *Etwas vom Wesen...*, op. cit.

³⁰ O. Kokoschka, *Briefe I, 1905–1919*, ed. O. Kokoschka, H. Spielmann, Düsseldorf 1984, p. 182.

³¹ Cf. J. Ilkosz, "Die Pläne für das Breslauer Krematorium. Ein Gemeinschaftsprojekt von Max Berg und Oskar Kokoschka", [in:] *Berichte und Forschungen. Jahrbuch des Bundesinstituts für Ostdeutsche Kultur und Geschichte* 1996, vol. 4, pp. 133–136.

³² R. Prange, "Das Kristallene Sinnbild", [in:] *Moderne Architektur in Deutschland 1900–1950. Expressionismus und Neue Sachlichkeit*, ed. R. Schneider, V. M. Lampugnani, Stuttgart 1994, p. 76.

³³ G. Kohlmaier, B. v. Sartory, *Das Glashaus. Ein Bautypus des 19. Jahrhunderts*, München 1988, p. 33.

³⁴ B. M. Wolter, "Die Kunst ist eine Aufführung des kosmischen Dramas. Architekturvision und Bühnenreform 1900–1915", [in:] *Okkultismus und Avantgarde. Von Munch bis Mondrian 1900–1915*, Frankfurt 1995, pp. 657–658.

³⁵ B. Störckuhl, "Reform und Innovation. Hans Poelzig Ausstellungsbauten in Breslau (1904) und Posen (1911)", [in:] *Hans Poelzig in Breslau*, op. cit., p. 381.

³⁶ R. Breuer, "Die Breslauer Ausstellung als Architektur", *Schlesien* 1912/1913, yearbook 6, p. 519.

³⁷ W. Pehnt, *Die Architektur*, op. cit., 1998, p. 75.

³⁸ Ibidem.

³⁹ Cf. J. Ilkosz, "Hala Stulecia we Wrocławiu – dzieło Maxa Berga", op. cit., pp. 197–201.

⁴⁰ M. Berg, "Zukünftige Baukunst in Breslau als Ausdruck zukünftiger Kultur", [in:] *Deutschland Städtebau Breslau*, Berlin 1921, p. 32.

⁴¹ M. Berg, "Gerhart Hauptmanns Festspiel: ein Weg zum Volksschauspiel", [in:] *Gerhart Hauptmann und sein Werk*, ed. L. Marcuse, Berlin – Leipzig 1922 (reprint: *Gerhart Hauptmann. Theater und bildende Kunst. Eine Ausstellungsreihe der Künstlergilde in Verbindung mit der Stiftung Kulturoerck Schlesien*, Esslingen 1984–1986, pp. 43–46, qu. p. 43).

⁴² J. Brach-Czajna, *Na drogach dwudziestowiecznej myśli teatralnej*, Warszawa 1975, p. 19.

⁴³ J. Ilkosz, "Hochhäuser für Breslau von Max Berg", [in:] *Moderne Architektur in Deutschland 1900–1950. Reform und Tradition*, ed. V. M. Lampugnani, R. Schneider, Stuttgart 1992, pp. 201–219;

idem, "Das Hochhaus in der Stadtstruktur am Beispiel Breslaus in den Jahren 1919–1928: die städtebauliche Konzeption Max Bergs", [in:] ed. J. Ilkosz, B. Störckuhl, *Hochhäuser für Breslau 1919–1932*, Delmenhorst 1997, pp. 31–60.

⁴⁴ J. Ilkosz, "Expressionist inspiration. Max Berg's Centenary Hall at Wrocław reassessed", *The Architectural Review*, vol. CXCIV, 1994, p. 76–81.

⁴⁵ R. Stephan, "Early Expressionist Buildings in Luckenwalde, Berlin and Gleiwitz", [in:] *Erich Mendelsohn. Dynamics and Function...*, op. cit., p. 40.

[Translated by Jessica Taylor-Kucia]

The life of James Ensor (1860–1949), son of an Englishman and a Fleming, although long, was not filled with exciting events, dramatic turns, brilliant successes or shattering defeats. The artist spent most of his life in Ostend, his home town, which, at the turn of the 19th century, used to be a fashionable Belgian spa. Ensor received his education in art at the Academy of Fine Arts in Brussels. His early paintings present us with rich, bourgeoisie interiors emanating with serene prosperity and cultured daily life. These interiors are brought to life by the presence of women, who enjoy reading, playing music or talking. Around the year 1885, when the artist is still a very young man, masks, skeletons and skulls enter the world of his paintings. They stay there and dominate his art for many long years and become a peculiar mark of Ensor's style.

The masks break into the paintings almost literally. In one of the paintings from that period we see a parlour, full of carved neo-Renaissance furniture – a setting typical of Ensor's very early paintings. At the table, next to a mother doing her crocheting, there sits a delightfully dressed boy with an open book. It is a typical intimate home setting full of peace and security. Only the child throws a terrified look in the direction of the viewer. Wherefore this fear? One of the walls in the room is occupied by masks, which seem to come to life and terrorize the child. From underneath the table there emerges a skeleton, which tries to enter the child's book. The mother, absorbed by her work, does not notice anything. The boy is left alone with his fears.

The reason for the presence of masks and skeletons in Ensor's art can be easily traced. His parents had a souvenir shop selling carnival accessories, masks and costumes for street parades simply because the feasts on the last day of the carnival belonged to the local traditions and tourist attractions. Heretofore funny masks and skeletons became demons which began to take over Ensor's imagination. He even portrayed himself as a body transforming into a skeleton, thus anticipating the way he would look after he died. Skeletons, partially from *theatrum anatomicum*, partially from a fun-shop, are omnipresent in Ensor's paintings. They populate the artist's workshop, stand behind the easel, try to warm themselves at the workshop stove, dress up in some bohemian cloaks and fashionable Japanese kimonos, flip through the pages of the albums, play visitors and chit-

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chat as if trying to mock the habits of the artistic bohemia. They create a world that is both surreal and very concrete. They are papier-mâché skeletons and masks, trivial and boorish, garishly painted masks typical of folk carnival or *Mardi Gras* far from the sophisticated, elegant and slightly perverse Venetian ones. Their colourfulness is more like the paintings of Rubens than those of the Impressionists; their peril is grotesque; their eschatology coarse.

Ensor's most important work, *The Entry of Christ into Brussels in 1889* (painted in 1888), also represents a great carnival parade of masks and portrays an event to come. Although the parade is meant to honour Christ, his figure becomes almost invisible in the crowd; tramped over he sinks in the chaotic street. The Saviour is lost in this carnival world, an "upside-down world", stupefied and feverish, in which roles are swapped and everything is plain mockery. The swarming crowd is not human; it consists of masks, mascarons, dummies, great marionettes; a dehumanised population, which breaks into the domain of art in the wake of the modern age. Ensor takes up the motif of mass rebellion (later on picked up by the Futurists), which mixes with religious ritual in a great city. This modernist plot is combined with the ancient motif of *danse macabre*, a portrait of a society celebrating in the face of the End and heading for destruction in a colourful pageant led by skeletons.

So easily justified by the artist's biography, the obsessive presence of masks in Ensor's art appears to be very much in line with the fascinations of his time. For instance, at the same time, here in Poland, Wojciech Weiss paints his *Self-portrait with a Mask*. Yet the mask is not only a form of carnival disguise. Its roots are in the sacrum. For this reason it has been so interesting to ethnographers, anthropologists, sociologists and psychologists. However, according to Claude Levi-Strauss many ethnologists and art historians erroneously believe that the mask is a kind of sculpture or picture and can be interpreted on its own through what it expresses or through its decorative or ritual use. The mask does not exist alone but refers to other real or potential masks, which could replace it. Therefore the meaning of the mask does not consist in what it portrays but in what it transforms, i.e. what it presents instead. Similarly to myth, the mask indicates and negates at the same time. The things it wants to portray are on the same level with the ones it wants to exclude. What are the contexts and juxtapositions we can see in Ensor's masks? What do they indicate and what do they negate? What do they show and what do they conceal?

In Ensor's times the mask had already lost its old religious and political functions together with its powers of transfiguration. His contemporaries were left with little black masks and grotesque carnival ones. From our perspective we can also add the tribal rituals of face-painting for football matches.

However, even deprived of its sacral powers, the mask could carry different messages, serve different aims and be interpreted in different ways. The original interpretation of the idea of masking is moralistic. The world is a masquerade and humans hide their own, true faces underneath the masks. Such images of the world and men in it appear in different variants and modulations and belong to the old set of moralistic tricks. Pascal writes that we are not satisfied by the life that is in us and in our own nature; we want to live another life for the eyes of the others and for this reason we strive after effect. We work incessantly in order to beautify and preserve our imaginary self and forget about the real one. La Rochefoucault thinks that everyone puts on some mask or assumes a figure in order to look the way he wants to look and in this way it can be said that the world is composed of masks alone. Also Goya in *Caprice 6* portrayed a carnival scene, which he furnished with his own title and commentary: "No one knows himself. The world is a masquerade. The face, dress and voice are all bogus. Everyone wants to be seen as somebody he is not, all people cheat and do not even know themselves." The 19th century, and especially its histrionic and decadent end with its typical apology of artificiality, deprived the mask of its moralistic message. Max Beerbohm, while extolling lipstick and makeup as the first painting technique known to men, cried that artificiality was the true strength of the world and that the power of a woman rested in the mask of paint and powder, blushed with a touch of scarlet and skilfully finished off with pencil lines. This weakened the moralists' call to discard the mask and lament the world's deceitfulness and human mendacity. According to the new psychological interpretation men wear masks in order to conceal and protect their "true human nature". The mask is no longer used as an exemplification of the false world and human dishonesty. It is a protective visor which often reflects the need or even necessity to assume some mimicry. A human being is not a unity, as the moralists used to think. He is double-natured. The universal inclination to

imitate, the desire to be somebody else, is not a proof of human degradation or deprivation. Humans are both what they are and what they present themselves as. The mask can be an escape, a hiding from the world in order to save the "self". Just like the snail's shell the *persona* is assumed to protect the inner, defenceless self.

Gaston Bachelard writes that the phenomenology of the mask gives us an idea of the dissociation of a human being who hides and through this hiding exposes himself by means of his dissimulation. Maria Janion continues Bachelard's thought when she writes that there is no possibility to attribute truth to the face and pretence to the mask because these are two states which are absolutely inseparable and the ambivalence of the face and mask superbly reflects the flickering of anthropological senses: truth and pretence, authenticity and artificiality, depth and surface, the inside and the outside, etc.

This warning however, is contradicted by a very important cultural contradiction of the face and the mask. The face is the man. The face is, or at least should be the "mirror of the soul". The face does not lie. It is an open book from which we obtain the knowledge about man. Everything that distorts this rule is perceived as negative. The face should be one and unambiguous. For this reason then it should not be concealed underneath a mask. In everyday speech and thought the juxtaposition of the mask and face brings forth a whole chain of contradicting features such as: fake-authentic, artificial-natural, secondary-primary. We can also add the juxtaposition of frankness and reticence, openness and caginess, honesty and dishonesty.

While describing the tension between the face and the mask Bataille writes that among the riddles posed before us during our brief life, the one that results from the presence of the masks carries perhaps the greatest anxiety and sense. Nothing is human in this incomprehensible world apart from bare faces, which are the only open windows in the chaos of the strange and hostile pretences.

The unbearable loneliness leaves the man only when face of another emerges from the empty hollow of the world. Yet the mask throws him into the hands of even more severe loneliness because its presence means that even the things which usually bring peace of mind are suddenly loaded with some grim desire to terrify. When whatever is human puts on a mask, only brutishness and death remain.

A masquerade can be limited to a comedy played by humans, continues Bataille. It means that sagacity and routine deprive the masks of the power to generate night fears, which they have enjoyed so far. Yet the old fear can always be seen underneath this cover. The mask is Chaos personified. Bataille sees it before himself as one of his brethren who looks at him and assumes the shape of Bataille's own death. He writes that the content which human faces incessantly communicate between themselves is as precious to life as the light. When, due to a brutal decision, this contact is broken; when a face covered with a mask enters the kingdom of night, the human being is no more than a nature that is hostile towards its own self and brought to life by some hidden passion of the man behind the mask.

Bataille further claims that the safe permanence of the order set on the bright surface of the Earth is built of what bare faces communicate between themselves. However, when such faces are covered with masks there can be no more permanence. The mask conveys the uncertainty and peril of sudden unforeseen changes, which human beings cannot bear, just like they cannot bear death.

The originally bare face is an emanation of the human inner self: the soul, character, nature. The mask, on the other hand, comes from the exterior. It is a shred of the matter seized by the interior or a borrowed fleeting grimace, which is sometimes as strange as an iron mask attached to a face. The face incessantly changes its expression; it is alive and reacts to every movement of the soul and feelings. When that bond is broken, the face becomes still and frozen. It is no longer a face but a dead mask. Hence, there is another contradiction and tension between life and death. Masks are deprived of life, petrified, show empty eye sockets. As opposed to the natural physiognomy, masks can be distinguished as something that has been "produced".

The word "produced" brings about another juxtaposition: the natural vs. the artificial. Stanisław Rosiek writes that this opposition is perhaps the strongest factor which influences the picture of the masked person. According to common beliefs the face is on the "natural" side. It cannot be otherwise since the face "grows" from the depths of one's inner self and retains the gift of continuous change. In comparison with the plant-like life of the face, the mask, frozen in a grimace, must seem artificial; especially when the person concealed underneath it transforms and deforms his natural "surface". Self-inflicted wounds, tattoos, body painting or even makeup annihilate the natural aspects of the surface of the body (the skin) in a more or less drastic way.

According to popular beliefs, a face covered with makeup is a masked one and for this reason people wearing it are often stigmatised. Not always, of course. In praising makeup and defending cosmetics Baudelaire, Oscar Wilde or Max Beerbohm argued for the opposite of naturalness. In both cases, however, the difference was emphasised: the mask and the face, belonging to two different dimensions of life – the *imaginary* and the *real* – cannot ever become one.

What or rather *who* are Ensor's masks, then? Are they objects or persons? A man is more important than the mask, which he can put on or tear off. Is there a face hiding underneath Ensor's thick cardboard masks smeared carelessly with some garish colours? The part of the face which reflects the inner self are the eyes. Antoni Kępiński emphasises that unlike the other parts of the face the eyes cannot be covered by a mask. Ensor's masks do not frighten with empty eye sockets but at the same time one cannot see the eyes hidden underneath them. They cover the face; grow on it, leaving no space. They have their own expression, fixed in one unchanging way: goggled, thoughtless, dangerous or sardonic. Do these masks conceal someone or something, then? Are they empty or filled with live beings? A simple explanation by reference to carnival habits does not suffice here, just like the classification of Ensor's work as "carnival irrationalism". Is anyone here dressed up at all? Does anyone pretend? According to Wieland Schmied there is no life behind the masks; Ensor faces them alone. Nobody hides here; there are no faces behind the masks. Men have identified themselves with their roles and they live independent life as masks, frightened and frightening, playful only during the carnival.

This identification prevents us from ascribing to Ensor's masks simple, familiar senses such as the moralistic or psychological one or even the one that speaks of the bipolarity of human nature. Ensor's masks are independent beings. Yet is being possible without a face? Tadeusz Ślawek, who poses this question, writes that a being without a face is a being tainted with the lack of fulfilment: an incomplete one. The face is the "final touch" to our person and our existence. Popular handbooks and physiognomic interpretations try to convince us: "When I have a face, it means that I do not require any additional fulfilment, I am legible." Further consideration seems to bring us closer to the understanding of the strange form of being represented by Ensor's masks. What we call a being without a face is actually an incorrect definition. We are not considering the loss of a face or the lack of it but a situation where the face is replaced by something else. It is not about the lack of a face but about the fact that it assumes a surprising form of "a face that is not a face." It assumes an incomplete, unfinished being. Ensor's masks appear precisely instead of faces; they do not hide anything but function as incomplete, monstrous and strange beings.

Ensor's *Self-portrait with Masks* (1899) is often presented as the key to his art. From a space-less, stuffy crowd of masks there emerges the artist's face. Can we find all the antinomies mentioned above in this clash? Is there a juxtaposition of the natural and the artificial, truth and false, life and death? At first it may seem so. Here is a face confronting the masks. It looks at us, adorned with a Rubens-like hat, van Dyck-like moustache and little beard, its brightness and beauty contrasting so vividly with the ugliness and still looks of the masks, but is it really a face? Does it stand firm in confrontation with the attacking masks? Does the painter reveal his face at all? Or is it just an "artist mask" assumed for the purpose of auto-representation?

Ensor wrote that he had condemned himself merrily to an exile into loneliness, where the mask ruled. He left this image of the painter of masks to posterity. However, he also painted some landscapes, which are now less widely known. They really show the bipolar personality of the artist who concealed himself beneath the masks. Instead of crowded, airless, packed imagery with no horizon; in the place of the claustrophobic lack of space, they show infinity; instead of a crowd – emptiness. Ensor's landscapes are like a breath of fresh air after leaving an unbearably stuffy room. Bataille wrote that happy was the one whose disgust at empty and happy faces forced him to put on a mask. He would be the first to find the wild intoxication by all that there was in the *danse macabre* at the waterfall of time; and then from the night fears of his childhood joy would be reborn.

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Since the 1980s culture-related investments have become an important factor in the revitalisation of the urban and social fabric of many cities, in particular their most disadvantaged districts. An important trend has been the creation of "cultural quarters", by situating new cultural institutions near to each other or to existing ones.¹ Similar action is being taken both in established European cultural centres and in cities with no previous image connected with cultural services or whose dominant perception was traditionally negative, that of a disintegrating post-industrial centre (e.g. Glasgow, Rotterdam, Liverpool, Manchester, Marseilles, Birmingham, Sheffield or Bilbao). Another phenomenon has been a "return to the waterfront", in the form of revival and enhancement of dockside, riverbank and canalside areas.² By changing the landscape of modern cities, public investments often act as catalysts for development in this respect, stimulating activity in the private sector.

In its simplest terms, urban revitalisation means "creating a new stimulus to the functioning of cities".³ As "structural changes designed to reinforce the activeness and attractiveness of urban space"⁴, revitalisation can be channelled into creating new physical spaces, strengthening and accentuating cultural heritage, or creating spaces for the local community. One important aspect of revitalisation that sets it apart from modernisation or conservation work involved in traditional urban planning is its holistic approach. Revitalisation combines improvement of the quality of living space and restoration or alteration of neglected buildings and structures with action designed to fuel economic and social revival.⁵ The foremost objective of an urban regeneration strategy may be either to provide support to the local community or to improve the city's competitiveness on the global market. The former is known as "integrating revitalisation", the latter may be described as "implantational revitalisation".⁶ The two objectives do not always concur, and this can give rise to conflicts and polemic surrounding the essence of revitalisation.⁷ Ultimately, in this age of city marketing, the creation of an attractive image for the urban centre often takes precedence over social action.⁸

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Using the example of Bilbao I intend to examine a few issues related to the above trends in the modern city. Firstly, I will identify the factors and conditions for success in implementing an urban development strategy and the dilemmas such a strategy entails. Secondly, I will discuss the role of culture-related investments in the revitalisation of problem areas disadvantaged both socially and physically. Thirdly, I shall outline the importance of investment in culture for reversing a city's negative image, both among its inhabitants and beyond its metropolitan bounds.

Since the late 1980s Bilbao, with a million residents the largest city and metropolitan area in north-eastern Spain, has been undergoing a successful transformation process, evolving from industrial to post-industrial centre, whose new central functions include provision of services related to culture and the arts. The example of this Basque city illustrates action taken by local authorities in many other cities and provinces throughout Europe and North America to sharpen their competitive edge and attract tourists, investors and highly skilled labour, and improve residents' quality of life. The projects underway in Bilbao include both those aimed at the local community, such as the URBAN project in the Bilbao la Vieja quarter, and flagship projects like the Guggenheim Museum and the Euskalduna Congress and Music Hall, which have spread the city's fame far beyond Spain's borders. This city is also a good example of the huge importance of a real will among different levels of public administration to co-operate in the creation and consistent implementation of a long-term vision of the city's development.

Strategic urban revitalisation plan

Since the Middle Ages Bilbao (Basque: Bilbo), the capital of the province of Biskaia, situated in the valley of the river Nervión, has been an important settlement in the north of the Iberian Peninsula. At the turn of the ninth and tenth centuries the coastal arm of the pilgrim's way to the shrine of St. James passed through it. The city was granted its foundation charter in 1300. Casco Viejo, a town of craftsmen and merchants, grew up on the right bank of the river and remains a vibrant commercial centre to this day. Across the Nervión is Bilbao la Vieja – once a district of dockers, sailors and servants. The city soon became an important port and centre of production and commerce. Maritime trade gave rise to the shipbuilding industry. Iron ore was mined and smelted and timber produced; many of the crews of Spanish ships were recruited from here. The nineteenth and first half of the twentieth centuries were a boom time for Bilbao on the back of its shipyards, foundries and mines. The city spread beyond its two original districts. The representative Ensanche quarter was built, inspired by the "Haussmannisation" of Paris and the urbanisation of nineteenth-century Barcelona. The city also gained several monumental public buildings.

After the end of the civil war, under the new political regime of General Franco, Bilbao on the one hand suffered political discrimination for its identity as a Basque city, yet on the other continued to flourish as an important heavy industry centre to which émigrés flocked from all over Spain. Their influx was the stimulus for the city's further, often somewhat chaotic expansion. As in many other ports, the docks shifted towards the river mouth and Bilbao spread, swallowing up every scrap of land in the narrow Nervión valley.⁹

The peaceful end to General Franco's dictatorship brought a considerable degree of autonomy to the Basque Country. However, like other cities that had existed and functioned around traditional industry, from the mid-1970s Bilbao went into serious structural crisis. In the 1980s Spain undertook a broad programme of restructuring outdated and unprofitable industries. One of the areas requiring the deepest reforms was the Basque Country (high unemployment and economic stagnation), and this increased the tension in the region. Industry and the port had left many parcels in the heart of the city ruined and the environment and the cultural landscape devastated. Bilbao, like Liverpool and Marseilles, was described as "vastly proletarian, cosmopolitan, and multi-cultural, but suffering from a negative image".¹⁰ It was seen as a rusting industrial centre with unfulfilled administrative ambition as pursuant to the decision of the Basque Parliament the much smaller Vitoria became the capital of the Autonomous Community. Bilbao also failed to compete with both Santander, the capital of the neighbouring region of Cantabria, and San Sebastián, the capital of the Basque province of Gipuzkoa and an elegant spa town with a long tradition of tourism and culture.

To climb out of the economic doldrums a long-term plan for the development of the city and the greater metropolitan area was needed. In 1989 a *Strategic plan for the revitalisation of Greater Bilbao* (*Plan estratégico para la revitalización del Bilbao Metropolitano*) was drawn up for the 20 years ahead. According to Julia M. González, "Bilbao has produced a plan as a tool to help the city move from industrial to post-industrial, from modernity to post-modernity".¹¹ In 2001 some 300 local leaders came together to revise the strategy, which was relaunched under the banner of "Bilbao as a Global City". The *Strategic revitalisation plan* highlighted eight priorities:

1. Investment in human resources – improving the skills and qualifications of the local workforce.
2. Service metropolis in a modern industrial region – Bilbao as a multi-functional centre on the "European Atlantic Axis", able to compete with other European cities; using its banking traditions and developing its insurance, high technology and specialist commercial sectors to become a superior class service centre (projects include a technology park and attracting international institutions to the city, such as the European Software Institute and the European Agency for Safety at Work).
3. Mobility and accessibility – improving the transport infrastructure: building a metro, expanding the airport and the port, and integrating the transport system.
4. Environmental regeneration – protecting and recultivating the natural environment (including cleaning up the Nervión).
5. Urban regeneration – revitalising and exploiting the riverfront; regenerating certain areas of the city (Ametzola, Barakaldo, Bilbao la Vieja, Abandoibarra).
6. Cultural centrality – the importance of investing in the cultural infrastructure.
7. Co-ordinated management by the public administration and the private sector, ensuring the involvement of all the actors with a role in the city's development.
8. Social action, designed to improve residents' quality of life.

Special institutions were set up to implement the strategy. The statutory activities of the first of them, the Association for the Revitalisation of Metropolitan Bilbao "Bilbao Metropoli-30", founded in 1991, include planning and monitoring the city's development, promoting a positive image and publicising the progress of the strategy. This institution, regarded as "the stimulus and powerhouse of the city's marketing"¹², provides a forum for dialogue and co-operation between all the local actors. It is financed from public subsidy and the membership subscriptions of private businesses, and also relies on the work of a large number of volunteers.¹³ Another organisation, operational since 1992, is Bilbao Ría 2000, a limited company operating with public share capital (*Sociedad para la regeneración urbanística de Bilbao y su entorno*). This joint venture, uniting public authorities of all levels, the port authority and the railways, was founded to finance transport, environmental and urban planning projects.¹⁴

The role of culture in the development strategy

Culture was recognised as an important function of Bilbao reborn and a dynamic sector of the economy, generating employment and income. It was also hoped that investments and action promoting culture would contribute, directly or indirectly, to achieving other strategic goals. A broader cultural offering was considered one of the factors instrumental to improving the quality of life and the attractiveness of the city in terms of both tourism and investment.¹⁵ Investment in culture was also parallel and complementary to the development of the trade fair function evidenced in the constant expansion of the exhibition complex. The majority of cultural investments were located on post-industrial land or in areas abandoned by the port, and in physically and socially disintegrating communities. As such they constituted both a facet of the urban regeneration and environmental renewal plan and part of the social action undertaken in the city. The strongly emphasised, intensively promoted presence of new cultural institutions and programmes was intended to be central to the city's new image and contemporary symbolic message.¹⁶ Bilbao already had a tradition of partnership in the field of culture and regeneration between the public authorities, the private sector and non-governmental organisations (NGOs).¹⁷ On the one hand the new investments were the continuation of the trend towards increasing public spending on culture in the Basque Country, but on the other they signalled a change in direction.

Previously, priority had been given to projects promoting regional identity and traditions, such as popularisation of the Basque language (*euskara, euskera*), financing of a Basque television channel and community cultural centres, and preservation of Basque monuments – in other words projects involving spending directly benefitting the local community. With the recognition of culture as a sector with an exogenous function, the decision was taken to earmark more funds for flagship projects and outdoor events.

Examples of culture-related projects and investments in Bilbao

A. Abandoibarra: development of a decaying riverfront area

The subject of this revitalisation programme was the riverfront area near the Museum of Fine Arts, the Casilda de Iturrizar park and the University of Deusto, between the oldest quarters of the town, the Campo de San Mamés stadium, and the trade fair complex (Feria de Muestras), near the main arterial routes and the Gran Vía (fig. 1). The area once occupied by the port and the Euskalduna shipyard was the largest tract of idle land in the heart of the city. Abandoibarra was to be transformed into a cultural and educational quarter (with institutions including two university libraries), with additional residential, recreational, commercial and office functions. The two flagship projects, the Guggenheim Museum and the Euskalduna Congress and Music Hall, that would enable the city to provide cultural services of the highest quality, also demarcated the boundaries of the quarter, which is scheduled for completion in 2006.

Initially, due to its image as a peripheral city with many political problems and no particular artistic or cultural traditions, Bilbao's chances of winning the negotiations for the Guggenheim Foundation's new museum in Europe were thought to be slim. What clinched the victory was the determination of all levels of the national and local authorities, evidenced by their commitment to finance much of the investment.¹⁸ The failure of negotiations with Salzburg and Venice also helped the city's cause. The foundation stone was laid in October 1993 and the facility opened in October 1997. Built on a 32,700 m² plot, the building is a fantastic collection of dynamic, sharp-edged solids sculpted together. The complex form was designed by the American architect Frank O. Gehry using the Catia software originally created for the French aviation industry. Its sandstone base (a material also visible in the decoration on the facade of the nearby University of Deusto) contrasts with the

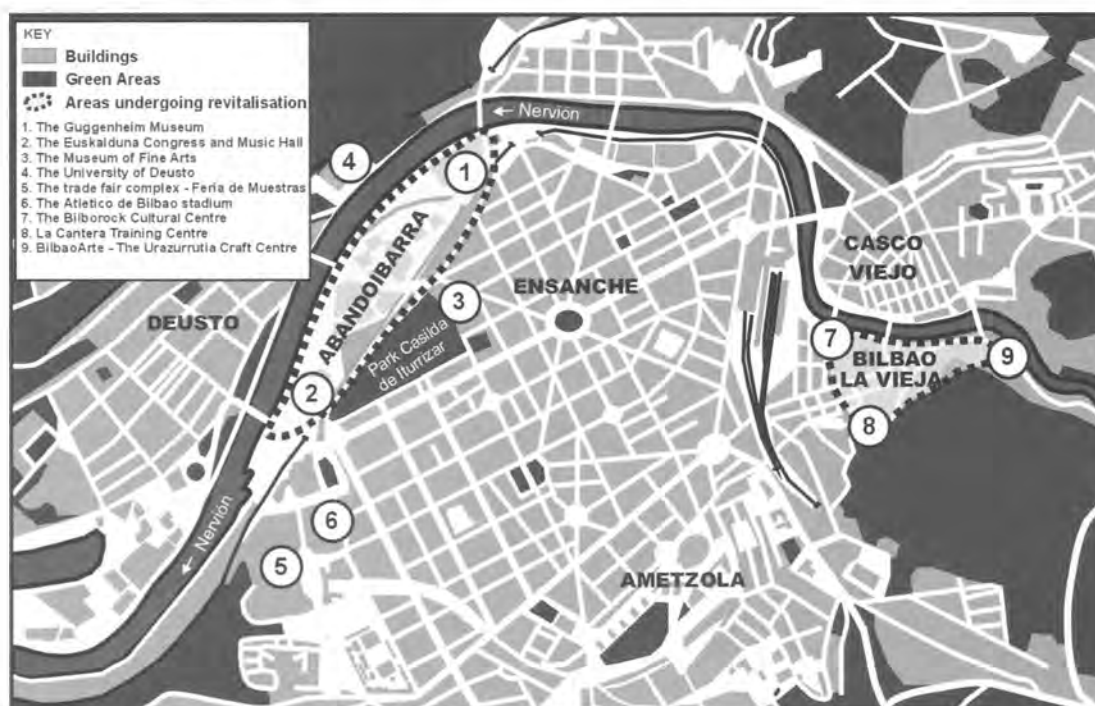


Fig. 1 Selected areas undergoing revitalisation in the Bilbao urban area
Source: author's elaboration

shapes above it clad in shining titanium scales. The interior is fed with light through the glass curtain walls of the centrally situated 55-metre high foyer, which forms the main deck of this vast vessel full of masts. Graphically dubbed by Roberto Salvadori "a ship drunk on the Nervión", the building is a superb example of contextual architecture, its form a perfect reflection of its riverside location and the history of the city's port, shipyards and fishing industry. The museum has a very large usable area – 24,290 m², of which 10,560 m² is gallery space.¹⁹ Yet it does not dominate the city's skyline, thanks to its situation on low-lying waterfront land.²⁰ The Guggenheim Museum, Frank Gehry's finest work, at once became the best-known symbol of both Bilbao and its revitalisation throughout the world.²¹

The other flagship investment in Abandoibarra is the Euskalduna Congress and Music Hall (Palacio de Congresos y de la Música de Bilbao), opened in 1999 and costing \$71 million. Like the Guggenheim, this building, designed by the Madrid architects Federico Soriano Pelaez and Dolores Palacios, also harks back to the shipyards that occupied the site before it, resembling in its shape a ship in dry dock. Measuring 53,000 m², the hall also has underground parking for 475 cars. The multi-functional building is the home of the Bilbao Symphony Orchestra, founded in the nineteenth century, with three music and theatre auditoria and extensive backstage areas, four large conference rooms, several smaller ones, an exhibition hall, and a restaurant.²²

The space between these two "flagships" is to accommodate a new residential, cultural, recreational and business area. The author of the land development concept is the American architect César Pelli (creator of the concepts for New York's Battery Park and London's Docklands). His first conceptual design, which won a competition in 1993, was not executed²³, but the second, designed jointly with the Basque architect Eugenio Aguinaga, treats Abandoibarra as the continuation of and complement to nineteenth-century Ensanche. At its core is to be an oval plaza on which will stand la Torre de Diputación, a tower housing the Biskaia provincial authorities' offices (the only vertical accent in the area), and from which new streets, interspersed with parkland, will radiate outwards. Well-known architects were invited to design individual components – Ricardo Legorreta a hotel, Robert Stern a shopping complex and Luis Pena Ganchegui residential buildings. With the completion of the Pedro Arrupe pedestrian bridge, designed by José Antonio Fernández Ordóñez, Abandoibarra will also gain a new connection with the University and the district of Deusto. Another pedestrian bridge, called Zubizuri and designed by Santiago Calatrava, is already in use. 2002 also saw the opening of part of the Ribera park, a new green area along the waterfront between the Guggenheim Museum and the Euskalduna Palace, which are to be linked by a sculpture-lined avenue, the "sculpture itinerary".²⁴ An amphitheatre has also been installed in the park. Work is also underway to develop and widen the waterfront recreation areas linking Abandoibarra with the old town and the riverside promenade in Deusto (Avenida des Universidades).

B. The revitalisation of Bilbao La Vieja

The work underway in Bilbao la Vieja is an excellent example of integrating revitalisation. This small, historic, traditionally poorer quarter is home to 15,000 people. Wedged between the river, the railway tracks, a disused mining area and a hillside, it is at once at the heart of the city and yet partially isolated from it (fig. 1). It was also afflicted by a rash of social problems²⁵, reflected in its 30% unemployment rate, the increasing pauperisation of the community, a high crime rate, prostitution and drug abuse. The only cultural facility was the rarely visited Artistic Reproductions Museum.

The "Puerta Abierta" ("Open Door") URBAN Project was implemented in the years 1993-1997. Its objective, clearly expressed in its name, was to stimulate a flow of people between Bilbao la Vieja and the rest of the city, give it a facelift and revive it by assigning new functions to disused historic buildings. These latter were to become "centres of attraction" radiating outwards into the rest of the quarter. The first of them, the La Cantera Training and Employment Centre, was opened in 1996 in a former health centre built in 1915. The Centre's projects include a small business incubator, courses for the unemployed, and training in areas such as building renovation. The second, the Bilborock Cultural Centre, operates in a deconsecrated seventeenth-century church and monastery complex, La Merced, which in 1997 was converted into a well-equipped, multi-functional concert hall seating 400. It organises concerts, mostly rock and punk, and houses a rehearsal room and the city's music archives. The Urazurrutia Craft Centre (also known as Centro BilbaoArte), also opened in 1997, is the third point of this "cultural triangle" and is housed in a school building dating from the early twentieth century. Its

facilities include studios for local artists and an exhibition hall where their work is displayed. It also runs craft workshops, which are free, but participants are expected to use the skills they learn in voluntary community work.

This project was implemented jointly by the local development office (Lan Ekintza Bilbao SA), the European Commission Directorate General XVI, the municipal agency Surbisa and Sortazari, an NGO. At the very start of the URBAN project an information office was set up and generated much interest among residents.²⁶ The City Council also launched a supplementary rejuvenation programme for Bilbao la Vieja (PERRI) and set up a standing forum for debate on the regeneration of the district. The European Regional Development Fund (ERDF) sponsored 40% of the • 6.6 million programme and the remaining 60% was financed by the city authorities. There has been no significant involvement in the revitalisation of the area by private business, and as such the municipality's action is predominantly of a community nature. The absence of commercial entities is due to the district's weak economic base and the nature of the majority of the schemes, which for the most part were aimed at and designed for residents. Nevertheless, the projects described above have begun the process of revival, restoration and image change in Bilbao la Vieja, and have brought new functions related to culture and business services into the quarter. They have also generated jobs for residents renovating buildings and in the newly founded institutions. A key aspect of the project that has been emphasised in many reports was the self-rehabilitation of the local community.²⁷ Participation in the regeneration process helped to strengthen residents' sense of identification with and pride in their area, thus stimulating them to continue working together. A by-product of the process itself was the gentrification of the area – its proximity to the centre and artistic atmosphere attracted many artists and new residents.²⁸

At present a further spin-off regeneration project, the redevelopment of the wharves, is underway in Bilbao la Vieja. Riverside walkways are being renovated, new ones built, and pedestrian bridges constructed, in order to create a recreation and leisure zone in the heart of the city.

Contributing factors central to the success of Bilbao's development strategy Cultural policy dilemmas in the city

The success of the strategy was ensured by a set of vital circumstances. Chief among them was the fact that the city drew up a carefully thought out long-range vision for its future. This vision was enacted in the form of specific projects and the strategy adopted was implemented consistently. A key premise was the formulation and reinforcement of new central functions – culture became an instrumental component in the city's image. The revitalisation activities undertaken in Bilbao combined flagship projects necessary to promote the city abroad with projects aimed directly at the local community. Investing in culture entailed the regeneration of large areas of the urban landscape and the creation of new symbols. By commissioning architecture of the highest standard and projecting an image of success, the intention was to attract not only art lovers and tourists but also investors. In this sense architecture became a tool in managing and marketing the city.

Cities are the product of the actions of a host of actors and organisations, and it is therefore crucial that these players co-operate with one another. As such, the existing traditions of civic involvement and public-private partnership in Bilbao had a crucial role to play. This was the genesis of the Bilbao Metropoli-30 organisation, which was charged with developing and modifying the strategy, monitoring and promoting progress in its implementation, and registering public opinion on the changes engineered. By actively promoting the development work it aimed to convince residents of the need to implement strategies and of the benefits to be had. Metropoli-30 played a crucial role in fostering among residents a sense of pride in the changes and the conviction that the new investments would usher in positive times for the city. Bilbao Ría 2000 managed and provided the financial resources for the most important projects. This company came into existence thanks to the clear willingness of the public authorities at all levels, the port authority and the railways to co-operate on and finance development projects. Around • 66 million in European Union funds (including the FEDER and URBAN funds) was also used. Strong economic expansion and the sustained prosperity prevailing in the Basque Country since the mid-1990s (including a sizeable foreign trade surplus) also helped to ensure the success of the venture.²⁹

The development path taken in Bilbao and the post-Fordist model of urban entrepreneurialism adopted there³⁰ is also the object of criticism.³¹ Ms Gonzáles points out that "Bilbao is becoming an example of a city in which cultural policy is the symbol which crystallises contrasting models of development and lifestyles"³²,

Prestigious flagship investments are always extremely capital-intensive, and this raises doubts as to their justification and fears that they will take money away from social action. An example is the Guggenheim Museum, whose ordinary activities are for the most part financed out of the public purse (fig. 2). The shortfall is made up by funds donated by a large number of sponsors. In 1998 more than 100 firms supported the Museum in return for the right to display the distinctive Guggenheim name on their products and promotional materials and use the Museum's well-equipped reception facilities (including conference rooms, restaurants, cafe and shop). Large cultural institutions are better able to attract sponsors and often prevent less prestigious institutions and projects gaining access to funds. The opening of the new facilities also pushed the prices of the city's other cultural services up (e.g. admission fees were introduced at the Museum of Fine Arts).

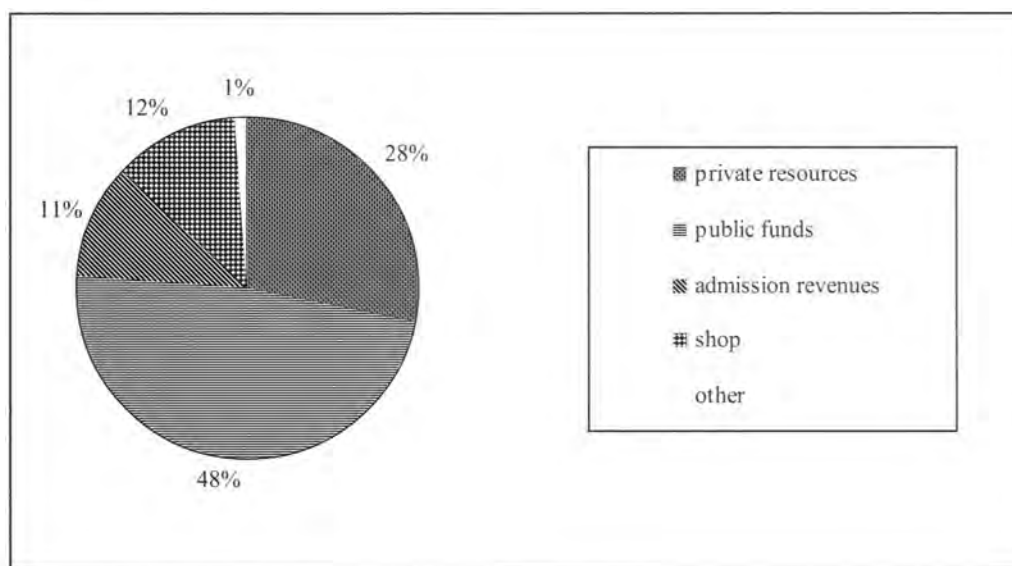


Fig. 2 The financing of the Guggenheim Bilbao Museum, forecast for 1998
Source: *Bilbao Metropoli-30 Progress Report 1997*, Bilbao 1998

Another negative response to such new, cosmopolitan projects is fear of the erosion of the city's identity and of the "McDonaldization" of its architectural landscape. Local architects and artists to some extent feel sidelined by world-famous stars. They criticise the huge sums that building these outlandish facilities devoured, and point to the danger of the city becoming a post-modernist theme park colonised by American culture.³³ The political situation in the Basque Country further hampers the task. Creating a positive image is costly and at the same time, owing to the activities of ETA, fragile and easily damaged. Efforts by the authorities to promote the region are often rendered null and void by news of unrest or violence in the region, which is beamed round the world far faster.³⁴

	1997		1998		1999	
Number of visitors	1,360,000		1,300,000		825,000	
Employment maintenance	3,816		3,681		2,636	
	million euro	% contribution to gross regional product (GRP)	million euro	% contribution to gross regional product (GRP)	million euro	% contribution to gross regional product (GRP)
Value added generated	150.3	0.47	144.9	0.45	103.8	0.32
Tax revenues	28.0	0.66	27.2	0.64	19.3	0.46

Fig. 3 Estimated impacts of the Guggenheim Bilbao Museum on the economy in the Basque Country
Source: Report by KPMG Peat Marwick, *Impacto de las actividades de Museo Guggenheim Bilbao. Documento de Conclusiones*, 1999.

However, the construction of these prestigious cultural institutions has not been a burden on public finances but to a large extent a profitable investment. Estimates suggest that the majority of the high costs of building and opening the Guggenheim Museum (• 132.8 million: • 84 million on its construction, • 36.6 million on the purchase of works for its permanent collection and • 12.2 million on the franchise) had been recouped by 2001, even without factoring in the invaluable benefits of the free promotion generated by the Museum in the world's media (cf. fig. 4). Since 1997 Bilbao has become a feature of many travel agents' offers, which has significantly boosted the number of visitors to the Basque Country (fig. 3).³⁵

The horeca sector has also benefited, gaining increased trade, and a number of private art galleries have sprung up around the Museum.³⁶ What is more, profits from the sale of the land between the Guggenheim and the Euskalduna Palace were used to finance less profitable projects. For instance, • 18 million acquired in this way was channelled into schemes in Bilbao la Vieja.³⁷ Regeneration is also to thank for the city's rediscovery of its river – the backbone linking Bilbao's various districts and its tourist and cultural attractions. The new waterfront recreation trails that were a spin-off from the flagship projects have enabled residents to take advantage of the river.

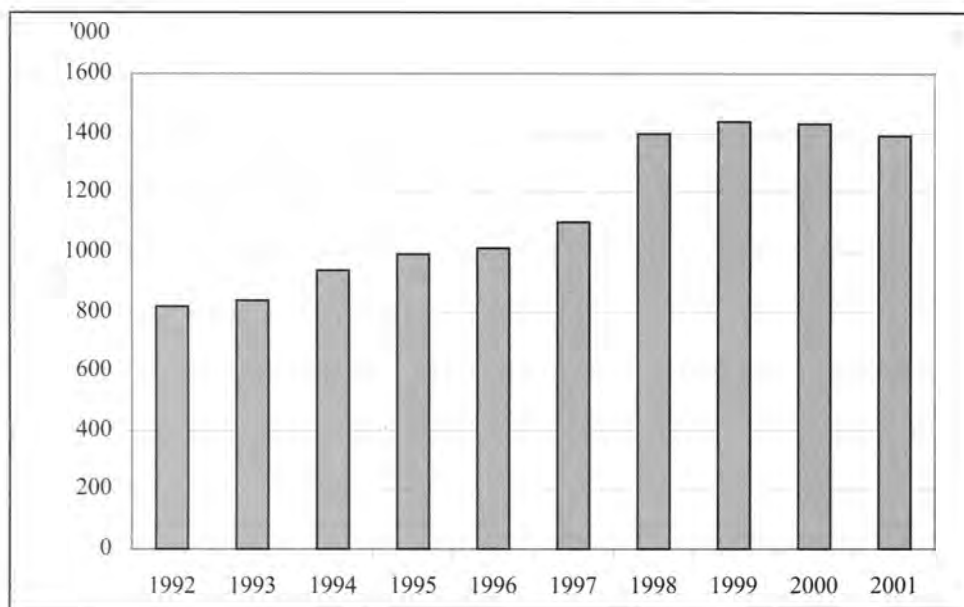


Fig. 4 Numbers of tourists visiting the Basque Country in the years 1992–2001
Source: author's elaboration on the basis of Eustat statistics, January 2002.

In spite of the controversy, then, Bilbao can be considered a success story, reinvented from a crumbling industrial centre into a city ripe for the challenges of the twenty-first century. The originality of the urban renewal concept adopted in Bilbao lies in the fact that the investments in the cultural infrastructure were not the aim in themselves, and their completion did not mark the end of the regeneration process. On the contrary, they were treated by the regional and metropolitan authorities as the preconditions and stimuli for that process. They altered the fabric and functional structure of this former industrial centre and rebranded it into a post-industrial city of high-quality culture-related services. The investments in culture not only brought direct economic benefits but were also the source of knock-on effects that contributed to improving the quality of life in the city. Even if it is some time yet before the true impact of revitalisation is objectively assessed, Bilbao has already become an example for many other European cities. As far potential and political climate allow, its experiences are also worth applying in Polish cities.

Endnotes:

¹ In Madrid in the 1990s, for instance, two world-class art galleries – Museo Nacional Centro de Arte Reina Sofia and Museo Thyssen-Bornemis – were opened in the vicinity of the Prado, so creating a “museum triangle”. Similarly, in Rotterdam the new Museum of Architecture and Kunsthal Rotterdam were situated alongside the Boymans van Beuningen Museum.

² cf. *inter alia*: R. Ast, *Architektura wybrzeża. Uwarunkowania i rozwój*, Wydawnictwo Politechniki Poznańskiej, Poznań 1999; T. Palmowski et al., “Przemiany przestrzeni miejskiej miast portowych na przykładzie Gdańska i Gdyni”, [in:] I. Jażdżewska (ed.), *Miasto postsocialistyczne. Organizacja przestrzeni miejskiej i jej przemiany*, XIV Konferencja Wiedzy o Mieście, Uniwersytet Łódzki, Łódzkie Towarzystwo Naukowe, Łódź 2001, pp. 33–46.

³ G. J. Ashworth, “Heritage planning: an approach to managing historic cities”, [in:] Z. Zuziak et al. (ed.), *Managing historic cities*, Międzynarodowe Centrum Kultury, Kraków 1993, pp. 27–47.

⁴ Z. Zuziak, *Strategie rewitalizacji przestrzeni śródmiejskiej*, Politechnika Krakowska, Monografie, no. 236, Kraków 1998, p. 12.

⁵ T. Kaczmarek, “Rewitalizacja miast w Polsce na tle doświadczeń europejskich”, [in:] A. Billert (ed.), *Nowoczesne zarządzanie rozwojem miast*, Collegium Polonicum, Ślubice 2001, pp. 106–114.

⁶ S. Kaczmarek, *Rewitalizacja terenów poprzemysłowych. Nowy wymiar w rozwoju miast*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2001.

⁷ M. Edwards, “Urban Regeneration, What is it? What could it be?”, *Urban and Regional Regeneration Bulletin*, 1999.

⁸ cf. *inter alia*: F. Bianchini, M. Parkinson (ed.), *Urban regeneration: the West European experience*, Manchester University Press, 1993; F. Bianchini, “The relationship between cultural resources and tourism policies for cities and regions. Issues from European debates”, [in:] D. Dodd, A. van Hemel (ed.), *Planning cultural tourism in Europe. A presentation of theories and cases*, Boekman Foundation, Ministry of Education, Culture and Science, Amsterdam 1999, pp. 78–90; G. J. Ashworth, H. Voogd, “Marketing and place promotion”, [in:] S. V. Ward, J. R. Gold (ed.), *Place promotion: the use of publicity and marketing to sell towns and regions*, Wiley, Chichester 1994.

⁹ T. Milkowski, P. Machcewicz, *Historia Hiszpanii*, Ossolineum, Wrocław 1998; A. Zariategi, I. Doria, *Historia y Arte*, Departamento de Comercio, Consumo y Turismo del Gobierno Vasco, Vitoria 1996; *Bilbao – a guide*, Bilbao Iniciativas Turísticas, Bilbao Metropoli-30, Bilbao 1994.

¹⁰ “Bilbao: From Factory to Museum”, *CIRCLE Newsletter*, no. 12, 2000.

¹¹ J. M. Gonzáles, “Bilbao: Culture, citizenship and quality of life”, [in:] Bianchini, Parkinson (ed.), *Urban regeneration...*, op. cit., p. 81.

¹² F. de Gravelaine, *Bilbao. La culture comme projet de ville*, Documentation Française, Direction Générale de l’Urbanisme de l’Habitat et de la Construction, Paris 2001.

¹³ The members of Bilbao Metropoli-30 are public bodies (including the Basque Government, the Provincial Government of Biskaia, the 30 metropolitan municipalities, the Association of

Basque Municipalities, Bilbao Port Authority, Metro Bilbao, and Bilbao International Trade Fair) and private institutions and firms (including the Chamber of Commerce of Bilbao, associations of architects and construction companies, consulting companies, banks, the El Corte Ingles department store chain and the rail companies).

¹⁴ The initial capital of Bilbao Ria 2000, • 1.8 million, was contributed by the central government (25%), the Basque government (15%), the Provincial Government of Biskaia (15%), the Bilbao municipal authorities (15%), the Barakaldo municipal authorities (5%), the Bilbao Port Authority (10%), and the rail companies Renfe (10%) and FEVE (5%). Cf. de Gravelaine, “Bilbao. La culture...”, op. cit.

¹⁵ Bilbao Metropoli-30, *Informe 2000*, Bilbao 2001; Bilbao Metropoli-30, *Progress Report 1997*, Bilbao 1998.

¹⁶ Gravelaine, “Bilbao. La culture...”, op. cit.; “Bilbao: From Factory...”, op. cit.; S. Haarich, E. Lenfers, Publicly Supported Cultural Infrastructure and the Cultural Industries in Bilbao, [in:] *Cultural Industries in Europe – Regional Development Concepts for Private-Sector Cultural Production and Services*, Ministry of Economics, Business, Technology and Transport of North Rhine-Westphalia, Düsseldorf 2000, pp. 119–125.

¹⁷ One example of this is the very productive co-operation between a large number of public and private organisations during the renovation of Casco Viejo following the great flood of 1983. Thanks to joint action by several local actors – the residents of Casco Viejo, and the city, regional and autonomous community authorities – the district became more attractive than before the tragic flood. Cf.: J. M. Gonzáles, “Bilbao: Culture, citizenship...”, op. cit.

¹⁸ “The creation of the Bilbao Museum has highlighted the convergence of interests between the Guggenheim Foundation and the Basque government. It represents a new model of public intervention, in a context marked by two new major themes; on the one hand, globalisation, accompanied by a fluid circulation of people and works – and possibly the eventual negation of cultural diversity; and on the other hand, the erosion of certain European nation states and the aggressive assertion of new regional entities.” (*CIRCLE Newsletter*, no. 12, 2000).

¹⁹ The building is 16 metres below the level of the city, and a flyover carries an expressway over part of it onto the Puente de la Salve bridge over the Nervión. Its unusual, innovative shape is designed to meet the challenges of a twenty-first century museum. Its exhibition space comprises 19 rooms – nine traditional, nine irregularly shaped and a huge unsupported gallery of dimensions suitable for displaying even the most avant-garde works of contemporary art (130/30m).

N. B. The Solomon R. Guggenheim Foundation was established in 1937. In all it owns around 10,000 works of modern art, making it one of the largest collections of its type in the world. The Guggenheim has works by artists including Kandinsky, Léger, Chagall, Matisse, Pollock, Klee, Brancusi, Rothko, Mondrian, Gris, Picasso, Miró and Dali. Beside the Bilbao branch, the other museums in the “chain” are the Solomon R. Guggenheim Museum in New York, the first to be opened, in 1959 (designed by Frank

Lloyd Wright), the Guggenheim Museum SoHo in New York (designed by Arata Isozaki), the Deutsche Guggenheim Berlin on Unter den Linden (designed by Richard Gluckman and opened in 1997) and the Peggy Guggenheim Collection, housed in an eighteenth-century palace on the Canale Grande in Venice. They take advantage of "economies of scale", using tactics such as moving sections of the Foundation's vast collections between museums. This makes the exhibitions at each venue more dynamic, because they are changed more frequently, and ensures that each temporary exhibition is accessible to a broader audience (cf. *Guggenheim Museum Bilbao Bulletin*, November 1998 – March 1999, and www.guggenheim.es).

²⁹ Cf.: C. van Bruggen, *Frank O. Gehry, Guggenheim Museum Bilbao*, Guggenheim Museum Publications, Solomon R. Guggenheim Foundation, New York 1998; R. Salvadori, *Poszukiwanie nowoczesności, słowo/obraz terytoria*, Gdańsk 2001; P. Jodidio, *Nowe formy – architektura lat dziewięćdziesiątych XX wieku*, Muza S.A. Taschen, Warszawa 1998.

³¹ Cf. *inter alia*: J. Rykwert, *The Seduction of Place. The History and Future of the City*, Random House, New York 2000. The building is also a testimony to the new role of the museum in today's world. In the words of Philip Jodidio: "Once huge cathedrals were the prime symbols of the wealth and status of Europe's cities, but nowadays culture appears to be replacing religion as the most obvious mark of success [...] at present the museum is assuming a role similar to that of the church in the past, as a place of rest from the swift passage of time." (*Nowe formy...*, op. cit., p. 83).

³² *Bilbao: The transformation of a city*, [exh. cat. Geelong – Melbourne, Diputación Foral de Bizkaia, Bilbao Metropoli-30, November 2001 – April 2002.

³³ Residents of all the surrounding quarters (Abando, Ensanche and Deusto) united in protest against the introduction of buildings far taller than existing ones, forcing significant modifications to the concept.

³⁴ The avenue is to be lined with works by world-famous contemporary sculptors (Eduardo Chillida, Markus Lüpertz, William Tucker, Ulrich Rückriem) and two sculptures by Basque artists selected through a competition: Ángela Garraza's *Sitios y Lugares* (Locations and Places) and *A la Deriva* (Adrift) by José Zugasti. Cf.: *Bilbao Ría 2000 Magazine*, May–October 2002, No. 5.

³⁵ F. Bianchini (ed.), "Culture and neighbourhoods" project, Council of Europe, Council for Cultural Co-operation, Strasbourg 1998, DECS-Cult/CP (96).

³⁶ In the course of the URBAN project, enquiries recorded included 3,800 as to the possibility of obtaining funding for the

renovation of facades, roofs and interiors of historic buildings. A total of 2,100 buildings were renovated with the involvement of around 5,200 local residents.

³⁷ ECOTEC Research and Consulting Limited, "Puerta Abierta' Urban Pilot Project", *Urban Pilot Projects Bulletin*, Directorate General for Regional Policy and Cohesion of the European Commission, www.inforegion.cec.eu.int/urban, and HABITAT, *Open Door: Bilbao La Vieja. Experience selected in the 1998 Dubai Award for Best Practice*, 1998.

³⁸ For a definition of the concept of gentrification, see for example J. R. Short, *The Urban Order: an introduction to cities, culture and power*, Blackwell, Cambridge 1996, and T. Kaczmarek, "Rewitalizacja miast...", op. cit.

³⁹ For example, in 2001 per capita GDP in the Basque Country was • 13,745, exports totalled ESP 1.6 billion, imports only ESP 0.6 billion, while the rate of unemployment, at 9.9%, was the lowest since 1985 (data source: Instituto Vasco de Estadística 2002, www.eustat.es).

⁴⁰ I. Sagan, *Miasto. Scena konfliktów i współpracy*, Wydawnictwo Uniwersytetu Gdańskiego, Gdańsk 2000.

⁴¹ Cf. *inter alia*: A. Rodriques, E. Martinez, G. Guenaga, Uneven redevelopment, new urban policies and socio-spatial fragmentation in metropolitan Bilbao, *European Urban and Regional Studies* 8 (2), 2001, pp. 161–178, and M. V. Gómez, Reflective Images: The Case of Urban Regeneration in Glasgow and Bilbao, *International Journal of Urban and Regional Research* 22 (1), 1998, pp. 106–121.

⁴² J. M. Gonzáles, "Bilbao: Culture, citizenship...", op. cit.

⁴³ F. de Gravelaine, "Bilbao. La culture...", op. cit.

⁴⁴ A. Goytia Prat, *Promoción e imagen turística del país Vasco. Hacia la creación de una imagen a través de la interpretación cognitiva de mensajes*, Universidad de Deusto, Bilbao 1996, typescript.

⁴⁵ Cf. B. Plaza, "Guggenheim Museum's Effectiveness to Attract Tourism", *Annals of Tourism Research*, Vol. 27, No. 4, 2000, pp. 1055–1058.

⁴⁶ In the years 1994–1999 the horeca branch generated annual growth of 6.2%, and within it the hotel segment expanded 8.6% annually. In 1999 a total of 42,000 people were employed in this sector, i.e. 5.5% of all those employed in the Basque Country (data source: Instituto Vaco de Estadística, www.eustat.es).

⁴⁷ In 2002 Bilbao Ría 2000 planned to invest the record sum of • 81.28 million. The overall cost of the revitalisation investments (both completed and planned) is estimated at around • 557 million (*Bilbao Ría 2000 Magazine*, May–October 2002, No. 5).

[Translated by Jessica Taylor-Kucia]

- Chronicle



Traditionally, the meeting was well attended:
in the first row Prof. Jacek Woźniakowski and Józef Piłkowski,
the director of the film *An Island*



„Journalists of the Decade”: Jolanta Antecka and Justyna Nowicka
accompanied by Director Anna Gawron and Magdalena Wrońska-
Sudoł

NEW YEAR MEETING AT THE RAVENS CONFERENCE HALL



Prof. Andrzej Rottermund, President of the ICC Programme Council, receives a
commemorative bell with a raven from Director Jacek Purchla



Panel discussion *Galleries • Market • Art*;
from the left: Leszek Danilczyk, Jan Fejkiel,
Marta Tarabula, Dominik Rostworowski,
Andrzej Starmach



Meeting of Walter Riester and Prof. Jerzy Hausner,
the Ministers of Labour of Germany and Poland

January

7 January

Meeting of Jerzy Hausner and Walter Riester, the Ministers of Labour of Poland and Germany, organized by the Ministry of Labour and Social Policy of Poland at the ICC.

11 – 13 January

Krynica: Professor Jacek Purchla participated in the conference *Modern Economy and Public Administration*, organized by the Małopolska School of Public Administration.

14 January

Warsaw: meeting of Director Jacek Purchla with the Ambassador of the Slovak Republic to Poland Magda Vášaryova at the Embassy of the Slovak Republic in Warsaw, devoted to joint exhibition initiatives.

15 January

Jerzy Ilkosz, *Berg, Poelzig, Mendelsohn – The Precursors of Wrocław Modernism* – the final lecture in the series accompanying the exhibition *Erich Mendelsohn. Dynamics and Function*, presented at the ICC Gallery (30 December 2001 – 15 January 2002).

18 January

Director Jacek Purchla participated in the panel discussion at the close of the conference *Europe 2021: Beyond Visible and Invisible Borders*, organized by The British Council and the ICC in April 2001.

19 January

Meeting of Director Jacek Purchla and Director Anna Gawron with Odile Chenal, a representative of the European Cultural Foundation, devoted to the organization of the conference *Results and Perspectives of Cultural Policy in Central Europe*.

25 January

Warsaw: Professor Jacek Purchla participated in the international conference *Dislocated Cultural Treasures. The Case of Western Europe and the Problems Faced by the Countries of*

Central and Eastern Europe in the 20th Century, organized by the Stefan Batory Foundation.

25 January – 24 February

The exhibition *Andrzej Nowacki. Through the Square*. The artist participated in the opening day ceremony at the ICC Gallery.

31 January

Business visit of Maciej Klimczak, Deputy Minister of Culture.

February

1 February

Traditional New Year meeting with the friends and associates of ICC accompanied by the opening of the library and the reading room in the newly renovated rooms on the third floor. At the same time the meeting marked the end of the ICC 10th anniversary celebrations (among other events there was a film show about the ICC, *An Island*, the announcement of the results of the opinion poll on the most interesting ICC initiatives in 1991–2001, the presentation of the diplomas “Patron of the Decade” to ING Nationale-Nederlanden Polska PTA SA and ING Bank Śląski SA and “Journalist of the Decade” to Jolanta Antecka, Justyna Nowicka and Zbigniew Łuczyński.

8 February

- Business visit of Dr. Peter Stasny from the Jüdisches Museum der Stadt Wien related to the planned exhibition of sculptures and drawings by Karl Duldig (1902–1986).
- Dr. Lester Borley, *Assessing the Social and Economic Values of Cultural Heritage, and Achieving Sustainable Cultural Tourism* – an open lecture offered by the Academy of Heritage (The Ravens Conference Hall).

13 February

Galleries•Market•Art: a panel discussion accompanying the exhibition of works by Andrzej Nowacki at the ICC Gallery. Among those present were owners of Cracow art galleries: Jan Fejkiel, Dominik Rostworowski, Andrzej Starmach and Marta Tarabula. Chairman Leszek Danilczyk.



Malgorzata Niezabitowska presents the book *The 10th Anniversary of the Independent Poland* to Prof. Andrzej Chwalba, the Vice Rector of Jagiellonian University



Between the Wawel Castle and the Sigismund's Column – a panel discussion of conservators



Andrzej Celinski, the Minister of Culture, talking to Director Jacek Purchla



Welcome to another exhibition in our Gallery

15 – 16 February

Annual meeting of the governing board of the European Network of Cultural Centres at the ICC (In her last term in office Director Anna Gawron was the Network's president).

18 February

Warsaw: business meeting between Director Jacek Purchla and Raphaël van Hellemont, the Ambassador of Belgium to Poland, related to the planned exhibition of James Ensor's prints and paintings at the ICC.

21 February

Visit by Dr. Paul Crossley from the Courtauld Institute of Art in London to discuss joint initiatives.

26 February

Visit by Prof. Alois Woldan (Ost-Mitteleuropa-Studien Universität Passau) devoted to cooperation with the ICC within the framework of The College for New Europe.

27 – 28 February

Prof. Jacek Purchla, *Does Cracow Possess Any Architecture?* – an open lecture in a series *What is Architecture?* organized by the Bunkier Sztuki Modern Art Gallery.

March

1 – 31 March

Like a Phoenix out of the Ashes... Jan Zachwatowicz 1900–1983 – an exhibition devoted to the outstanding architect and conservator organized in cooperation with the Royal Castle in Warsaw.

2 and 11 March

Business visit of Jerzy Hausner, Minister of Labour and Social Policy of the Republic of Poland.

8 March

Prof. Andrzej Tomaszewski, *Polish Places of Memory. Non Material Treasures of Culture* – a lecture accompanying the exhibition *Like a Phoenix out of the Ashes... Jan Zachwatowicz 1900–1983* presented at the ICC Gallery.

14 March

Meeting with Katarzyna Zachwatowicz-Jasieńska and Krystyna Zachwatowicz-Wajda and film show by Antoni Krauze on Jan Zachwatowicz (in a series of meetings accompanying the exhibition of Jan Zachwatowicz's life and works).

15 March

Ceremony of presenting copies of the book *The 10th Anniversary of the Independent Poland* to selected libraries in the Małopolska region by the editor Małgorzata Niezabitowska; the meeting was organized by the ICC and the Foundation of the Book of the 10th Anniversary of the Independent Poland (The Ravens Conference Hall).

19 March

Warsaw: Professor Jacek Purchla participated in the meeting of the Council for Historical Monument Preservation at the Ministry of Culture.

20 March

Between the Wawel Castle and the Sigismund's Column. Dilemmas of Art Preservation in Poland – a panel discussion of conservators accompanying the exhibition of Jan Zachwatowicz's life and works at the ICC Gallery. The meeting was chaired by Director Jacek Purchla and among those present were Zbigniew Beiersdorf, Ryszard Kasperowicz and Jarosław Krawczyk.

21 – 26 March

Rome: Professor Jacek Purchla participated in the international conference *A Greater Europe*, organized by University Roma III and the European Commission. Prof. Purchla gave a lecture *The Identities of Cities in Central Europe*.

22 March

Warsaw: business visit of the ICC Centre for the Promotion of the Arts and Sciences to national institutions of culture: the Royal Castle (the exhibition *Habsburg Treasures*, Karolina Lanckorońska's collection) and the Zamek Ujazdowski Centre of Modern Art (review of the Centre's activities, visit to the permanent collection and a part of the "Foksal" Gallery collection).

26 March

Plenary meeting of the Citizens Committee for the Restoration of Historical Monuments of Cracow (The Ravens Conference Hall).

27 March

Business visit of Andrzej Celiński, Minister of Culture of the Republic of Poland.

April

6 April

Warsaw: Director Jacek Purchla participated in the debate *A Chance for Culture*, organized by the Minister of Culture to review proposed changes in the management and financing of culture.

9 April – 26 May

Martin Dülfer (1859–1942). The Precursor of the German Secession – an exhibition of designs and realizations by this architect from the turn of the 19th century who was long underrated. On the opening day Dr. Dieter Klein, the exhibition curator, gave a lecture on *Martin Dülfer and Munich Architecture around 1900*.

12 – 14 April

Nieborów: Magdalena Wrońska-Sudoł participated in the session *Law in Culture* organized by the Centre for Culture Stimulation as one in the series of meetings on *Marketing in Culture*.

14 – 29 April

USA (Los Angeles – Irvine – Washington – New York): Director Jacek Purchla visited The Irvine Museum to make preparations for an exhibition of California paintings at the ICC in 2003. Prof. Purchla gave lectures at the Foreign



Library and reading room in the newly renovated rooms on the 3rd floor of the House of the Ravens



Meeting in the Krailling commune on the occasion of the return of the Martin Dülfer exhibition. From the left: Dr. Dieter Klein, the exhibition curator, the Deputy Mayor Eleonore Zwißler, Anna Śliwa and Wiltrud Wessel



Visit of the Deputy Governor Ludo Helsen; Director Anna Gawron talks about the ICC activities and plans



Prof. Jacek Purchla lectures on *Munich as a Centre of Architecture in the 19th century*

Service Institute in Washington, at the New School University and at the Polish Institute for the Arts and Sciences of America in New York.

18 April

The ICC Library was invited to join the Consortium of Cracow Libraries, which manages an integrated, automatic library system (VTLS) used by universities and research organizations.

26 April

Visit by the members of the Deutsch-Polnische Gesellschaft from Thüringen; Dr. Krzysztof Broński introduced the guests to the ICC's activities; views were exchanged on cultural collaboration with the countries which once were a part of the Soviet Union.

27 April

Meeting between Director Anna Gawron and Ludo Helsen, Deputy Governor of the Antwerp Province.

May

7 May

- Prof. Jacek Purchla, *Munich as a Centre of Architecture in the 19th century* – the second lecture in a series accompanying the exhibition of Martin Dülfer's designs presented at the ICC Gallery (9 April – 26 May).

- Meeting between Director Jacek Purchla and Dr. Othmar Huber (Institut für den Donaauraum und Mitteleuropa), a representative of the Ministry of Arts and Sciences of the Republic of Austria, and a group of Austrian middle school teachers headed by Dr. Fritz Mairleitner.

7 – 8 May

Business visit of Jean Stern, the director of The Irvine Museum, who came to discuss the preparations for the exhibition of California Impressionists *Masters of Light*, to be shown at the ICC in 2003.

11 – 12 May

Warsaw: Magdalena Wrońska-Sudoł participated in the 9th Polish European Meetings organized annually by the Robert Schuman Foundation.

12 May

Meeting of Director Jacek Purchla with a French delegation, including Ophélie Orecchia (Saison Polonaise 2004), Bernard Faivre d'Arcier (Artistic Director of the Festival d'Avignon), Jean-Yves Potel (Cultural Councillor, Embassy of France in Poland), Patrick Penot (Director, Institut Français, Warsaw) and Bogdan Bernaczyk-Słoński (programme coordinator of the "Cultural Season in France", the Adam Mickiewicz Institute).

13 May

Meeting of Director Jacek Purchla and Péter Módos, director of the Institute of Central Europe in Budapest.

14 May

- Prof. Wolf Tegethoff, *Munich as a Centre of Art Around 1900* – the last lecture in the series accompanying the exhibition of Martin Dülfer's designs presented at the ICC Gallery (9 April – 26 May).

- Meeting of Director Jacek Purchla and Hester Mariott, director of the Headley Trust, devoted to the problems of financing monument restoration works.

16 – 20 May

Dubrovnik: Professor Jacek Purchla participated in the Europa Nostra Congress and for the third time was elected a member of the Europa Nostra Council.

16 – 20 May

Dartington (UK): Agata Wąsowska-Pawlik participated in the annual meeting of the ENCATC Network.

23 – 25 May

The First Meeting of the European Heritage Network Correspondents (HEREIN) – a program set up by the Council of Europe and the European Commission, whose aim is the creation of an Internet database in several languages related to cultural heritage policies implemented in various European countries (compare www.european-heritage.net). The meeting was opened by Andrzej Celiński, Minister of Culture of the Republic of Poland.

24 May

Prof. Giorgio Piccinato, *Building a Capital City: Rome 1870–1942* – an open lecture offered by the Academy of Heritage.

25 – 26 May

Gdańsk: Professor Jacek Purchla participated in the conference *Reclaiming Identity – Central European Cities after 1989*, accompanying the First World Meeting of the People of Gdańsk.

27 May

Professor Jacek Purchla participated in the international conference *Culture – Added Value. Culture in the Context of the Free Market Economy*, organized by the Kraków 2000 Bureau, the Villa Decius Association, the Melina Mercouri Foundation and the Network of the European Cities of Culture and Cultural Months (ECCMC), accompanying the European Day of Culture.

29 May

Krailling: meeting of Anna Śliwa and the representatives of the commune with German journalists on the occasion of the return of the exhibition *Martin Dülfer (1859–1942). The Precursor of the German Sezession*.

June

1 June

Professor Jacek Purchla chaired a session on *The Cultural Heritage of Prądnik Biały and Historical Municipalities Con-*



Lectures accompanying the exhibition of James Ensor's prints and paintings were given by Prof. Marcel van Jole (12 June) and Prof. Maria Poprzęcka (18 June)



Meeting of Director Anna Gawron with Mikhail Schvydkoy, the Minister of Culture of the Russian Federation



Addicted to daily news! The participants in the seminar *Cultural Space of the Ukrainian-Hungarian Borderlands* at the stopover in Przemyśl. From the left: Leopold Unger, Andrzej Tomaszewski, Władysław Stróżewski, István Kovács, Wojciech Czech

stituting *Modern District IV of Cracow* organized by the Cracow District IV Council, the "Dworek Białoprawnicki" Cultural Centre and the "Pro Museo" Society.

4 – 5 June

Bratislava: Director Jacek Purchla paid a visit to the Polish Institute and presented the ICC's scope of activities and plans there.

6 June

Tarnów: Director Jacek Purchla took part in the 75th anniversary celebration of the District Museum.

12 June – 25 August

James Ensor (1860–1949). Prints and Paintings – the first presentation in Poland of all the graphic works and a few paintings by the Belgian precursor of symbolism and expressionism.

12 June

Prof. Marcel van Jole, *The Scandalist James Ensor* – a lecture by the curator of the Ensor exhibition; film show about the artist (director Paul Haesaerdt).

14 – 15 June

Results and Perspectives of Cultural Policy in Central Europe – a Meeting of Experts – an international conference convened to review and evaluate cultural policy and cooperation among Central European countries, organized by the ICC and Deutsche Vereinigung der europäischen Kulturstiftung für kulturelle Zusammenarbeit in Europa.

18 June

Prof. Maria Poprzęcka, *Faces and Masks. The Art of James Ensor* – a lecture accompanying the Ensor exhibition at the ICC Gallery.

21 June

Meeting of the ICC Programme Council.

21 – 29 June

The Cultural Space of the Ukrainian-Hungarian Borderlands – another seminar in the series *Cultural Space of Central Europe*; a field tour was accompanied by Polish-Ukrainian round table talks in Lviv and a Polish-Hungarian "Polish Salon" in Budapest which facilitated the exchange of experiences and views among artists and researchers.

25 June

Meeting of Director Anna Gawron with the representatives of Hungarian theatre circles who participated in the "Malta 2002" Festival.

29 June

Meeting of Director Anna Gawron, Mikhail Schvydkoy, Minister of Culture of the Russian Federation, and Viktor Loschak, the editor-in-chief of the "Moskovskie Novosti" Publishing House, at the ICC. The guests were accompanied by Leonid Rodionov, Consul General of the Russian

Federation in Cracow, Andrzej Celiński, Minister of Culture of the Republic of Poland, Krzysztof S. Smyk, Director of the Department of International Cooperation at the Ministry of Culture and Justyna Waszczuk, its Managing Director.

July

4 July

The ICC Library joins the so-called Six Cracow Libraries database and begins to catalogue its collection electronically.

9 July

Meeting between Director Jacek Purchla and Mr Christoph Bubmann, a member of the Deutsche Bank 24 Board of Managing Directors.

12 July

Professor Jacek Purchla gives a lecture on *Cracow in the European Culture* to students of the Humanities Department at L. Eötvös University in Budapest.

14 – 28 July

Galicia. A Cultural Region – a class and a field tour offered by The College for New Europe, organized by the ICC and the Institut für den Donaauraum und Mitteleuropa, Wien.

14 July – 1 August

Democracy and Diversity – an annual course at The College for New Europe, organized by New School University of New York.

15 July

Prof. Yaroslav Hrytsak – *The Importance of Being Galician: An Issue of Identity in Multicultural Borderland* – a lecture inaugurating summer sessions in The College for New Europe.

15 – 21 July

Niedzica: workshops offered by the Academy of Heritage.

23 July

Visit by Dr. Maren Klingler, Consul General of the Federal Republic of Germany, on the occasion of taking office in Cracow.

24 July

The ICC Library began collaboration with the Centre of the Universal Central National Catalog. It participates in the development of the Catalog (NUKat) and the Central Model Entry Index (CKHW). The Catalog had been developed by Polish research libraries using integrated library systems (Aleph, Horizon, Prolib and VTLS).

30 July

The ICC Library acquired a unique special book collection which belonged to the late Dr. Marian Kornecki, an eminent Cracow historian of art.



Director Jacek Purchla becomes „Chevalier de l'ordre de Leopold”



István Kovács signs his book *Lustro dzieciństwa*



The ICC stand at the 6th Book Fair in Cracow



Guests from China at ICC



Participants in the tour of the Ukraine at the train station in Vorokhta, once a well known summer resort



The ICC Gallery undergoing further renovation works

August

2 August

Interview with Director Jacek Purchla by Mrs Tamsin Smith (Broadcast Journalist), for the BBC News.

8 August

Visit by Elżbieta Penderecka and her guests: Dieter Topp, president of the German Kultur Forum Europa, and his associate Christian Bauer (presentation of the ICC and visit to the James Ensor exhibition).

20 August

Warsaw: Professor Jacek Purchla was decorated with the "Chevalier de l'ordre de Leopold" award by Raphaël van Hellemont, the Ambassador of Belgium.

21 August

Visit of the Deputy Mayor Teresa Starmach to discuss the co-operation between the City of Cracow and the ICC.

23 August

Business visit of Rafał Skąpski, Deputy Minister of Culture.

September

2 September

Business visit of Maciej Klimczak, Undersecretary at the Ministry of Culture, and Alina Magnuska, director of the National Centre of Culture in Warsaw.

6 September

Professor Jacek Purchla, *Culture versus political transformation in Poland* – a lecture offered at the conference *Current Issues in Culture Management* organized by the City of Cracow at the Decius Villa.

9 – 14 September

The ICC study tour in Ukraine (Lviv – Berezhany – Rohatyn – Kosov – Vorokhta – Stanislavov – Drohobych).

19 September

- Professor Jacek Purchla participated in the Polish-French seminar *Creating a European Identity*, organized by the Jagiellonian University and the Forum International de Sciences Humaines based in Paris.

- Professor Jacek Purchla, *Polish Backwoods* – a lecture offered at the conference *Museums for Education* organized by the Association of Polish Museum Workers and the Pedagogical University of Cracow.

25 – 29 September

Leipzig: Monika A. Murzyn participated in the 9th Conference of the Working Group of Polish and German Historians of Art and Art Conservators *Der Umgang mit dem kulturellen Erbe in Deutschland und Polen im 20. Jahrhundert*.

October

3 October

Visit by the members of the Society of Friends of the Rosgartenmuseum in Konstanz; Prof. Jerzy Wyrozumski, a member of the ICC Programme Council, gave a lecture on the development of Cracow from the Middle Ages to the present; Dr. Krzysztof Broński reviewed the ICC's activities in the past ten years and outlined the challenges Cracow had faced during the political transformations in Poland.

10 – 14 October

Bruges: Professor Jacek Purchla participated in the annual congress *Europa Nostra*.

12 – 13 October

Visit by the delegation of the Ministry of Culture of the People's Republic of China headed by Deputy Minister Chen Xiaoguang. During their visit to Cracow they were accompanied by Agata Wąsowska-Pawlik of the ICC. At the meeting held at the ICC Director Anna Gawron discussed ICC's activities and possible areas of co-operation.

16 October

Democracy and Peace in the Middle East – an open lecture by Prof. Shlomo Avineri.

22 October

Promotion of Dr. István Kovács's memoirs *Lustro dzieciństwa* [Childhood Mirror] published by the "Czytelnik" Publishing House (The Ravens Conference Hall).

24 October

Gala meeting commemorating the Hungarian revolution of 1956 and marking the opening of the 6th Book Fair in Cracow, at which Hungary was the guest of honor. The meeting was organized by Dr. István Kovács, Consul General of the Republic of Hungary in Cracow (The Ravens Conference Hall).

24 – 27 October

Presentation of ICC publications at the 6th Book Fair in Cracow.

25 October

Promotion of the book *Europa: mity, modele, symbole* [Europe: Myths, Models, Symbols] by Krzysztof Kowalski, published by the ICC (at the 6th Book Fair in Cracow).

26 October

The end of another stage of the ICC Gallery renovation – adaptation for the needs of the handicapped (floor leveling out).



28 October, a press conference attended by Irina Kotlobulatova and Marek Sosenko



Visitors enjoyed the exhibition of Lvov postcards



A break in the conference:
Director Jacek Purchla, Leopold Unger
and Cardinal Franciszek Macharski



Grafica Opera Prima –
the last ICC exhibition in 2002

28 October

Press conference on the occasion of the publication of Irina Kotlobulatova's book *Lwów na dawnej pocztówce* [The Lvov of Old Postcards] and the opening of the exhibition *Lvov Postcards 1873–1945 from Marek Sosenko's Collection*.

28 October – 1 December

Lvov Postcards 1873–1945 from Marek Sosenko's Collection – an individual exhibition of several hundred postcards of Lvov; on the opening day Marek Sosenko gave a lecture "You would like to write and write, but the postcard is too tight" – a historical and romantic trip to Lvov.

29 October

- Visit by Susan Maingay, the director of the British Council in Poland, on the occasion of her appointment to the office.
- Business meeting between the ICC management and Leslie High, the US Consul General in Cracow, related to the planned exhibition *Masters of Light* (February–May 2003).

November

8 November

Visit of Rudolf Chmel, Minister of Culture of the Slovak Republic, Peter Kerlik, Director General of the Ministry of Culture of the Slovak Republic and Janka Burianova, counselor of the Embassy of the Slovak Republic in Poland.

15 – 16 November

Cracow and Lviv in the European Civilisation – an international conference in a series of meetings on the relations between Poland and other countries of the region.

17 November

Business meeting of experts from the member countries of the Central European Initiative to discuss a new course *Cities – Places of Common Memory in the CEI Region*, to be offered by The College for New Europe. The meeting was attended by the ICC management, representatives of the ICC Training Centre, Prof. Miroslav Baše (Prague), Prof. Vladimir Bedenko (Zagreb), Maria Berza (Bucharest), Dr. Kaliopa Dimitrovska-Andrews (Ljubljana), Jaroslav Kilian (Bratislava) and Fr. Dr. Stanisław Obirek SJ (Cracow).

18 November

Business visit of Jerzy Kronhold, director of the Polish Institute in Bratislava, related to the Polish-Slovakian "round table talks" (as part of the tour *Cultural Space of the Hungarian-Slovakian Borderlands*), planned in June 2003.

19 November

Professor Jacek Purchla, *The Architecture of Lvov in the 19th Century* – a lecture given to the students of the Postgraduate School of Monument and Urban Preservation of the Cracow University of Technology.

26 November

Professor Jacek Purchla, *Lvov at the Turn of the 20th Century* – a lecture accompanying the exhibition *Lvov Postcards 1873–1945 from Marek Sosenko's Collection*, presented at the ICC Gallery.

28 November

Business visit of Zbigniew Zuziak, the Deputy Mayor of Cracow.

30 November – 5 December

Madrid: Professor Jacek Purchla participated in the General Assembly of the International Council of Monuments and Sites (ICOMOS).

December

6 December

- The last meeting of the ICC Programme Council in its third term.
- *Grafica Opera Prima* – an exhibition of graphic works by 34 outstanding artists from the circle of geometric abstraction. The works come from the collection of Getulio Alviani, a graphic artist and art collector, and were exhibited in cooperation with the District Museum in Toruń. At the opening ceremony Prof. Alviani gave a lecture accompanied by a slide projection on *22 Artists for the Future – a Gift to the Vukovar 2000 Collection*.

7 December

The Historic City as a Mirror of Mankind and Humanity – an open lecture by Werner Desimpelaere organized by the Academy of Heritage (The Ravens Conference Hall).

11 December

Warsaw: business meeting between Director Jacek Purchla, Waldemar Dąbrowski, Minister of Culture, and Jerzy Hausner, Minister of Labor and Social Policy.

16 December

Along with Minister Waldemar Dąbrowski and Dr. Ewa Łabno-Fałęcka Director Jacek Purchla participated in the panel discussion *Economy – New Responsibility* organized by the Deutsch-Polnische Industrie- und Handelskammer as a part of a Forum on Economy.

20 December

Business meeting between Director Jacek Purchla, Barbara Szyper and Dr. Emil Brix related to the program and structure of the course *Galicia – the Common Memory*, offered by The College for New Europe.

21 December

Meeting between Director Jacek Purchla and Zygmunt Berdychowski, Director of the Institute of Eastern Affairs, on co-operation in organizing a Forum on Economy in Krynica in fall 2003.



Conference participants in the Wawel Royal Castle courtyard



The opening meeting of the proceedings of the European Heritage Network correspondents (HEREIN); from the left: Claude Poliart (European Union), Daniel Therond (Council of Europe), Minister Andrzej Celiński, Director Jacek Purchla

Conferences Seminars

First Meeting of the European Heritage Network Correspondents (HEREIN) 23 – 25 May

The European Conference of Heritage Ministers in Helsinki in 1996 concluded that the Council of Europe should develop a public system providing information on policies and systems in place for preserving European cultural heritage, using the newest information technologies. At the subsequent ministerial conference, held in Portorož in 2001, these guidelines took shape in the form of recommendations for the organisation of a permanent forum for co-operation under the auspices of the Council of Europe, called the European Heritage Network.

This network facilitates the collection of data on various aspects of heritage preservation policy (such as how national systems and legal regulations work, and how heritage preservation is financed at national level). The information it gathers is then published via its Internet portal www.european-heritage.net and can be accessed via thematic or national keywords. It is updated on an ongoing basis by a group of correspondents who are civil servants in the countries within the Network. Information is available on Belgium (the Flemish region and the Brussels area), Cyprus, Estonia, France, Spain, Ireland, Luxembourg, Norway, Poland, Slovenia, Hungary and the UK. Data will also soon be available on the following countries: Andorra, Armenia, Belgian Wallonia, Bulgaria, Croatia, Denmark, Finland, Georgia, the Netherlands, Lithuania, Latvia, Portugal, Romania and Italy.

The International Cultural Centre hosted the first meeting of the Heritage Network's national correspondents. Delegates from 25 European countries took part in the seminar, along with representatives from UNESCO and the European Commission. The guest of honour was Andrzej Celiński, the Polish Minister of Culture. The purpose of the meeting was to update the Network's national correspondents and the representatives of the countries interested in joining on the Council of Europe's latest action affecting HEREIN, in terms of the management of the network, its factual content and its technical parameters. The issues covered included the financial and legal aspects of the way the system functions, management of its multi-lingual thesaurus, a definition of the selection criteria applied to Internet resources, information on events connected with heritage preservation in the various countries, and the functioning and management of a new service, *Heritage discovery*, as well as development of new forms of activity and projects within the scope of HEREIN.

In the course of the meeting proposals were also formulated regarding the further expansion of the Network. These included ventures such as releasing information on heritage-related projects supported by the European Commission; drawing up a list of potential sources of financing for the ongoing upkeep, repairs and restoration of heritage; publishing national monument registers; drawing up a list of organisations involved in heritage preservation, along with lists of courses, educational programmes and specialists in this field; and compiling an atlas of monuments under threat in partnership with the World Monument Fund. The meeting also included computer workshops to familiarise the correspondents with the new IT and electronic tools they need to use in order to keep the data on the portal updated.

Monika A. Murzyn
Research Institute for European Heritage

[Translated by Jessica Taylor-Kucia]



Executive committee at the conference *Results and Perspectives of Cultural Policy in Central Europe*; from the left: Wolf Dietrich Elbert (Council of Europe), Prof. Jacek Purchla, Prof. Marcel van Jole, Prof. Olaf Schwencke, Director Ryszard Żółtaniecki (A. Mickiewicz Institute), Prof. Miroslav Baše



Conference participants visit the Niepolomice Castle

Conferences Seminars

Results and Perspectives of Cultural Policy in Central Europe – a Meeting of Experts *14 – 15 June*

The political and economic changes initiated over ten years ago in Central Europe have had a negative impact on culture. Within the last few years, unable to keep up the pace imposed by transformation, culture has found itself on the margin of political and social life in many countries of the region. This state has induced us to reflect on the present situation and to use the experience as a basis for an overall assessment of the changes in the field of culture, especially with regard to the European integration process.

The main aim of the experts' meeting organised in Cracow was to summarise and evaluate the cultural policy and the cooperation of Central European states with regard to the 1991 Cracovian Charter, which provides the basis for the creation of a cultural heritage protection philosophy in Europe. The International Cultural Centre, which inaugurated its activity during the CSCE Symposium, sees itself as the successor and propagator of the obligations contained in this Charter. The idea of a meeting in Cracow was praised by all the guests invited. The participants were recruited from among the best Central European specialists in the field of cultural management, cultural policy and heritage protection as well as representatives of EU institutions. The following groups of issues were discussed during the two-day conference: * Culture and transformation. * Culture and regional development. * Culture and European integration. * International cultural cooperation.

The first group included discussions on the subject of culture and cultural policy during the last decade's political transformations in the Czech Republic, Estonia, Croatia, Lithuania, Romania, Slovakia and Hungary. The session was chaired by Professor Jacek Purchla while the spokesmen included: Professor Miroslav Baše, Professor Vjeran Katunaric, Jaroslav Kilian, Andrea Csanadi, Mihail M. Moriou, Dr. Karin Hallas-Murulla and Dr. Jurate Markeviciene. The second thematic group contained discussion of the influence of culture and cultural heritage on regional development, cultural identity and cultural capital. The session was chaired by Professor Miroslav Baše and the spokesmen were Nils Ahlberg, Vesna Copic, Professor Igor Dukhan, Dr. Kirsten Worm and Professor Kazimierz Krzysztofek. In the third group of issues special attention was given to the development of culture in the integrating Europe. Professor Olaf Schwencke chaired the session and the speakers were, among others, Emil Brix, Professor Andrzej Tomaszewski, Professor Herman Schwengel and Edda Seifert. An important aspect of the conference was the issue of international cooperation in the field of culture, which formed the fourth group. The session was moderated by Dr. Emil Brix and the speakers included Dr. Bartold C. Witte, Irmela Spelsberg, Kurt Eichler and Wolfdietrich Elbert. After the conference the participants went to Niepolomice, where they met a representative of the local council, Mayor Stanisław Kracik, who gave them a presentation of the possibilities of cultural development in his area.

The International Cultural Centre prepared the conference in cooperation with Deutsche Vereinigung der europäischen Kulturstiftung für kulturelle Zusammenarbeit in Europa; financial assistance was provided by the Polish Ministry of Culture and the European Cultural Foundation from Amsterdam as well as ASKO Europa-Stiftung.

Dr Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Anna Rucińska-Barnaś]



Seminar participants at the Sárospatak Castle

Conferences Seminars

The Cultural Space of the Ukrainian-Hungarian Borderlands 21 – 29 June

The subject of this seminar, the next in the cycle *Cultural space in Central Europe*, were the areas west of Lviv, Transcarpathia, and the north-eastern part of Hungary, the region occupied by the Zemplen Mountains, the Bukk Mountains and Budapest. Participants included eminent representatives of Polish academic circles, among them members of the ICC Programme Council – historians, art historians, sociologists, conservators, architects and journalists; lecturers from the Jagiellonian University, Warsaw University, Warsaw University of Technology and the Cracow University of Economics. Liliana Onyszczenko-Szwec, an architect, represented the Environmental Protection Office of the Historic City of Lviv (Ukraine) at the seminar. The Hungarian part of the event was organised and conducted in partnership with the Consulate of the Republic of Hungary in Cracow, with the personal participation of the Consul, Dr. István Kovács. Also involved were the Embassy of the Republic of Poland in Budapest and the Polish Institute in Budapest. In the course of the tour numerous contacts were made with representatives of Ukrainian and Hungarian academic and artistic circles, including historians, conservators, directors and curators of artistic institutions and museums.

The first stops in Ukraine were Sambor, Komarno and Rudki, whose parish church houses the Fredro family crypt*. In Drohobych, which has retained much of its pre-war atmosphere of a green garden city, the participants took a walking tour in the footsteps of Bruno Schulz and visited the regional museum to see its frescoes by the artist. On the way to Lviv there was time for a couple of other stops, this time in Truskavets, still a vibrant spa town, and in Drohovyzh, to visit the former Poorhouse and Orphan Asylum established by the Count Skarbek Foundation – now very dilapidated and used by a psychiatric hospital. During the group's one-day stay in Lviv it was joined by Elżbieta Beziuk, First Secretary of the Embassy of the Republic of Poland in Kiev. The high point of this part of the tour was the meeting with the city authorities and Ukrainian academics and conservators in the "Dzyga" art and literature club, which developed into an inspiring discussion, "The heritage of Galicia as a plane for Polish-Ukrainian co-operation".

The next stage of the trip – the journey through Transcarpathia, with visits to Uzhgorod and Munkach – was enriched by talks on historical and cultural topics by Prof. Jerzy Wyrozumski, Dr. István Kovács, Ildiko Kovács and the painter Láslo Puskás, who was born in Munkach. At the castle in Munkach the group's attention was drawn to plaques commemorating its links with Hungarian history – in both Ukrainian and

* The Polish-Ukrainian and Ukrainian-Slovak borders unfortunately reflect the words of Timothy Garton Ash: "Geopolitical boundaries are not just lines drawn on maps by officials in gilded conference chambers. If they are real, then things change when you cross them on the ground". (Timothy Garton Ash, *History of the Present, Essays, sketches and dispatches from Europe in the 1990s*, Penguin Books, London 2000, p. 393).



Synagogue in Uzhgorod (early 20th c.)



Millennium Park in Budapest

Hungarian. The fact that this region is at present part of Ukraine is evidently no obstacle to it manifesting both its Ukrainian and its Hungarian cultural identity. One can but hope for a similar development in places with Polish-Ukrainian connections. In Uzhgorod (Hung: Ungvár), where an Orthodox-Catholic Union was signed in 1646, second only after the Union of Brest, the multiethnic tradition of Transcarpathian Rus is also very much alive. Slovak and Hungarian minorities still live here alongside the Ukrainian majority. Another reflection of the town's multicultural history is its monumental synagogue, built in 1904 according to a design by the Hungarian architects Djuli Papp and Forjenc Sabolcs. Well preserved, the synagogue today houses a concert hall.

The group's base for excursions into the Zemplén and Bükk Mountains was the picturesque village of Tolcsva. In Sárospatak, a town known variously as the jewel of Bodrog and the Hungarian Athens, a meeting was held with the deputy mayor, Dr. István Barany, at which participants learned about the problems inherent in managing its historic centre. An achievement of this town, famous for the Rakoczy castle and the Calvinist college, founded in the 16th century, is its successful introduction of expressionist projects by the well-known contemporary architect Imre Makovecs into the historic tissue. A further important point on the itinerary was the historic city of Eger.

The interesting, varied programme organised in Budapest formed a meaningful coda to the Hungarian part of the seminar. At the turn of the twentieth and twenty-first centuries the Hungarian capital has seen a consistent programme of investments of at least regional calibre, reinforcing the city's status as one of Europe's leading cultural metropolises. The scale of the cultural investments is impressive, but it also points up the regrettable truth that nothing similar has been undertaken in any of Poland's major cities (certainly nothing of such magnitude). The Polish delegation was shown the best examples of recent cultural investment projects, including the extension and renovation of two nineteenth-century buildings, the Museum of Fine Arts and the National Museum, and new exhibitions and cultural facilities – the "House of Terror", Millenáris Kht., the National Theatre and the MEO Contemporary Art Collection.

The group's stay in Budapest began with a meeting with Dr. Ferenc Szikóssy, Assistant Director of the Hungarian National Museum. This visit also included a tour of two key temporary exhibitions: *One thousand years of Christianity in Hungary – Hungariae Christianae Millennium* and *The gold of the Avar empire – the treasure of Nagyszentmiklós*. The recently completed conversion and extension of the museum included creating a new underground exhibition area underneath the southern courtyard, where its valuable Roman and medieval gem collections are on display. The group also had a meeting with Dr. Miklós Mojzer, the Director of the Museum of Fine Arts, where thorough renovation of the monumental nineteenth-century interiors is also underway.

In December 1999 the government of Viktor Orbán took the decision, involving the commitment of considerable financial resources, to revitalise the neglected land and buildings of the former Ganz factory near Moszkva Ter as the focal point for Hungary's millennium celebrations. A public utility company, Millenáris Programiroda Kulturális, was established to manage the exhibition complex. The Park, with its interesting layout, and in particular the exhibition buildings, which were opened in December 2001, fast became an important part of Budapest's cultural landscape (attracting more than 400,000 visitors in its first six months). The group had the opportunity to meet Ágnes Kirckeszner, the company's secretary, and Dr. István Gazda, one of the authors of the concept for the opening exhibition *Dreamers of dreams. Hungarians of world renown*. The modern arrangement of this multimedia display has been successful in attracting the public, in particular children and young people.

Continuing the programme of visits to new cultural institutions, the next point on the programme was a trip to the MEO Contemporary Art Collection. Its artistic director, Barnabás Bencsik, described its mode of functioning. It was founded as a private initiative but is run by a public company. It occupies two specially renovated production shops on the premises of the former Wolfner leather factory in Budapest's industrial district, Újpest. The core of its exhibits are pieces from the private collection of the art dealer Lajos Kovács. The objective of MEO is to provide the public with insight into the best-known and most important artists (both Hungarian and foreign) working in any area of the visual arts. Since September 2001 the gallery has seen several significant exhibitions, among them *Chris Cunningham, New Mechanism Hungarian Art from the 60s and 70s*, *Andrés Serrano* and *Peter Greenaway*.

Another memorable experience was the visit to the "House of Terror" museum (Terror Háza Múzeum), which was opened on 24 February 2002. There was also a meeting with the director and main originator



Prelude to the meeting at the Polish Institute in Budapest – at the piano: Prof. Władysław Stróżewski

of this chilling exhibition, Dr. Mária Schmidt. The museum's exhibits tell the story of the years of tragedy experienced by the Hungarian nation. It shows the terror of both the Communist and fascist periods, the measures and methods adopted by these oppressors and the results of their actions. The creators of the exhibition have succeeded fully in their challenging task of convincingly portraying the nature of totalitarian regimes to young people who have never experienced life under them. The "House of Terror" is a truly twenty-first-century museum, a multimedia theatre that makes use of often simple but unusually graphic pictures and associations and attacks all the senses – sight, sound and even smell. It was visited by 150,000 people directly after its opening, and there are still long queues to get in.

The Polish Ambassador, Rafał Wiśniewski, organised a "Polish Salon" at the Polish Embassy in Budapest, to which the seminar participants were invited along with representatives of institutions fostering Polish-Hungarian co-operation (including the Polish Institute in Budapest, the Hungarian Centre in Cracow, the University in Miskolc and the Ernst Museum). Péter Módos, Director of the Central European Institute, also invited the Polish group to attend a meeting with members of Hungarian cultural and academic circles and a press conference. This proved an opportunity to forge contacts with the Italian Istituto Per Gli Incontri Culturali Mitteleuropei based in Gorizia.

The last institution on the itinerary was the Ernst Museum, run by Dr. Katalin Kesseru. The group also had the chance to see the vast new National Theatre building, whose design is the object of controversy. It is situated outside the city centre, on the banks of the Danube, on land initially designated for the Expo and now set to become Budapest's new cultural quarter.

To round off the stay in Budapest the participants visited the recently reopened Catholic university – Pázmány Péter Katolikus Egyetem. Its new campus is situated in the town of Piliscsaba, to the north of Budapest, on land once occupied by Soviet army barracks. The site was altered according to plans by Imre Makovecs, who designed the project in his characteristic expressionist, neo-vernacular, post-modernist style.

Monika A. Murzyn

The Research Institute of European Heritage

[Translated by Jessica Taylor-Kucia]



Participants of the panel discussion *Cracow and Lwiv in the Europe of Tomorrow*; from the left: Adam Zagajewski, Leopold Unger, Prof. Jacek Purchla, Dr. Mykola Ryabchuk, Fr. Dr. Stanisław Obirek SJ

The history of Krakow and Lviv forms important chapters in the history of both Poland and Ukraine. The stories of both cities also provide a good starting point for a broader reflection upon the history of European civilisation. The organisers of the conference aimed to demonstrate the relations between Cracow and Lviv as well as pointing to their common heritage and defining the similarities and differences in the development of these cities. A discussion of the significance of Cracow and Lviv to European culture was to follow.

The participants of the conference included a whole array of great specialists: historians, art historians and intellectuals from Austria, Poland and Ukraine. During the first day the development problems faced by Cracow and Lviv during the Middle Ages and after were discussed. The topics of the presentations focused around the most significant issues and phenomena in history, art, economics and politics, which shaped both Central European metropolises.

Professor Jacek Purchla began by pointing out that at the moment Polish – Ukrainian cooperation takes place mostly between Przemyśl and Lviv. In order to cross this limit it is necessary to shift the dialogue to the great cities, which create important and permanent values. Professor Yaroslav Hrytsak from Lviv delivered a lecture entitled *Lviv in Central Europe*. He emphasised that the investigation of Lviv's historical past was something more than a purely academic task because it contributed to the shaping of the Ukrainian national identity. He also pointed out to the fact that although Lviv was a multiethnic melting pot, it never took advantage of it because it did not become a haven for intercultural dialogue.

Professor Jerzy Wyrozumski talked about the birth and development of economic and cultural relations between the two cities during the Middle Ages. In conclusion he marked that in the 15th century these two cities belonged to two completely different worlds. Both were multiethnic although their ethnic structures differed; both were multicultural, and yet this multiculturalism was much greater in Lviv. While Cracow was perceived as a bridgehead of western culture, Lviv was clearly a more eastern city.

The development problems of Cracow and Lviv in modern Europe were discussed by Professor Jan M. Malecki. He described the factors which shaped both cities in the period from the 16th to the 18th century. It appears that both Cracow and Lviv played very important roles in the 16th century. They functioned as economic and cultural centres, which became meeting points for merchants from the Mediterranean and those from the north whose businesses were mostly connected with the Baltic areas. Mid-17th century wars brought economic decline to both cities. Cracow came out of the crisis only as late as the end of the 18th century, while Lviv managed to resist better and even gained privileges which made its standing equal to that of Cracow and Warsaw. True regression hit Lviv at the beginning of the 18th century.

Professor Yaroslav Isayevych defined and characterised the social problems of the historic Lviv and Cracow as complex urban organisms and discussed the evolution of the coexistence principles of different ethnic and religious groups. He pointed out the fact that right now young intellectuals from Lviv tend to create



*Panel discussion Cracow and Lviv – province or metropolis;
from the left: Taras Voznyak, Prof. Antoni Podraza, Prof. Yaroslav Hrytsak*



The conference drew
crowds to the
Ravens Conference Hall

a slightly artificial vision of a multicultural Lviv, while, in his opinion, there was never any dialogue between the social and religious groups. It is worth noting here that this reflection came up in many speeches.

Architectural characteristics of capital cities visible in Cracow and Lviv were the topic of Professor Adam Miłobędzki's presentation. In modern times both cities formed two distinctive architectural regions; they represented their own characteristic styles and formed individualised urban organisms, whose history, art and culture differed significantly. The fact that in both Cracow and Lviv the architecture was truly exceptional, resulted from their being the flourishing centres of two great regions: Little Poland and the Russian Crown lands (which eventually came under Polish rule) respectively. Only seldom do we notice that they were only parts of the old Polish Republic, which was always a part of Central Europe.

The first day of the conference ended in a panel discussion entitled *Cracow and Lviv – between Province and Metropolis*. The participants included Docent Mykola Bevz PhD, Professor Yaroslav Hrytsak, Professor Włodzimierz Mokry, Professor Antoni Podraza and Taras Voznyak. They tried to find an answer to the following question asked by Professor Jacek Purchla: "What factors gave the cities metropolitan qualities and, in turn, what made them provincial"?

The next session was devoted to the problems of Cracow and Lviv's development in the 19th and 20th centuries. Professor Jacek Purchla gave an insightful presentation of the changes which took place in the relations of the two cities during the partitions of Poland and in the years between the two world wars. Professor Alois Woldan discussed the myth of Lviv and Cracow in 20th-century literature. He concluded by emphasising that Lviv and Cracow equally personify the basic characteristics of Central European cities with their multinational and heterogeneous history. Professor Zdzisław Żygulski tackled the difficult subject of the life in both cities during the Nazi occupation and presented the rich cultural tradition of pre-war Lviv. The history of Lviv under Soviet rule was presented by Professor Oleksandra Matyukhina. After World War II the Soviet authorities systematically and deliberately destroyed Lviv. It was to be "rooted out", torn away from Europe and thrust into the Eurasian Soviet empire. The party rulers destroyed the memories of the city's actual history and created a Soviet myth of Russia-oriented Lviv. The inhabitants of the city after the war came mostly from other parts of the Soviet Union. The majority of the indigenous Lvovians either died or had left the city. In spite of that Lviv managed to resist Soviet "ideologisation"; it always looked towards Europe instead of the East. An independent and European city, Lviv was a negation of the propaganda. The presentation of Dr. Mykola Ryabchuk from Kiev on the subject of Cracow and Lviv in the new Europe formed a good introduction to the second panel discussion entitled *Cracow and Lviv in the Europe of the Future*. The participants, Fr. Stanisław Obirek, Dr. Mykola Ryabchuk, Leopold Unger and Adam Zagajewski tried to define the directions and perspectives of the cities' further development in the united Europe. Leopold Unger noted that Lviv can be both a source of Polish and Ukrainian conflicts and a place to exercise cooperation. The nostalgic feelings of its former inhabitants do not alter or question the fact that nowadays Lviv is a Ukrainian city.

The open formula of the meeting enabled the participation of a numerous and multigenerational audience. The participants were both specialists and those who simply love both cities as well as guests who came to Cracow especially for this conference. It is worth pointing out here that the atmosphere of the meeting allowed objective, open and relevant discussion both during the sessions and after. The conference offered a chance to establish closer contacts between Austrian, Polish and Ukrainian institutions and academics and we hope that it also provided an impulse to enliven the dialogue and cooperation between the two cities.

The conference was part of a greater project which included also the exhibition of Marek Sosenko's postcard collection *Lviv Postcards 1873–1945* and a publication of a book by Irina Kotlobulatova *Lwów na dawnej pocztówce* (*The Lvov of Old Postcards*). Following the ICC tradition, the papers presented at the conference will soon be available in the form of a separate publication.

Dr. Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Anna Rucińska-Barnaś]



Andrzej Nowacki, 26 05 01-11 (2001)
graphite, red crayon, wax pastel



The exhibition opening;
Director Anna Gawron and Andrzej Nowacki

Exhibitions

Andrzej Nowacki. *Through the Square* 25 January – 24 February

This exhibition of works by the contemporary Polish artist Andrzej Nowacki, long living and working abroad, for more than a decade now chiefly in Berlin, was an initiation into the world of geometry and its aesthetic sensitivity. The show, nostalgically and obtusely entitled *Through the square*, was of a retrospective nature, providing an opportunity to discover the oeuvre and development of the expressive style of an artist who has been using the language of geometry and working in the geometric abstract convention since 1984. The majority of the drawings, pastels and reliefs on display date from 2000–2001, the artist's most recent and best creative period.

The compositions that Nowacki creates on his sheet of paper or masonite board are from the outset consistently enclosed within a square and characterised by an unusual harmony, sensitivity to colour and frankness of communication. He uses the language of colour and geometric forms spontaneously, with an expression that has little in common with intellectual deliberation or programmatic structures. The geometricity of the proportions and shapes – delineated in his drawings by freehand strokes and in his reliefs by steady lines – is subordinated to expression and above all, through accident and a painterly articulation shaped by intuition and the subconscious, to the emotions behind the author's feelings and experiences. Abstraction, minimal form free of ornamentation and anecdote, and the masterly synthesis in leaving untouched at once only and all of what is necessary and allowing form and colour to make direct impact, reveal the sensitivity and greatness of an artist exploring and revealing the mystery that is "through the square".

The exhibition was accompanied by a dedicated catalogue published by the International Cultural Centre. In the words of Vassily Kandinsky, quoted at the beginning of the catalogue by the artist himself, "one should beware of programmed art and only yield oneself always to undefined yearning. For art has always been an expression of yearning, and it will always be one". And it is this very intensity of experience and the mood at the moment of creation that inspire the impulsiveness of the gesture and the colouristic expression in the works of Andrzej Nowacki.

Agnieszka Szpala
Exhibition co-ordinator

[Translated by Jessica Taylor-Kucia]



Diorama of the Royal Castle in Warsaw around 1945 (a fragment of the exhibition)

Exhibitions

Like a Phoenix out of the Ashes...

Jan Zachwatowicz (1900–1983)

1 – 31 March

Commemorating the 100th anniversary of the birth of Jan Zachwatowicz, one of Poland's most eminent twentieth-century architects and building conservators, the exhibition was the third in the series, after Warsaw and Berlin, prepared by the Warsaw Royal Castle museum. Jan Zachwatowicz was a great scholar of outstanding strength and courage, who combined modesty and equanimity with effective and consistent work. Thanks to these features he carried out or promoted the restoration of many historic monuments, educated hundreds of architects and building conservators and gained the recognition of international architects' and conservators' societies. The exhibits came mainly from the collections of Katarzyna Zachwatowicz-Jasieńska, Krystyna Zachwatowicz-Wajda and the Faculty of Architecture, Warsaw University of Technology.

Jan Zachwatowicz spent his childhood and youth in Russia and hence the exhibition opened with a presentation of family photographs and papers from that time as well as a presentation of items documenting his progress at school and university. Zachwatowicz came to live in the difficult times of two Russian revolutions and World War I but during that very period his professional and artistic interests crystallized under the influence of his professors from the Institute for Civil Engineering in Petersburg. The next part of the exhibition entitled *Independent Poland (W niepodległej Polsce)* demonstrated the shaping of Zachwatowicz's scientific and professional interests, as well as his pre-war achievements in the field of historic building restoration such as the work on the Zamość fortifications and his greatest final undertaking in the field of military architecture that is the partial excavation of Warsaw's Old Town fortifications, which he carried out on the commission of Mayor Stefan Starzyński.

World War II brought forth new challenges such as the necessity to protect the national heritage. The exhibition documented Professor Zachwatowicz's secret courses at the Faculty of Architecture, Warsaw University of Technology, his work for the Polish underground movement. It also showed that he had worked on the classification of the losses in Polish architecture and how he had managed to save the archives of the Institute of Polish Architecture during the Warsaw Uprising. The items presented comprised Zachwatowicz's lecture plans; drawings documenting destroyed buildings for the representatives of the Polish government-in-exile; counterfeit documents produced for the Polish Home Army in the Institute of Polish Architecture run by Zachwatowicz, as well as his letters and notes referring to the "akcja pruszkowska" secret operation, during which, together with Professor Stanisław Lorenz, he rescued some of the most precious works of art from Warsaw after the Warsaw Uprising.

Zachwatowicz's work for the restoration of Polish monuments after 1945 was presented in great detail. He was the first general building conservator in Poland after World War II. He had to face a most difficult task consisting in devising a general framework for the conservation of Poland's historic buildings. Moreover, he had to organise conservation services which would be able to carry out this work. The complexity of this undertaking resulted not only from the unprecedented destruction caused by the Nazis but also from the political drawbacks offset by the Communist regime. Zachwatowicz's restoration theory broke the rigid old rules, which



Krystyna Zachwatowicz-Wajda
and Katarzyna Zachwatowicz-Jasienska
at the exhibition opening



discarded the restoration of destroyed buildings, and caused controversy both on a local and international scale. Nonetheless, Professor Zachwatowicz's praiseworthy successes in the field of monument restoration and his fight for the protection of the Polish cultural heritage as well as his scientific achievements brought him recognition and great respect also among scholars from abroad. Thanks to his position Zachwatowicz was invited to work in the Committee for drafting the International Charter for the Conservation and Restoration of Monuments and Sites, otherwise known as the "Venice Charter" (1964).

The photographs and drawings presented under the *Restoration (Odbudowa)* heading showed historic buildings such as Warsaw's Old Town and the Cathedral of Saint John the Baptist, which were saved and rebuilt thanks to Professor Zachwatowicz. An alternative version of Warsaw's restoration plan was also presented in order to demonstrate that thanks to Zachwatowicz's influence the city had been saved from being "rebuilt" according to new principles of Communist architecture. A separate exhibition room contained items documenting Professor Zachwatowicz's great project consisting in the reconstruction of the Royal Castle in Warsaw.

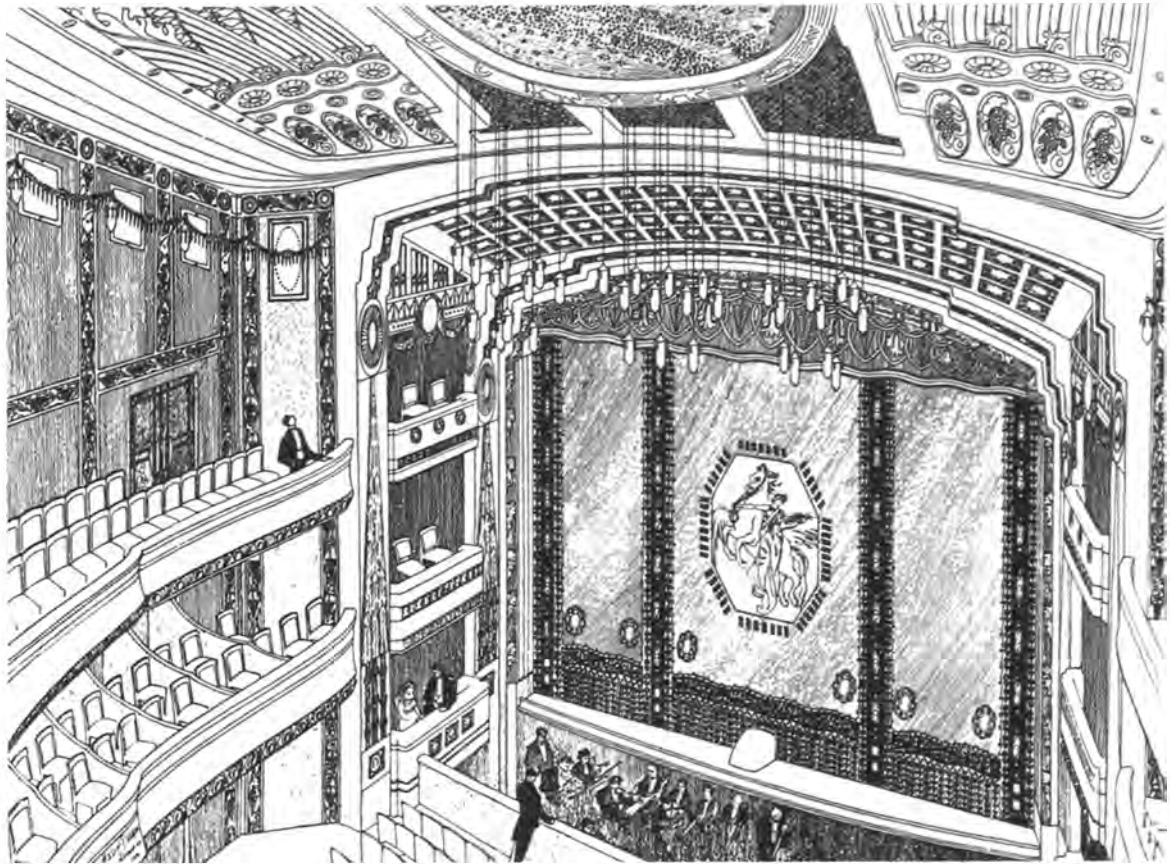
The last part of the exhibition presented Zachwatowicz's work and position in the international conservators' societies. The items included the "Venice Charter" as well as the emblem (a shield consisting of a royal blue square, one of the angles of which forms the point of the shield, and of a royal-blue triangle above the square, the space on either side being taken up by a white triangle) used for marking historic buildings and designed by Zachwatowicz during the Hague Conference in 1954.

The artistic concept of the exhibition came from Krystyna Zachwatowicz-Wajda. The International Cultural Centre produced a poster and a booklet about the exhibition and the Royal Castle in Warsaw published a book entitled *Jan Zachwatowicz. W stulecie urodzin*, commemorating the 100th anniversary of the birth of Jan Zachwatowicz. Moreover, the International Cultural Centre organised a series of events related to the exhibition, such as a lecture on the subject of Polish national heritage delivered by Professor Andrzej Tomaszewski; a discussion on the famous Polish conservators' dilemmas; and a screening of Antoni Krauze's film about Jan Zachwatowicz followed by a meeting with Professor Zachwatowicz's daughters and the film-maker.

The great interest in the exhibition and meetings shows how up-to-date Professor Zachwatowicz's ideas still are and indicates how important it is for architects and conservators to confront their experiences.

Małgorzata Pleskaczyńska
Curator of the exhibition

[Translated by Anna Rucińska-Barnaś]



Dortmund Theatre at: auditorium and proscenium (draft)



Martin Dülfer's designs at the ICC Gallery

Exhibitions

Martin Dülfer (1859–1942). The Precursor of the German Sezession

9 April – 26 May

"Should anyone undertake to write a history of the architecture of modern Munich, he shall have to take this building as the starting-point of the new period [...]" In these terms the German press wrote about Martin Dülfer's design for the building of the Munich-based *Allgemeine Zeitung*. Completed in 1901, its beautiful shape, entirely new and distinctive style of ornamentation and bold colours elicited delight. Its designer was an artist who truly belonged to this pivotal time at the turn of the nineteenth and twentieth centuries, when architecture was in the grip of an atmosphere of agitation and the quest for the new. Architects, bored with historicism, found challenges in new materials, new technologies and new functions.

Like others, Martin Dülfer succumbed to the passion for experimentation and sought out new forms of expression. Yet he retained a deep respect for tradition. In his free use of forms drawing on history he avoided ostentation, creating an architecture full of vigour but free of pretension. The houses on Munich's Ohmstrasse are a prime example of this – their graceful, asymmetric solids finished in grooved plasterwork characterised by careful attention to detail and unprecedented ornamentation are still considered among the prime achievements of Munich *Sezession* architecture.

Dülfer lived and worked primarily in Munich, which had risen to fame in the mid-nineteenth century as a "city of art" and developed into an artistic centre whose influences spread throughout Germany. The vigorous revival in German art at the turn of the nineteenth and twentieth centuries had its roots in Munich. It was here that the *Jugendstil* was born and the famous 'Simplicissimus' and the avant-garde periodical 'Jugend' published. Munich ranked alongside Paris, Vienna and Berlin as one of the leading centres of European Art Nouveau. The Munich brand of *Sezession* drew its inspiration from nature, adopting its forms and structures and reproducing them in artistically stylised forms. Dülfer's architecture is an excellent illustration of this trend.

The photographs and drawings in the exhibition reveal not only Dülfer's originality as an artist but also his versatility. He designed townhouses, villas, hotels, department stores and banks. In time, he developed into a specialist of theatre architecture, however. His theatres were built in Merano, Lübeck, Duisburg, Dortmund (Stadtstheater) and Sofia (the Bulgarian National Theatre). Alongside the studios of Helmer and Fellner, Oskar Kaufmann, Karl Moritz, and Heilmann and Littmann, Dülfer's atelier was among the best in Central Europe specialising in theatre design. At the time, theatres and opera houses were the symbols of the blossoming of architecture and culture, and the hallmarks of technical and economic progress.

The work of Martin Dülfer, for a long time unappreciated and unnoticed, has finally found the recognition it deserves among architectural historians. The intention of Dr. Dieter Klein, the author of a detailed monograph on Dülfer and the exhibition's curator, was not only to draw attention to the architect's fascinating personality, but also to demonstrate his influence on the development of architecture of that period. Following the exhibitions devoted to Mackintosh, Baillie Scott, Jurkovič, Wagner and Mendelsohn, this display took our exploration of the complicated genesis of twentieth-century architecture one step further.

Dr. Monika Rydiger

Polish exhibition curator

The exhibition was accompanied by lectures by Dr. Dieter Klein (9 April), Prof. Jacek Purchla (7 May) and Prof. Wolf Tegethoff (14 May).



James Ensor's prints and paintings at the ICC
and in the streets of Cracow



Exhibitions

James Ensor (1860–1949).

Prints and Paintings

12 June – 25 August

"His entire oeuvre is branded with that ego so hypersensitive and introverted, so sarcastic and delicate, and with that intellect so diligent," writes of the artist Professor Marcel van Jole, Belgian art historian, art critic and author of the exhibition, in the accompanying catalogue. Professor van Jole brought together for Cracow Ensor's prints from the collections of KBC Bank and Geert Behaegels, a number of his oils from the Royal Museum of Fine Arts in Antwerp, and his erotic drawings from the private collection of Rik Cavens.

The exhibition was primarily a wide-ranging presentation of the graphic *oeuvre* of James Ensor. Etchings depicting ports and seascapes hung side by side with rustic landscapes, religious themes next to genre scenes, and still lifes alongside townscapes. There are works full of irony and sarcasm and seasoned with the grotesque; shocking, profane images close to the iconography of Breughel and Bosch.

As to Dürer, Rembrandt and Goya, to Ensor also the medium of print was a very important area of his work. His most favoured techniques were aquatint and drypoint, both of which he mastered to perfection. His works are astounding in the skill with which they are executed, in their virtuosity and mastery of form. Many of them recall prints by Rembrandt, in particular those featuring the motif of all-pervading light that illuminates the etching with the bands of its rays. Ensor's prints are striking for their variety of style. The artist skilfully balanced precision and imprecision in his etchings, moving from bold, clear strokes to hesitant and delicate lines. Alongside adherence to the rule of faithfully reflecting reality, Ensor also employed the weapons in the arsenal of the caricaturist. This enabled him to overturn traditional patterns and accepted principles. Deformation, ambiguity, exaggeration, contrast and reduction were the characteristics that lent his etchings their grotesque character. His works were as shocking in their form as in their content. Obsessed by death, Ensor depicted skeletons, demons, spectres and angels of destruction. He used the symbol of the mask to scorn human weaknesses, condemn shortcomings, and lay bare hypocrisy and corruption. In effect, Ensor's masquerades do not so much conceal as reveal reality. His *Self-portrait with masks* provokes comparisons with a similar painting by Wojciech Weiss and works by Witold Wojtkiewicz. However, Weiss's masks are no more than props, while Wojtkiewicz uses them as a tool to transform humans into puppets and dolls.

This exhibition of these unique prints was supplemented by four oil canvases – *The roofs of Ostend*, *Portrait of Théo Hannon*, *Music in Flanders* and *The skeleton painter*. It was first and foremost his oil paintings that brought Ensor fame, as they shocked and intrigued public opinion of their day. Juxtaposing them with the prints has proved that the etchings are in no way inferior.

New in its themes and original in its form, Ensor's work was a harbinger of Fauvism, Expressionism and Surrealism. Superbly inspiring and surprising in its otherness, it made an indelible mark on twentieth-century art. The artist himself, aware of his talent, said: "I do not teach, I only provoke".

Dr. Monika Rydiger

Polish curator of the exhibition

The exhibition was accompanied by lectures: Marcel van Jole (12 June), and Maria Poprzęcka (18 June).

[Translated by Jessica Taylor-Kucia]



Lvov National Exhibition on a lithographed postcard by Seyfarth and Dydyński

Exhibitions

Lvov Postcards 1873–1945 from Marek Sosenko's Collection 28 October – 1 December

When the first postcards appeared, nobody could even have dreamed that they would become one of the amplest iconographic sources. Nowadays postcards are used by historians, conservators, ethnographers, ethnologists, sociologists as well as by a whole array of other scientists.

Now a short historical introduction. The oldest European example of illustrated correspondence dates back to 1480 and comes from Nuremberg. In 1777 the Parisian *Small Post Almanach* informed that there existed printed cards (copper engravings), whose text was "visible to everybody." The author of these cards was a *graveur* by the name Demaison. In the second half of the 18th century in Olomouc there appeared notifications of death illustrated with the deceased's portraits. In 1861, in Philadelphia, John P. Charlton produced his first postcards. These remained in circulation until 1873, that is until the introduction of the first official postcards in the United States. In 1865 Heinrich von Stephan, the postmaster general of Kaiser Wilhelm I, proposed a universal postcard design for a postal card (*Postblatt*), however his idea did not gain any support. On 1 October 1869 the first official postcard designed by Emanuel Hermann, an economics professor from Wiener Neustadt, was printed. Illustrations on the cards appeared a year later but it is difficult to determine whether the idea was originated by the German August Schwartz, the Serb Petar Mnojlović or a French bookseller called Leon Besnardeau. The oldest picture postcard from what is now Poland comes from 1873 and depicts the peak of Śnieżka.

The earliest cards were lithographs or steel etchings but the most valuable ones are photographs and collotypes. Offset and cheap tricolor prints used widely after World War I significantly reduced the aesthetic and documentary value of picture postcards. However, collectors and historians appreciate most the ephemeral forms and temporary situations caught in these pictures. Picture postcards often survived as the only sources used as the basis for the reconstruction of buildings, clothes or identification of events. For many years these have also been my motives for creating a collection of over 500 000 items, which can now hardly fit in 36 cabinets, cupboards and chests of drawers.

The exhibition opened with a section presenting "prehistoric" postcards. The items included *inter alia*: 18th century congratulation cards and Olomouc notifications of death, letters bearing the world's first postage stamp and Poland's first postage stamp, the oldest illustrated envelope, the first postal card, the first picture postcards, etc. In this room there was also a brief presentation of various correspondence types, encoded love letters and curiosity postcards.

The collection of postcards from Lvov encompasses about 12 000 items, out of which about 800 were presented during the exhibition. The oldest item is a correspondence card bearing a brown and green sticker of a Lvov Seyfahrt & Czajkowski bookshop, sent on 12 March 1873 to a company named B. Schotts Söhne in Mainz. The oldest (about 1888) but unfortunately not used picture card is one bearing an etched picture in the upper left corner and depicting a panorama of Lvov framed in leaves and a caption in Polish, which reads: "Greetings from Lvov". Some of the most decorative picture postcards come from the turn of the 19th century.



It took time to see all eight hundred exhibits



Folding postcards on display

These are both greeting cards of the "Gruss aus" type bearing a set of views framed in Art Nouveau vignettes and collages such as ones with the then popular patriotic motifs.

Our postcard tour of Lvov started with postcards representing maps, plans and panoramas (sometimes they were quite unusual as they were created out of 2 – 4 sequences joined together in line or were as big as 23x31 cm in size). The viewers could see the Lvov Market Square and other squares and observe the changes in the scenery depending on the time the photographs were taken: once with stalls and tradeswomen, once with trams and some elegant passers-by. Then some more and less known streets, parks, monuments and public buildings were presented in the postcards. Pictures of Lvov in small print-run postcards depicting peripheries, now lost or dispersed museum collections, interiors of tenement houses and shops, portraits of characteristic people and finally important events connected with wars, exhibitions, meetings, etc. introduced the viewers to a unique atmosphere of the long lost era.

The oldest picture postcards from Lvov were printed by Poles but a minority of postcards from the end of the 19th century were produced by foreign publishers. The most widely known Polish companies included the following: "Salon Malarzy Polskich" [Polish Painters' Salon], Jan Bromiliski editions, Adolf Silber editors, who *nomen omen* published silver and golden cards, S. W. Niemojowski, Henryk Altenberg and his successor Dawid Grund. In 1939 the editors of a renowned publishing house "Książnica Atlas" began to prepare a publication of a photographic album of Poland, however, due to the outbreak of World War II this task was never completed.

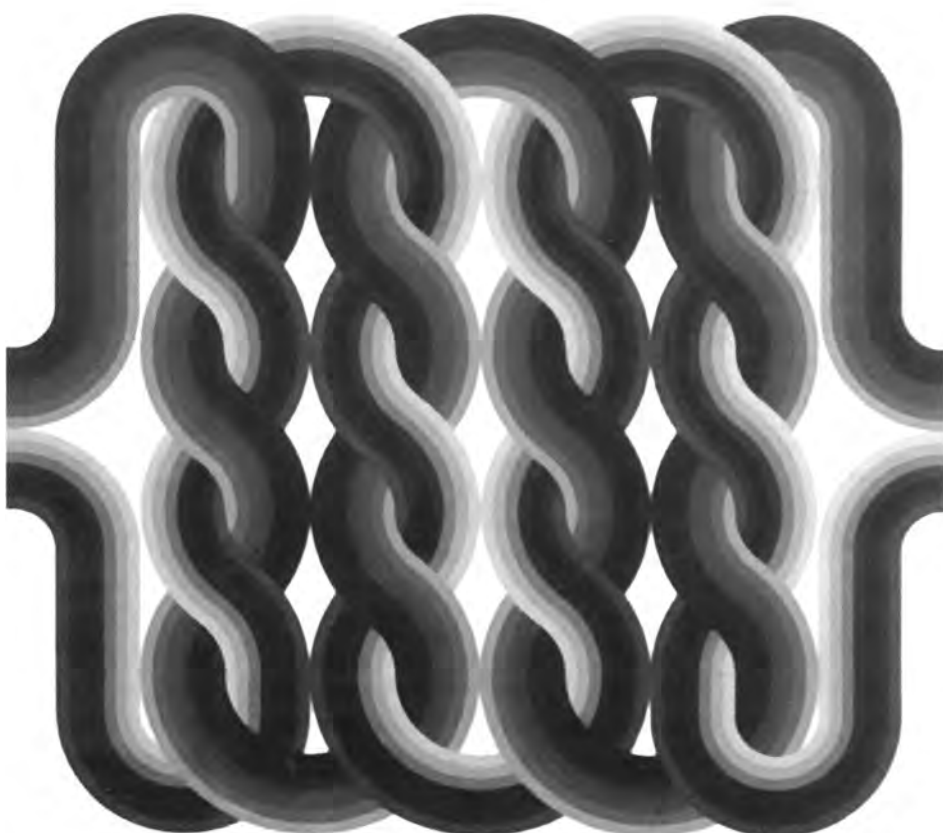
The exhibition in the International Cultural Centre presented a kind of a *status quo ante*, a nostalgic picture of Lvov as well as the formal, thematic and editorial variety of postcards, which are a truly unique type of iconographic source.

Marek Sosenko

Creator of the exhibition

The exhibition was accompanied by lectures: Marek Sosenko (28 October), and Jacek Purchla (26 November).

[Translated by Anna Rucińska-Barnaś]



Julio Le Parc, *La Gran Marcha*, 1975, serigraphy



Works of thirty four graphic artists at the newly renovated ICC Gallery

The exhibition started out as a joint project by the Toruń District Museum and the Chełm Museum. It was first opened in Toruń in 2000 alongside the Third International Print Triennial *Colour in Printmaking*. In 2001 it was shown in the Chełm Museum, and in spring 2002 it received a third showing at the Gallery at the Strzemiński Academy of Fine Arts in Łódź. Recently this exceptional collection of prints came to the International Cultural Centre. The exhibition was the brainchild of Professor Getulio Alviani of Milan, artist, theoretician and collector of abstract geometric art, and it is from his collections that the 68 works comprising the show are taken.

The idea behind the exhibition was to present the first and last graphic works of 34 artists, eminent creators of non-representational, mathematically-based work representing the avant-garde of twentieth-century art. Although they lived and worked in widely different places and times, they are united by their similar attitudes to art. In Eastern and Western Europe, as well as in both Americas, these have been artists instrumental in marking out the main paths of development for geometric art. Fourteen of them, no longer alive, were artists who were active during the most difficult times of the struggle for the right of these new forms of art to exist. They repudiated the imitative recreation of reality in favour of abstract forms with their roots in pure concept. Josef Albers, Henryk Berlewi, Max Bill, Richard Paul Lohse, Henryk Stażewski and Victor Vasarely, to name but a few, have gone down in the history of the art of the last century as exponents of forms based on rational phenomena. They defended their convictions by organising themselves into artistic groups, publishing manifestos and theoretical treatises, experimenting boldly, and sharing their knowledge with the younger generation. Their experiences struck a chord with artists born in the 1920s and 1930s, and this generation resolutely furthered the avant-garde cause.

After the end of the Second World War in particular, advocates of rational art, also known as concrete art, perceived in the trend a constructive channel with a potential role in the restoration of all forms of the visual arts, including architecture and industrial design. Their work was the antithesis of abstract expressionism, for they considered art grounded in intellectual reasoning to be superior to art inspired by the emotions. Many artists born between the wars later became members of artistic groups formed in the late 1950s and early 1960s (the Italian Gruppo N and Gruppo T, Equipo 57 of Spain and Groupe de Recherche d'Art Visuel in France). They focussed on the building of structures using space, light and movement. Many of them participated in the important *Nove tendencije* held cyclically in Zagreb between 1961 and 1978. This event formed a melting pot in which avant-garde movements from Western and Eastern Europe were combined, often reaching flashpoint.

On the day on which the exhibition opened, Professor Alviani gave a lecture entitled *22 Artists for the Future – a Gift for the Vukovar 2002 Collection*. The subject was a collection of 168 abstract geometric rational paintings, sculptures, prints, drawings, three-dimensional forms and reliefs by artists from all over the world, a gift for the museum in Vukovar, which was destroyed in the Yugoslavian war some years ago. This collection, gathered by Professor Alviani and Anna Palange, his collaborator until her premature death, was presented to



Getulio Alviani, the creator of the exhibition, talking to Prof. Witold Skulicz

the town in July 2002. The gesture is an important one for the culture of the whole of Croatia, which played a pivotal role in the development of mathematically-based abstract art after the Second World War, particularly, as mentioned, in the 1960s.

Getulio Alviani, at once the youngest artist whose works are included in *Grafica Opera Prima* and the exhibition's originator, has offered a show that not only reveals the distances travelled between each artist's first and last prints, but also provides an insight into their ideals. Neither has he neglected the Polish contribution to the development of avant-garde creative thought, including in the exhibition works by Henryk Stażewski, Henryk Berlewi, Ryszard Winiarski and Jerzy Grabowski.

Jagoda Barczyńska
Curator of the exhibition

[Translated by Jessica Taylor-Kucia]



Lecture by Dr. Emil Brix, co-author
of the course programme



Przeglądali: a break in classes;
on the left Prof. Charles Ingrao
and Dr. Klaus Hödl

The College for New Europe

Galicia. A Cultural Region *14 – 28 July*

The aim of the course was to continue and broaden last year's programme, which focused on Galicia's past and present. The authors of this year's course were Doctor Emil Brix and Professor Jacek Purchla, who both claim that Galicia is a perfect starting point for discussions concerning the history and future of this region, the threat of disappearing borders, European integration and multiculturalism in a multicultural community. The twenty-two participants of the course came from Austria, Croatia, Czech Republic, Poland, Romania, Slovakia, Ukraine and Hungary, while the lecturers were Polish and foreign experts who have cooperated with the ICC for many years.

Dr. Jakub Basista opened his series of lectures with a presentation of the influence of the Jagiellonian dynasty on Poland's economy and culture and tried to highlight the significance of the Polish-Lithuanian union as well as the Jagiellonian dynasty to Poland as a whole and Galicia as one of the regions. In the next lectures he presented the history of Jews in Central Europe in the period from the 13th century until the 1990s, when "political" anti-Semitism was reborn. His lectures concerning the political and economic changes in Poland after 1989 were praised by the students, who also found it interesting to learn about the results of a survey carried out in 1998 in Poland in order to collect opinions on the country's situation during the time of Edward Gierek as the first secretary of the party's Central Committee.

The lectures of Dr. Emil Brix presented Galicia as one of the provinces of the Habsburg empire and a region associated with industrialisation, autonomy and liberal administration. The myth of Galicia functioning in politics as the tool for the creation of a national and cultural identity stirred a big discussion among the students, who, invited by the lecturer, worked together in order to create a definition of this phenomenon, named its forms and symbols and described its significance. In this series of lectures there also had to be a place for topics related to political and cultural identity since the need to preserve it is very real to us when facing globalisation and its threats.

Dr. Klaus Hödl dedicated his lectures to the subject of Jews. The end of the 19th century was a period of a great Jewish migration to Vienna which, at that time, was a true metropolis full of cultural life and luring with attractive possibilities of gaining education and employment in trade. The reasons for migration were not only economic; often it was simply an escape from the tradition and obligations resulting from being a member of Jewish society.

Professor Yaroslav Hrytsak met the students during the inauguration of the summer school and delivered a lecture on Galicia's multiculturalism and on the so-called Galician identity (The Importance of Being a Galician: the Issue of Identities in Borderlands). In his lectures he dedicated a lot of attention to the notions of tradition, nation and society. He also familiarised the students with the figure of Ivan Franko, a Ukrainian socialist writer, whose ideas were close to those of Józef Piłsudski. Coming from a peasant family, Franko wrote "about the people and for the people" but in fact the message of his texts was clearly meant for the intellectuals.



A study trip: the former orangery at the Goetz Palace in Brzesko

Professor Charles Ingraio presented the road followed by some Central European countries after the fall of Communism in the 1990s as confronted with the experiences of the French after 1968 and Spain after the death of General Franco. He also referred to Galicia and its significance to the Habsburg empire.

While presenting Galicia from a socio-economic angle, Professor Jacek Purchla discussed the influence of this historic region on the contemporary culture and economy in south-eastern Poland. The students showed a lot of interest in slides reproducing 19th-century architectural monuments in Cracow and Lvov since that period as well as the beginning of the 20th-century with its modernist constructions was particularly important for Lvov's architecture.

Dr. Mykola Ryabchuk presented his fears connected with the process of EU enlargement and discussed some issues of regional cooperation between Poland and Ukraine. Professor Alois Woldan looked for Galician plots in Polish and Ukrainian literature through an analysis of Harasymowicz and Antonych's poetry as well as Stasiuk and Andrukhovych's essays.

A trip round eastern Galicia from the Goetz palace in Brzesko as far as the Długosz palace in Siary provided additional possibilities to find out more about the cultural heritage of this region. The trip included a visit to Tarnów, a truly Galician city with beautiful renaissance buildings; the churches in Rzeszów; the Łańcut palace; Jarosław; the churches and fortifications in Przemyśl; a fortified Orthodox church in Posada Rybotycka; the Franciscan monastery in Kalwaria Pałacowska; the Renaissance castle and park in Krasiczyn; the ethnographic park in Sanok; the churches in Krosno; the Oil Mining Museum in Bóbrka as well as churches in Biecz, Owczary and Sękowa.

Although a truly multicultural group, the students quickly found a common language and continued their class discussions even during parties. They appreciated the programme and thought that it met the expectations with which they came to Cracow and improved their knowledge of Galicia. The popularity of this topic suggests that our educational programmes should definitely refer to it in the future.

Anna Depowska
The College for New Europe

[Translated by Anna Rucińska-Barnaś]



The course eleventh edition; at the back Carol and Richard Bernstein and Dr. Elżbieta Matynia – the *spiritus movens* of the programme



Lectures at *Democracy and Diversity* (from the right): Prof. Ann Snitow, Carol Bernstein, Prof. Jeffrey Goldfarb

This past summer, for the eleventh time, the Przegorzaly Castle in Cracow hosted 44 participants for the annual TCDS *Democracy and Diversity* Graduate Summer Institute. The Cracow Institute, together with its counterpart program in Cape Town and the New Social Science Training Program hosted by the Graduate Faculty in New York, constitute TCDS's main project, entitled *Transregional Learning Networks: New Sites for Research and Training* (TLN). The goals of TLN are to develop and strengthen connections between young academics and policy-makers from around the world, to promote scholarly cooperation, and to facilitate the exchange of experiences and resources. This year for the first time a new region was added to the map of TCDS's activities: eight participants from Southeast Asia joined students from the GF and the participants from Central Eastern Europe and the Newly Independent States in the program's activities.

The discussions and exchanges were fruitful and heated, stimulating for both participants and the faculty. As every year, four graduate seminars – representing different disciplines taught at the Graduate Faculty – constituted the core of the Institute, with a new course, *Memory, Trauma and Evil*, introduced this year. All participants were asked to enroll in two of the following courses: *Sustaining Democracy? Political Agreement and Boundaries in Democratic Politics*, with Professor David Plotke, Chair of the Political Science Department at the Graduate Faculty; *Democratic Culture. Societal Inclusion, Public Deliberation and Difference* with Jeffrey Goldfarb, Michael E. Gellert Professor of Sociology at the GF; *Memory, Trauma, Evil* with Richard Bernstein, Dean of the Graduate Faculty and Vera List Professor of Philosophy, and Carol Bernstein, Professor of English and Comparative Literature at Bryn Mawr College; and *Theories of Gender of Culture* with Professor Ann Snitow, of the Committee on Gender Studies and Feminist Theory at the GF. All the Institute's courses were held in a seminar format and combined theoretical perspectives with discussions of specific cases brought to the table by participants from all over the world. Participants generally found the seminar style a productive and rewarding way of engaging both the readings and their respective academic and life experiences.

The evening lectures and study tours were another highly praised component of the program. The tour of Auschwitz, though difficult as always, turned out to be a particularly valuable and important experience this year as it tied into the themes of Professors Dick and Carol Bernstein's course. The guest lecturers included Adam Michnik, Editor-in-Chief of *Gazeta Wyborcza*, Professor Claus Offe of Humboldt University in Berlin, Professor David Ost of Hobart and William Smith College and Dr. Tomasz Kitlinski of Maria Curie-Skłodowska University. Other student-run evening sessions were devoted to the major regions represented at the seminar: East Central Europe, Latin America, and Southeast Asia.

Karolina Szmagańska

PhD student in the Anthropology Department at the GF



Stanisławów, the S. Moniuszko Theatre in 1911 and after the renovation work in 1938
(photographs from Marek Sosenko's collection)

Financed by the State Committee for Scientific Research, the project was started in 1999 and completed in 2002. The main reason for launching the project was the fact that contrary to the stereotypes of the civilisational and economic backwardness of Galicia, this region has several valuable yet often quite forgotten architectural monuments. This is true both for Cracow and Lvov as well as their surrounding areas. The monuments include churches and monasteries, spa buildings, palaces, industrial buildings and constructions as well as military ones (barracks, fortifications and other buildings) and public buildings (hospitals or town halls). Many of them, especially those located in the former Eastern Galicia, have been destroyed or rebuilt in the recent years and also often their functions were changed.

The main aims of this research project were an overall survey of the issues connected with Galicia's urban development and architecture; and to increase the knowledge of the architectural achievements, important architectural objects, both urban and rural ones, as well as the economic, legal and social factors underlying their construction. It is worth pointing out here that the project was a continuation of 1996 – 1998 research on town-planning and architecture of Lviv in the 19th and 20th centuries. During the three years ample surveys were carried out in Ukraine, Poland as well as in Vienna. Thanks to this research, trips to Lviv as well as the seminars and meetings, we have managed to establish permanent cooperation with institutions and researchers in Lviv and Vienna.

The material collected, the reports and publications*, the cooperation with Ukrainian partners not only broaden our knowledge of Galicia's town planning and architecture but also clearly induce us to continue this work. When discussing the results of the project, it is worth mentioning the iconographic collection (created within the ICC), which documents 19th century Galician architecture and consisting in old photographs and recently taken slides.

Not only should the documentation, inventories as well as the scientific results of the project enrich the state of research on the Galicia-related issues, but they should also foster a better understanding of problems connected with the protection of Polish and Ukrainian common cultural heritage.

Dr, Krzysztof Broński

Head of the Research Institute of European Heritage

* Among these: *Rozwój przestrzenny miast galicyjskich położonych pomiędzy Dunajcem a Sanem w okresie autonomii galicyjskiej*, ed. Z. Beiersdorf and A. Laskowski, Jasło 2001 (including texts by J. Purchla, K. Broński, A. Laskowski); J. Purchla, "Patterns of Influence: Lviv and Vienna in the Mirror of Architecture 1772–1918", *Harvard Ukrainian Studies*, XXIV (1/4), 2002; A. Podyma, "Synagogi postępowe w Białej, Wadowicach i Andrychowcie", *Wadowiana. Przegląd Historyczno-Kulturalny*, no. 6, 2001.



Field workshop: Prof. Adam Milobędzki and his students at a church graveyard in Dębno

The Academy of Heritage

The International Cultural Centre in Cracow and the Małopolska School of Public Administration at the Cracow University of Economics together founded the Academy of Heritage on 24 April 2001. The establishment of the Academy was in some ways the natural consequence of ten years of the ICC's activities in the fora of the Research Institute for European Heritage and The College for New Europe. The numerous conferences and research projects held by the Research Institute and the summer *Urban and Landscape Heritage* sessions hosted by the College produced the idea of organising a course for people with a vocational and professional involvement in heritage preservation and heritage resource management. The inauguration of the project was held on 9 November 2001, and its patron is the Commissioner for Protection of the Monuments in Poland.

The Academy programme constitutes a reaction to the rapid changes in recent years in thinking on heritage and its conservation. The conflict between heritage and progress is deepening, particularly in the post-Communist countries. Traditional monuments are perceived as objects with no bearing on the reality of life, yet heritage should be seen as a resource with considerable development potential. In developed countries heritage preservation is treated as an important instrument in regional development and on the constantly expanding labour market.

The objective of the Academy is to educate specialists who will be equal to the challenges of modern heritage preservation. As such, its first course is aimed first and foremost at monument preservation specialists, museum employees and restorers. The full programme runs for two years and is completed by defence of a dissertation. The course comprises issues connected with heritage theory, legal aspects of cultural asset preservation, marketing heritage monuments, the role of local and public administration in protecting cultural heritage, and European art history (120 lecture hours a term).

Lectures are supplemented with workshops, and a compulsory element of the course are field workshops. In 2002 as part of their field studies, students had the opportunity to examine more closely the problems of heritage preservation in the ethnically diverse territory of the Polish and Slovakian Spisz (Spiš) region, under the guidance of Professor Adam Miłobędzki. The Academy also holds open lectures, which are partly aimed at Cracow residents who are not professionally involved in heritage preservation, but who wish to contribute constructively to the conservation of relics of the past. The development of awareness in this respect within society is also a task that the Academy has set itself.

The academic staff are eminent specialists, both Polish and foreign. Among them are Prof. Janusz Bogdanowski (Cracow University of Technology), Prof. Jerzy Hausner and Prof. Jerzy Mikułowski-Pomorski (the Cracow University of Economics), Prof. Jacek Purchla (the Jagiellonian University and the Cracow University of Economics), Prof. Andrzej Rottermund (Warsaw University; Director, Royal Castle in Warsaw), Prof. Andrzej Tomaszewski (the Polish ICOMOS Committee), Prof. Adam Miłobędzki (Warsaw University), Prof. Gregory J. Ashworth (University of Groningen), Prof. Giorgio Piccinato (Roma Tre University in Rome) and Dr. Lester Borley (Europa Nostra, ICOMOS).



The Historic City as a Mirror of Mankind and Humanity – an open lecture by Werner Desimpelaere

Our present students are employees of the Monument Preservation Service throughout Poland (from Jelenia Góra, Cracow, Opole, Rzeszów, Siedlce, Tarnów, Toruń and Warsaw). They take a particularly active part in case study discussions, which are designed to help them to select instruments and methods for solving complex problems related to heritage preservation, under threat from advancing commercialisation and globalisation.

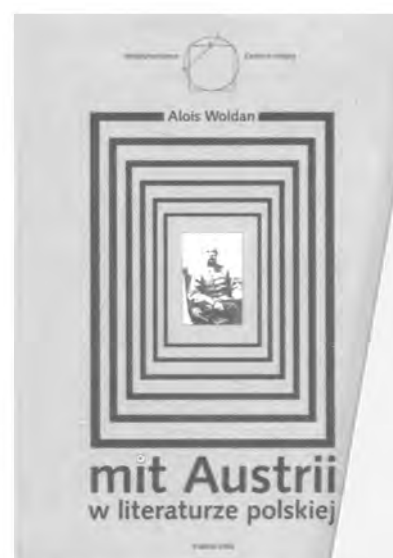
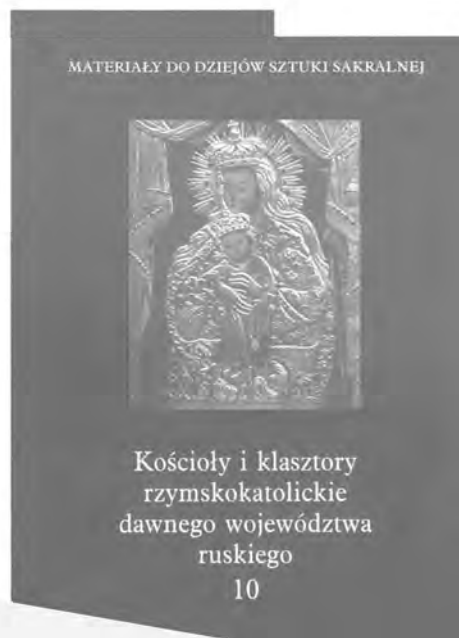
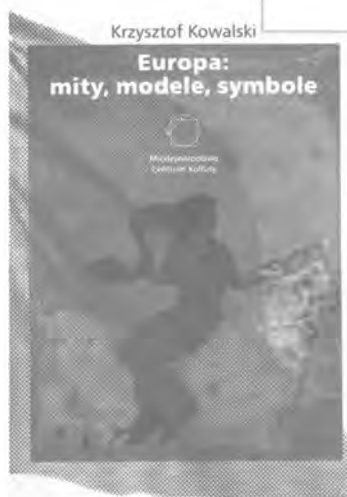
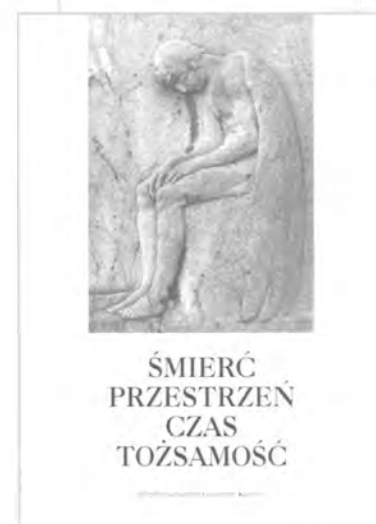
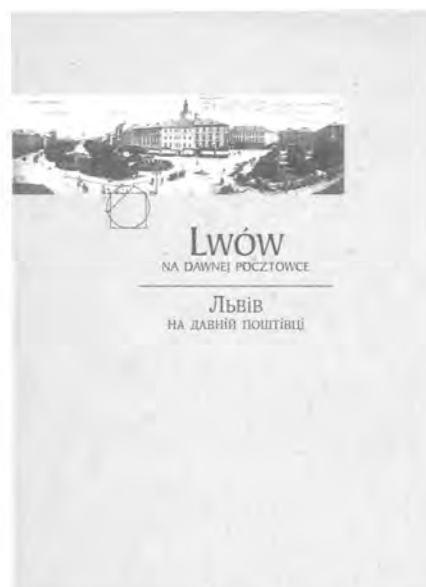
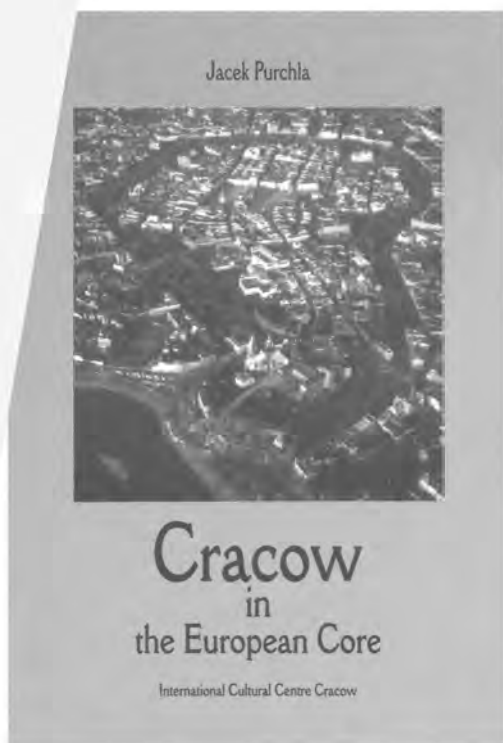
The second course of study will be aimed at teachers. Integrated and integrative teaching, the creation of "heritage classes", the introduction of the philosophy of open regionalism into teaching programmes, and adjustment to EU educational standards are only some of the challenges facing teachers as a result of the reform of the education system. The course at the Academy of Heritage is intended to help them meet these challenges.

Barbara Szyper

Course director

[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 Czesi? [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 civilization, 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. Malczewski from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Karolina Lanckorońska. There are also texts by J. Purchla, L. Kalinowski, K. Lanckorońska and J. Winiewicz about the history of friendship between the artist and Count Karol, about Professor Lanckorońska and about the works on display during the exhibition (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 Craców] (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. Czerni, J. Marciniak and S. Rodziński as well as reproductions of all the paintings on display (44 pp., 18 colour repr.).

Wobec Thanatosa. Galicyjskie cmentarze wojenne z lat 1914–1918 / Galizische Kriegsgräber 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 Maska". 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. Chlopicka'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-Szysko, 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. J. Purchla and texts by D. Haigh ("Baillie Scott and the Artistic House in Poland") and E. 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 & Others (1999)

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

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

This catalogue accompanies an exhibition featuring the design of the distinguished Cracow architect Romuald Loegler and contains essays on his work written by art historians and architects; an outline of his career (professional work and practice, awards, one-man and group exhibitions, lectures and seminars, monographic publications, and publications in Polish and foreign journals); as well as plans and photographs of his designs and projects: Bank PKO B.P. in Nowa Huta, 1998; the Gate to the City of the Dead – a funeral parlour in Kraków'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. Ciamberlani, 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. Francois (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 and 20th 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 and 20th centuries, 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 Sophia. 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.).

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. Błoriski, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions; 1999 – German version).

Wokół Matejki [Around Matejko] (1994)

Materials from an international symposium organised in autumn 1993 to mark the centenary of the artist's death. It is an attempt to look on Matejko as a painter – and not

only as a specialist in the philosophy of history or co-ordinator of the main national myths – by setting his work against the wide background of 19th-century European painting (165 pp., 135 colour and black-and-white 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 inter-relations 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. Sepiół ("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 (2001)

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 co-operation 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 of 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.).

Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej

[Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic]

edited by J. K. Ostrowski

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

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, 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.).

Vol. I, part 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.).

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

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

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

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

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

Volume 5 of this series deals with historic monuments of the old Sambor deanery of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor deanery as part of the 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, Sasiadowice, Stara Sól, Stary Sambor, Strzałkowice, Turka, Wojutyce and Wolcze (367 pp. + 613 ill.).

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

Volume 6 of the Materials deals with historic monuments of the 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 Mraźnica, Dublany, Gaje Wyżne, Krynica Szlachecka, Letnia, Lipowiec, Majdan, Medenice, Neudorf, Nowoszyce, Podbuż, Równe, Rychcice, Schodnica, Słotisko, Stara Wieś, Stebnik, Stupnica Polska, Truskawiec, Wacowice, Winniki and Wołoszcza (250 pp. + 336 ill.).

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

The volume comprises monuments of religious art situated in the area of the Przemyśl diocese, within the borders of the Old Republic of Poland and brings to the end the descriptions of the places (the other volumes contain lists of the places and monuments presented). The articles refer to parish churches and chapels of Andrianów, Balice, Chłopy, Czajkowice, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Kryswowice, Lipniki, Łanowice, Miżyniec, Mościska, Mysłatycze, Pniut, 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.).

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

This volume is devoted to historic monuments of the Gródek and the out-of-town 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, Brzechowice, Czystki near Lwów, Glińsko, Gródek Jagielloński, Janów, Jaryczów Nowy, Kłodno Wielkie, Kościejów, Krechów, Kukizów, Lubień Wielki, Małechów, Powitno (Małczyce), Prusy, Przedzrymichy Małe, Rodatycze, Rzesna Polska, Sichów, Sokolniki, Wiesenberg, Wołczuchy, Zboiska, Zimnawoda, Zubrza, Żółtańce, Zydatycze (588 pp. + 494 ill.).

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

Vol. 9 describes Roman-Catholic churches in Antoniówka, Bartatów, Chromohorb, Daszawa, Dawidów, Demna, Felicental, Kochawin, Krotoszyn, Machliniec, Mikołajów, Młyńska, Obroszyn, Pustomyty, Rakowiec, Rozdół, Skole, Siemianówka, Stryj, Synowódz Wyżny, Szczercz, Wolków, Zulin, Podhorce, Żurawno and Żydaczów (the former Szczercz 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 Szczercz 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.).

Vol. I, part 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.).

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)

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*
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Jerzy MIKUŁOWSKI-POMORSKI
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Organizational structure of the International Cultural Centre

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Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Ryszard Błachut

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Maria Biel

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the Ministry of Culture of the Republic of Poland
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the State Committee for Scientific Research

the Citizens' Committee for the Restoration of Historical Monuments of Cracow
the City of Cracow
the Office of the Marshal of the Małopolskie Voivodship

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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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