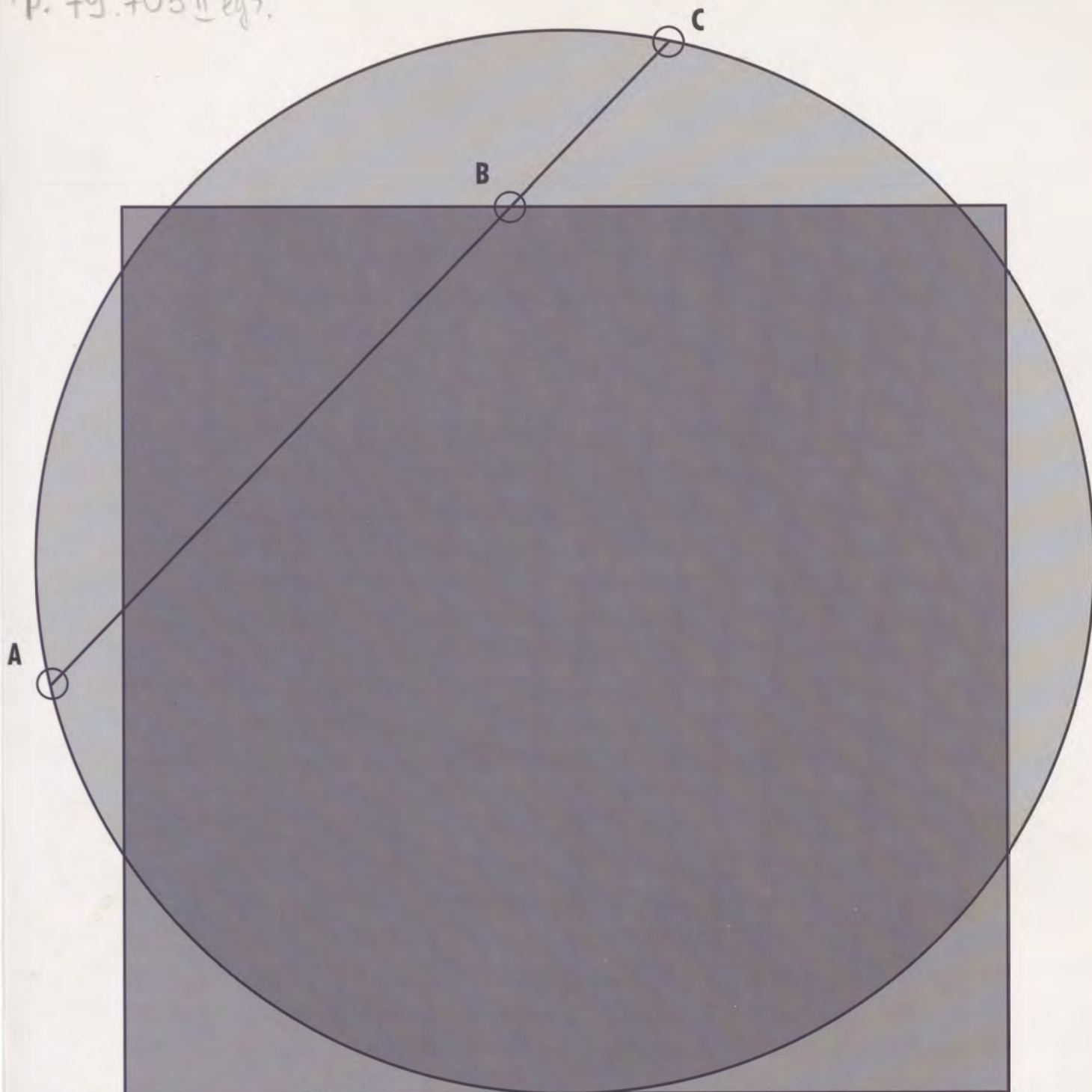


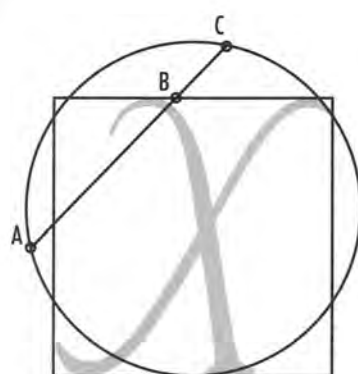
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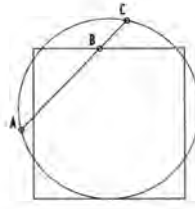
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The International Cultural Centre 1991 – 2001: A Record of the First Decade

2001 marked the tenth anniversary of the foundation of the International Cultural Centre in Cracow. The lapse of a decade not only offers a perspective for a review of the circumstances in which our institution was founded, but also the opportunity for a wider retrospective look at the path we have covered. Today there can be no doubt that the Centre was established and developed in an extraordinary period and special circumstances. In Central Europe the spring of 1991 was a time of mutual opening up to each other of its nations and states, but it was also a time of uncertainty. Cracow was hosting the CSCE Symposium, the first large-scale European debate of East and West on our mutual heritage. At the same time the Soviet Union was disintegrating, while the Balkan conflict was about to erupt.

The Centre has grown out of a tremendous upheaval, but also out of the great enthusiasm and hope characterising the turn of the 1980's and 90's. The idea to set up such an institution was one of the international initiatives undertaken by the first government of the Republic of Poland following the political breakthrough. Its foundation was announced already in the spring of 1990 by Izabella Cywińska, Minister of Culture, and officially endorsed by Prime Minister Tadeusz Mazowiecki at the Paris Summit of the CSCE in November of the same year. The organising of the Centre was strictly co-ordinated with the preparations for the CSCE Symposium on Heritage, and its inauguration was held at the turn of May and June 1991, marking the highlight of the Symposium, when it was clear to all that this event had been an international success. We at the International Cultural Centre perceive our institution as the inheritor of the Symposium's legacy, its final document, a specific Magna Carta for European culture.

A ten-year perspective provides an opportunity not only to observe the rate and depth of the changes which took place in the 1990's in Central Europe and in Poland, but it also makes us aware of the fundamental change in the position culture holds in public life. Against this background we can obtain a better understanding of the topicality of the mission we undertook in 1991. Its foundation is still a universal and open approach to cultural issues, and a continual readiness for dialogue. For us this attitude is a natural springboard for the definition of a new philosophy for the protection of culture. The concept of mutual heritage formulated during the Cracow Symposium has also been the starting point for discussion which today is still as relevant as it was then, on our relation to tradition and historical remembrance. Thanks to the Centre Poland is marking her presence in Europe not only through artistic creativity, but also thanks to her intellectual activity in culture. The intellectual

presence is the "product" through which we may successfully accomplish our political goals in the region. In this sense the Centre's activities are also work for Poland's civilisational advancement.

In the context of the changes of the past decade the time when the Centre was established emerges as the last moment in this country when, thanks to the momentum the changes generated, culture enjoyed a high level of social prestige. The decision to set up the Centre in Cracow was interpreted by some as one of the first symptoms of decentralisation after the fall of Communism. The circumstance which proved to be symbolic of the decentralising processes was the fact that as of July 1990 local government, which was just being restored after the first democratic election for half a century, became involved in the setting up of the Centre. Having been asked to help in the establishing of the Centre, the local authorities created a pioneering model of co-operation with central government for the task, thereby generating a specific kind of feedback mechanism between Poland's new political priorities and the opening up of Cracow to our neighbours, Europe, and the world.

In the early 1990's the Centre was a contributing partner to the development of Cracow's international policies, reinforcing the position of Poland's historic capital in the prevalent ideas for the integration of Central Europe. Especially in the initial phase of its work the nascent Centre rendered invaluable services to the City of Cracow, bringing in international events, festivals, conferences, exhibitions, and performing the tasks of an initiator and creative force for new projects or even new institutions, "internationalising" Cracow. Already in September 1991 we were holding a large-scale conference, *Post-Totalitarian Mentalities and Culture*, the participants of which comprised the élite of those who only recently had still been the dissidents in the Central European countries. In June 1992 it was thanks to the Centre that Cracow became the first of the cities in the former Eastern Europe to be acknowledged a European City of Culture. The great festival which we organised at the time – European Cultural Month – is still today regarded as a model of success artistically and in terms of organisation – a success which transformed the image of this City. 1993 was marked by our *Stereotypes and Nations* project, one of the outcomes of which was the book under the same title published in three language versions and in several re-editions. Thanks to the Centre (also through its efforts in winning substantial financial resources from abroad for its projects) the people of Cracow were given the opportunity to see a series of exhibitions absolutely new in Poland, on the German and Austrian early 20th-century *Avant Garde*, including monographic expositions of the works of Gustav Klimt, Oskar Kokoschka, Georg Grosz and Otto Dix. Every summer since 1991 young people from many countries in Europe and America have been coming to Cracow to take part in *The College for New Europe* run by the Centre. This special form of Poland's promotion abroad has been accompanied by the Centre's contribution to the work of many international organisations and networks engaged in the protection of heritage and cultural co-operation. One of the results of these activities has been the Centre serving as a nestling-ground for the launch of some of Cracow's major creative institutions in this period, the *Villa Decius*, *Pro Helvetia*, and the *Mozart Academy*.

From this vantage-point we can clearly see not only the Centre's place in the "*Cracow Revolution*," but also our road to autonomisation. Today the International Cultural Centre is above all an institution offering expertise services, which in the context of international cultural co-operation entail both academic research as well as activities in publishing, information and promotion services, and education (with a special highlight in this field in the inauguration in the autumn of 2001 of the *Academy of Heritage*).

From the very beginning the new formula we have developed in the International Cultural Centre for cultural institutions has involved not only an idiosyncratic model for our pro-

gramme of activities, but also for our financial and administrative management. We are a distinctive *creatio ex nihilo*. Both the emergence of our institutional foundations including the adaptation of the premises of the House of the Ravens which we received from the municipal authorities, as well as the financing of our activities, has only called for a minimal amount of financial support from the national budget. This is another sense in which the Centre has been an experiment – a laboratory testing out the potential for the financing of culture from resources other than the State. We have been conducting this experiment in an environment defined not only by the antiquated straitjacket of State patronage, but also of a progressive marginalisation of culture. Our first decade has set a remarkable “world record” for the financing of a State cultural institution from funds drawn from resources other than from the State budget. This unusual procedure of ours has been characterised by a reluctance to follow the bourgeois habit of totting everything up in terms of money, to use a metaphor. We have always been ready to embark on public-spirited enterprises – red tape notwithstanding.

The setting up of the Centre in conditions of the systemic crisis in culture going on in Poland has meant that our successes in general had to be dearly paid for in terms of effort. Setting up the Centre in opposition to the routine recipe for activities pursued by the traditional institutions has also made it a victim of the lack of appropriate reform in culture. But concomitantly we became one of the first mentors of radical change as well. Our spectacular growth in the first decade of activities should provide a firm basis for our stabilisation. However, stabilisation carries the risk of stagnation! The Centre's achievement of full autonomy is one of the factors which will help us guard against such a danger. This is still in the realm of requirements and postulates – not for reasons of financing or lack of premises, but because one of the postulates which still needs to be implemented in Poland is the intrinsic need for a new system for the administration of culture.

From our very beginnings the essence of the Centre's mission has been to serve the public, and today we are carrying this out in many fields and at various levels. The search for a key to the protection of national identity in the conditions of globalisation is accompanied not only by a profound sense of the links between history and culture, but also by opening up to others and readiness to accept them. In the Cracow Centre the idea of a Europe without borders is being confronted with an attempt to make up for the lost time in the promotion of Polish culture world-wide. Above all, however, today the International Cultural Centre is a crucible for new ideas on the protection of cultural assets and their place in the global civilisation.

[Translated by Teresa Bałuk-Ulewiczowa]



- Reflections
- Impressions
- Opinions

*Address by Minister Stefan Meller
during the inauguration of the
international conference "Central Europe –
A New Dimension of Heritage", organised
by the International Cultural Centre,
to mark its tenth anniversary,
Cracow, 1st–2nd June, 2001*

Ladies and Gentlemen,

Thirteen years ago the "Znak" publishing house brought out a collection of essays by one of the key figures in the humanities in Poland today, Jacek Woźniakowski, with a title posing an intriguing question, "Is culture necessary for salvation?" In one of the essays, on the problem of growing up to the maturity needed to make the decisions which have a bearing on the shape of the world around us, Woźniakowski makes the following observation, "Contemporary man sees his prospective active participation in the life of society as subject to the condition that this participation be achieved in a climate of genuine information and authenticity – that is a pluralism of opinions and attitudes; and finally of a departure from theory into an empirical process of trial and error. The common factor joining these three postulates is discussion. . . Without debate, dialogue, and discussion, pluralism – that is the constructive co-existence of differences – has no chances in human society."

I am reiterating Professor Woźniakowski's assertion because I think it is a really excellent formulation of one of the ideas at the roots of the International Cultural Centre's foundation. I am quite certain that for the Centre's initiators, Tadeusz Mazowiecki, Krzysztof Skubiszewski, and Izabella Cywińska, the need for dialogue was one of the unquestionably self-evident needs for the times to follow the fall of Communism. Only dialogue could bring an answer to the question of the shape the new attitude to a joint cultural heritage was to assume at a time when our continent was in the process of uniting. Only in dialogue could the newly established institution's fundamental mission – to actively participate in the European process of mutual communication and understanding between people of different languages and cultures – be accomplished. For Poland, then about to enter on the road to membership of the European Union, participation in the dialogue on the boundaries of the community and the boundaries of identity could not but become one of the crucial elements in the process of integration.

The Centre inaugurated its activities in May 1991, while the Conference on Security and Co-operation in Europe Symposium on Cultural Heritage was in progress in Cracow. I can hardly resist the reflection that history appended its own dramatic commentary to the will to discuss demonstrated at the Symposium. Just three weeks after the sessions closed the collapse of Yugoslavia began – a process whose developments were to show that the need for dialogue between societies and cultures unfortunately cannot be taken for granted as a self-evident and universally accepted attribute of the period in which Europe is uniting. Is it surprising, then, that the context of the political events of the last decade of the twentieth century has given a special highlight to the value of the fundamental principles behind the Centre's programme?

Openness and readiness to take up difficult subjects, the will to combat prejudice and stereotype, and the conviction that the trivialisation and ignoring of the problem of Europe's multiculturalism is one of the greatest threats to the future of our continent, have undoubtedly become the characteristic mark of all the undertakings embarked on in the past decade under the auspices of this Cracovian Centre. The conclusions and

materials which have arisen in outcome of a whole series of highly informative and educative meetings and seminars – to mention only the much-publicised 1993 conference on national stereotypes – are today a constituent part of an intellectual store widely known well beyond the bounds of our region. Further testimonials to the International Cultural Centre's role and place on the intellectual map of Europe is provided by the long list of the exhibitions, especially those illustrating the art of the turn of the 19th and 20th centuries, and the impressive catalogue of its publications, particularly the brilliant multi-volume edition of *Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic*.

Another aspect of the International Cultural Centre's activities which I think deserves special mention is The College for New Europe, which has been operating a summer school since 1991, creating the opportunity for dialogue between students from Western, Central, and Eastern Europe. In the lecture he delivered in January 2000 in the "Diagnosis at the End of the Century" cycle, former Israeli Prime Minister Shimon Peres spoke on the need for change in the education system for today's young people; on the need to educate not so much the memory as the imagination; on the absolutely greater importance of what is to come than of what already belongs to the past. The College for New Europe and its 1,200 graduates from over 30 countries is, I believe, the best example of such a modern method for the education of young people's attitudes and opinions. These are very good grounds for the claim that this is the role which has marked out the International Cultural Centre's place in the strategy followed by Poland's cultural diplomacy. The government paper which is now in preparation on the priorities in Polish foreign cultural policy shows that this Cracovian institution has worked out a model project of cultural education in the region, and that it should be "a relevant instrument in the implementation of the Polish State's foreign cultural policy in Central Europe, and also – as regards the promotion of the cultural heritage of the entire region – in other parts of the world, especially in the member states of the European Union."

In my opinion the International Cultural Centre is a special symbol of Poland's opening up to Europe after 1989. It is a symbol all the more telling for its location in Cracow, a city embodying the many centuries of the traditional links between Polish culture, learning, and art with other countries. Cracow is a city which has been contributing to the history of Europe, its art milieu and its intellectual atmosphere; a city which to many is synonymous with tradition and conservatism in every sense of the concept. It gives me great satisfaction that the authorities of the allegedly reserved Cracow with respect to novelty decided to entrust a historic house in the Main Market Square, in the heart of town, to the Centre which was just being founded at the time. Could there be a better argument for the far-sightedness, sagacity, and modernity the Fathers of the City have shown in their thinking? The fact that the newly restored interiors of this house are today being officially opened by the Prime Ministers of the four countries of the Visegrád Group is surely a symbolic acknowledgement of what the International Cultural Centre has accomplished, but it is also confirmation of the role Cracow is playing as a European centre for civilisation, dialogue, and education.

It is with an equally profound conviction that I wish to express the opinion that the Centre's achievements over the past decade have to a very large extent been made thanks to Professor Jacek Purchla, who has headed this institution from the very beginning of its existence. Jacek Purchla is a person whose professionalism and visionary approach have turned out to be the driving force behind the Centre's success.

I trust that Professor Woźniakowski, a member of the Centre's Programme Council, whom I have already cited in the opening of my address, will allow me to paraphrase the title of his book. Was the International Cultural Centre necessary for Poland and her foreign policy? You will allow me to answer this question with an unhesitating "yes."

[Translated by Teresa Bałuk-Ulewiczowa]

Standing at the Door. Reading Heritage and the Choice of Affiliation

We are still "standing at the door" but somehow our position is different to that from the earlier years. Then, before the flood, before the Teheran and Yalta sentences were given, we had a feeling of being in between. It was a self-righteous illusion formed partially of belonging and fate. Anyway, in 1945 the door was slammed before our noses and we, the then generations, as well as the later ones were vehemently pushed between the Oder and the Bug Rivers. Now it is said that we are standing at the united Europe's door and within a moment, we shall cross it. As if after 1989 the old door were again opened a crack. Meanwhile, after the decade of transformation, not that many things have changed. We can still have the impression that it is neither the West nor the East here. The difference lies in the fact that what was called the West has ceased to be a closed fortress. The East, well, we do not know. Maybe it has moved away from us, maybe it has got closer. In such circumstances the interest in a new view upon Central Europe is quite justified. Is it a message that can open new perspectives?

The conviction that we are still in an "in-between" situation but we have a possibility of making choices and we are no longer uncertain as to our position, is a new element, which influences the understanding of Central Europe. For the people who raised the issue in the 1980s, Central Europe was the very formula to describe the civilizational affiliation. In my opinion it was a desperate attempt because it tried to bring to life a heritage deprived of any capability to become real at the time. Later Gyorgy Konrad wrote that Central Europe existed as a possibility, as an intermediary state: neither West nor East; both at the same time."¹ The Polish references to Central Europe sounded very much alike. It can be said that when our national existence was endangered, we sought such a possibility of self-definition.

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This paper was delivered at the International Conference entitled *Central Europe – A New Dimension of Heritage*, held by the International Cultural Centre for its tenth anniversary on 1st – 2nd June 2001.

In spite of a considerable change of our situation, we are still facing the same problem: the nation has to define its identity in order to decide about its civilizational affiliation. At the beginning of the 21st century there are new circumstances, which induce people to make such choices. Among these I shall first mention freedom, which the previous generations were deprived of. Although it is said that freedom is not joyful for the unemployed we should remember that it presents some hope for them. I am aware that the expectations vary indefinitely and that hope is being replaced by appealing, yet empty promises. This way or the other, while standing at the door, we should ask ourselves not only where it is and what we bring forth into the new civilizational dimension and whether we are going to close that door after entering. We also have a new situation, in which national identity does not have to define itself against the opposing forces of the East and West. Isn't it an abstract notion for the people who live below the socially accepted minimum? I shall reply with a question: do these difficulties have to make us give up all reflection upon the matters that lay beyond the horizon of our daily strife? Let me say more: the greatest difficulty in transformation is to reject the inertia, which is so characteristic of servility. For this reason we should appreciate the persistence of our national complexes. They have not disappeared once we regained our sovereignty and their persistence is still burdensome or at least irritating. The foundations of these complexes are still painfully clear. The situation at the moment is favourable for a new self-definition. It is the second reason for which we should re-interpret the scope of our identity.

I can sense a certain ambiguity here. We are discussing the Central European heritage i.e. about what this historical structure left behind. Thus, in a way, we assume that this formation no longer exists. I do not come from Central Europe, I belong to Eastern Europe. This does not prevent me from admitting to Central European heritage as well.

In general we have to understand that each historical reality and each culture that is defined territorially, produces its own scope of information, which can be perceived as a heritage or legacy transferred to or just left for the future generations. Each generation adds its own interpretation and thus augments the heritage. Thanks to that we now have several historical heritages in Europe and these heritages can be called cultural ones. On the other hand, we can think of heritage as of a set of information already taken from previous generations and undoubtedly supplemented by other sources. It would be our heritage, in other words it is everything from the legacy of the generations that we can and want to assume as ours. This heritage can only be called national. Culture is a present set, which we can enlarge but are unable to modify while national heritage is a choice. In this part of Europe we are convinced that both heritages are ours. We also know that we are passionate to see them as belonging exclusively to us.

Cultural heritages are available to everyone but they require an absorption technique, which can be described as cognition. It is difficult to create anything without knowledge of the material available. Building upon an unprepared land seems to be just a dangerous utopia. National heritages seem inborn to us as if their absorption did not require any effort. In fact it is in this case that we face realisation and hence a cognisant choice. It is sometimes difficult to separate these spheres but the scopes of these two notions are not identical. The "cultural heritage" mentioned in this text can not only easily be abandoned or forgotten; it can also be destroyed. In the national heritage there are processes of elimination, losing or forgetting connected with the passage of time and changing circumstances but the transfer is there as long as the social structures are present. In spite of popular ideas, the nations which defend their national identity are able to change. It is possible thanks to the effort, which is required in order to achieve self-definition within historical heritage. This differentiation facilitates the understanding of the operational field opening before all those interested in power. Therefore, I think that we should start from discussing the legacy offered by Central Europe. Then this process should be related to the other heritages and finally we need to think about transferring these values and experience into a completely new form of national heritage.

Let us then come back to the circumstances. Our regaining of freedom and national sovereignty after 1989 did not bring about any significant changes in other fields. We are still facing the issue of the state of the national ties. Perhaps we need to agree that the national ties are subject to permanent change in the European civilisation. And therefore after a period of strengthening they are being weakened. We cannot preclude that the national ties, which were so important in the formation period and during the dangerous 19th century, do not have to assume such rigorous forms any longer. Such turn was expected after 1918, when one of our poets

"wanted to see spring instead of Poland". This hope turned out to be groundless. The national ties appeared necessary when sovereignty was being endangered. I worried about the breakdown of these ties in mid-1980s and today I could quote my opinion without significant changes.² Perhaps the weakness of ties is somehow natural for a nation and the obvious need for them emerges only in the periods of extreme danger? After all, Polish national ties became strengthened by the experience of the war and did not crumble during the following few decades of communism. In my opinion they began to crumble when the "real Socialism" seemed to succumb and its agony could bring the nation down finally. I still maintain that this artificial organism was a parasite living on the body of the nation.

The present form of Polish national community would be a truly special circumstance. As we know, it was established as a result of drastic procedures such as ethnic purges and deportations, ideological fanaticisms and scientific frauds. Of course it was not only because of that! The Third Republic is only now trying to find out more about this state of things. I do not deny then that an observation from twenty or fifteen years ago was right but it did not take into account the genesis of the community whose maturing was additionally hampered by the lack of freedom both for the people and the nation. In the second half of the 20th century all the differences were being successfully obliterated and a vision of national unity, which in fact was nothing else than ethnic homogeneity was hailed. There was no more conflict about the fatherland because the population had been dislocated. The motivation to get stronger or to maintain stronger national ties was not a part of the popular feeling. The said facts may explain the natural role of the Polish Catholic Church, which created a kind of substitute ties.³ These ties between people, rooted in their memory, in the land, in the inherited behaviour could be anachronistic in their forms, but for the then rulers this weakening was the best that could happen. The authorities of the time, as I imagined then, had thought that it was enough to wait and the national matter would have solved itself as a consequence of generational changes. They thought that there would emerge a Polish-speaking social mass, which could be moulded successfully by means of well-chosen techniques. The danger came from the authorities, which continuously abused patriotic clichés and nationalist slogans. The present opening onto Europe does not solve these problems, but as opposed to the views of some panic-mongers, it creates much better opportunities for the reconstruction of national ties.

It may be worth a while to recall the situation in Poland in the 1980s. I pointed out then that the lies and fear characteristic of the system were the factors, which weakened the interpersonal ties and impeded the forming of a sense of sharing the values. It was a quite simplistic statement. From the present perspective it seems that something else should be added. In the second half of the 20th century the Polish society or the national community lost its historically shaped neighbourhood. I do not mean the foreign countries but the co-existence in the same territory of many ethnic communities maturing to their national identity. The three partitioning powers created very different conditions for the co-existence but it was not of primary importance. The situation was shaped by the co-existence of the communities seeking a form of consciousness of distinction, of national ties. The process of nationalisation of ethnic communities was not completed but for the Polish national community the co-existence with others became the factor, which strengthened the ties. The national consciousness of the Ukrainians and Lithuanians was shaped in opposition to Poland, just like the Polish one had once been a clear reaction to the significantly distinct identity of the Germans. In the Second Republic (1918–1939) also the Jews began to develop their national identity, not only in the form of Zionism. The effect of this process can be seen in the growing tendency to claim the exclusive right to have a fatherland. These processes were in a way opposed to the tradition, to the historical heritage of the old Republic of Poland (*Rzeczpospolita*). The memory of the Polish multicultural community blended with the experience of the ethnic communities' particular interests.

Today it seems necessary to consider seriously the condition of the national ties and the perspective, which is being opened before the Polish community. Having attained freedom and established a state of law we have the possibility to define and express the national identity and this happens according to varied and completely non-correlated concepts. I am not thinking of setting up some criteria of nationality. Just the opposite. Everyone has the right to self-determining in accordance with his own views. It would be good to know how this is being done and what criteria we use. Some of them, with all due respect and tolerance, are quite questionable. Hence, we notice that the nation is being perceived as a community in the ethnic, linguistic, racial, religious and national sense (or various combinations of the above) and this is precisely the effect of the knowledge acquired in

the Communist times. I even wonder if the total lack of national policy, disregarding education, apprehensive avoidance of the difficult matters of co-existence of people from various traditions is not a dangerous legacy of the bygone political system. The whole experience must be uncovered, cleared of lies and thought over during a public debate. It should not be limited to the Polish-Jewish relations but I think that the current tension is a favourable condition to begin the process of thinking about our heritage.

Here is my thesis. The situation after 1989 opened a perspective of a free choice, which defines the shaping of national ties. The factors, which were destructive to these kinds of ties, did not disappear by themselves as the system collapsed. The fall down of the Soviet Union and Russia's moving away from our frontiers are not synonymous with the elimination of Russian imperial ideas. Also the problem of the state's safety has not been solved once and for all. It is equally important that the freedom of the state cannot be automatically transferred into a freedom of individuals. The devastation wrought during the fifty years of communism is most eminent in our ability to express freedom. The first decade of the Third Republic did not bear solutions as far as the evaluation of the evolution of national ties is concerned. The heated but rather superficial debate on the subject of nation as a historical phenomenon made the nature of the problem even more obscure. I consider this nature to be the national structure, which is necessary in order to validate the decision with regard to civilizational affiliation. I think that a nation means a choice of many individuals, it is everyone's will to participate in collective obligations, in the common work to shape the future for all of us. It is an obligation and not a compulsion generated by being born in a certain place. On the other hand civilizational affiliation seems to me to be defined by the ability of the individuals to make a stand and participate also in something broader. It is both the ability of a community to be identifiable and an ability to accept the rules binding on the supra-community level.

In the European civilisation the nation has become the supra-ethnic and supra-cultural community. The political form of this community is the nation-state. Hence we join the European Union as a state. And although it is to some extent important that it is a Polish state, I would ascribe a greater importance to the will to establish a civil order in this state. Here comes the first question about heritage. Do we choose the experience of exclusivity of ethnic ties or do we speak in favour of the tradition of cultural openness? I assume the thesis that the clarity of our Republic's civilizational affiliation in the 16th or 17th century resulted from the unique application of the issue of responsibility. The old Republic (*Rzeczpospolita*) appears as a civilizational community, whose affiliation was not limited to the political nation. In other words, the inclusion into the Republic was synonymous with identification with the European civilisation. I do not claim that there was no other formula or that the European "affiliation" was an exclusive feature of the nobility. The awareness of this affiliation and its condition is a separate issue. At this point it is important to consider only this feature of the old Poland's heritage, which for the then Polish citizens meant, in the cultural tradition, the fixing of openness and dialogue and discarding the temptation of ethnic enclosure.

When looking from a contemporary perspective I could also say that an affiliation in the European civilisation is independent of the sovereign decisions of the Polish state. It seems that we do not appreciate this condition. The affiliation cannot be maintained without a clearly defined national identity. I believe that it results from the fact that as the key element of our civilisation the dialogue requires a people's clearly defined identity, which can be achieved with the help of national ties. It also requires the participation in a common system of values and this is primarily the subject of this paper.

The first step in this discussion is a statement that the values necessary for the building can be found in our own heritage. I use the word "building" quite consciously because I do not refer to the previous experiences like e.g. the "building of socialism", I refer to an older tradition of building as the formation of individuals and communities. Nothing is born without labour and I refer this formula to the human community. It is without fear that I begin with stating that the participation in the community and joint action for the future consists in building. This term denotes the constructing or shaping our personality, family and community, which are the constituents of a nation. Heritage is the property of generations from which I can choose. The acceptance or rejection of heritage is a free individual's right but I do not think that it is necessary to go into such depths. It may be enough to recall the obvious truth that the whole process of construction depends on the material derived from our heritage.

If we assume that culture is all the information produced by generations independently of genetic and territorial continuity, then heritage is the part considered necessary for the existence of ties and for the defining of identity. In this interpretation our heritage is not all that has been left by former generations or by imagined historical communities (such as Central Europe or the West). Therefore, I think that by trying to define the cultural "reserve" left by Central Europe, we point out to an area of claims justified by some sonship, some title to the heritage. To simplify, the new dimension of the heritage is nothing else than a reflection on the possibility of including Central European culture into a scope that is potentially open to our claims. The heritage is not as much the remaining property but a part we consider our own and necessary in the struggle to define ourselves in our own existence.

Heritage is available to me in my own and in collective memory in the form of information gathered in the archive of culture. It is on purpose that I do not write about a "national culture". We are the successors to a much broader property, although it is doubtless that the treasures of all other civilisations are most available to us through our own heritage. Thus in the process of building I have the access to the ancient tradition also when the circumstances of education do not allow me to read it in the original. It is nonetheless legible in every fragment of material and spiritual past and thanks to the artists and scientists I can constantly broaden this access. Zbigniew Herbert, Zygmunt Kubiak or Olgierd Jurewicz are good examples of this participation in the world of the Mediterranean. I shall say the same about the heritage of the old Republic (*Rzeczpospolita*) in the form of the tradition of citizenship, tolerance and Sarmatia. In this case it is clearly visible how significant is the role of the readiness to reach far and the ability to interpret and how great is the importance of a responsible clearing of memory. What I mean here is the obligation which has been quite clearly defined in our doctoral oath: *sed ut magis veritas propagetur*. The clearing of memory for me is the duty to speak the truth and hence to call lie a lie. It leads not only to an enrichment of the picture of the past used e.g. by schools but also widening the access to variety of individual and collective experience.

Today we speak of the Central European heritage. As I said before, this phrase is based on an assumption that there is an Eastern Europe where we usually do not want to be classified. It is an understandable reaction. The Poles have not managed to establish their idea of Europe as a proposal for everyone who would like to define his civilizational affiliation. As the result of this historical misfortune Europe was pushed further to the west and in the east there grew a periphery which was at the same time subject to the domination of the Russian empire. Eastern Europe was the one, which was subjected to Russia and systematically separated from the West. It was a reality that was superimposed on the minds of the Europeans by imperialism and then assimilated by them in a manner characteristic of colonialism. Referring to Central Europe may generate a suspicion that we accept this historical defeat and while hailing the slogans from fifty years ago, we are coming back to the fiction of the Piast Dynasty and territory. I think that such an attitude towards heritage is appalling and harmful to the good of the nation. I do not mean to put spells on reality, to remind about our potential and about the role we have to play. For us and for the 21st century Europe it will be important what civilizational affiliation the people and nations in the eastern part of the continent will choose. I must admit that to me the desire and ability to make choices are vital for the future and for the common project of the Polish people. For this reason the attention and ability to interpret the heritage is so fundamental.

We cannot refer to the Eastern European heritage but a significant part of our experience is connected with the reality of Russian domination. Even in the 1980s I put forward a thesis about the colonial character of the relations within the Soviet Empire. It was most difficult to admit at the time. We did not accept the superiority of the Russians in spite of our confirmed fascination by the power of that empire. We felt subjected to foreign power and endangered from many sides but not dominated. It was difficult to agree that our status was equal to that of Chechnya's or Yakutia. After all we belonged to the European culture! The gigantic complexity of the issues connected with the Russian and then Soviet rule causes difficulties in reaching our heritage. This difficulty is augmented by the orientation towards the culture of the West, in which a positive stereotype of Russia has been fixed. Ewa Thompson¹ was most right in reminding us that the colonial character of relations is shaped by the hegemon's ability to "speak for his subjects."

Referring to the Central European heritage in the light of that experience can be classified as a local characteristic limited to the area of the Austrian Partition. In fact it is a long time since we left the Partitions

behind. The heritage of the Poles from the area of the Prussian Partition is accessible not only to the contemporary inhabitants of the Great Poland area. The difference from the times of the three emperors lies perhaps in the fact that after 1945 we were all pushed into the sphere of influence of the Russian Eastern Europe. This was followed by a particular unification of the experience of Russian colonial domination in its Soviet version. Yet even that phenomenon will become a part of cultural heritage or inheritance, which even if not accepted, will stay in our environment. I venture to say that we can refer to the experience of many historical realities yet at the same time we have to carry all the burden cumulated by the three generations, which lived in the People's Republic of Poland. We face the heritage of several historical realities, which can be accessed independently of the present configuration of frontiers.

However, my task is not to show the whole or part of the heritage but to ask about the way it can be interpreted. Ability and will play a great part here. Without the possibility of reading the heritage is only a potential, the reference to which is quite pointless. It is not enough for a writer, journalist, politician or author of a school curriculum to present us with a part or even a majority of this heritage. A wider or maybe even universal ability to participate in such a specific discourse as our heritage is vital in order to accept the values contained therein. What is the origin of the will to reach or create something? The colonial experience in which we participated while living in the PRP as a totalitarian situation is largely composed of powerlessness and lack of willpower. Father Józef Tischner once connected this powerlessness with "Sovietisation". From the contemporary perspective it is more clear that the lack of willpower is characteristic of a servile nature just as Stanisław Wyspiański suggested already a hundred years ago. My understanding is hence different to the one of Jan Jerschina who questions Fr Tischner's thesis.⁵ The ability to interpret heritage was given to us in our families, we shaped it in schools and attained in the process of self-improvement. It is not nostalgia or illusion beautifying the memories of youth. Such processes existed in reality and the rebellions were well founded and had resistance to break down. Today a rebellion becomes devastation because of the lack of ties and limitations, which shape people's attitudes. Today there is less ability yet how about the will? I am convinced that the will to reach towards the heritage is firmly connected with the contemporary challenges.

The new Reading of heritage results also from the current challenges. These include definitely the perspective of European integration, the permanence of the imperial consciousness in Russia, a certain kind of "Polish backwardness" and dependence or finally the perspective of creating Europe in the east of the continent. They may be unnoticed, unmet or discarded but they exist independently of our consciousness. We also encounter circumstances that are universal and require decisions i.e. finding our place in the capitalist world, search for employment, stance towards helplessness and unemployment or finally the choice between good and evil, which also influence this Reading.

I believe that the process of reading refers to both forms of heritage. It requires a kind of programme that allows to reach, open and understand the message. This programme is transferred to individuals in the processes of education, socialisation and spiritual formation. We are faced with a feedback effect here because the vital codes and patterns are taken from former generations. In this sense the novelty of the current reading results from the identification of circumstances and challenges of the time. It is particularly connected with the challenge resulting from the question whether we are ready to show our attitude towards civilisation. This statement takes the form of acceptance for the affiliation. It is not about verbal declarations but rather about testimonies of the state of affairs, which I describe as a community's ability to recreate individually the structure of European civilisation. Affiliation is also a longing and an ability to choose a place and role, but eventually also acceptance. Our problem always consisted in the fact that we expected acceptance before we were able to carry out our European programme. In this respect the reading of the heritage of the old Republic (*Rzeczpospolita*) acquires a most profound significance.

In this interpretation heritage is not dead. It is true that we cannot change anything in it, yet it can be interpreted again in the next generations or situations. Thus we can see how in the present circumstances we discuss the heritage of Polish tolerance anew. The understanding of the national formation processes is of equal significance. Speaking very generally, after 1918 the federation concepts and similar attempts at creating a multi-ethnic or multicultural nation of citizens of various nationalities, seemed utopian. We usually think that they could not resist the pressure of nationalisms and totalitarian threats. In most cases, it is without much

thought that we admit that in such a situation the Poles would remain an ethnic nation, the Ukrainians only a nation, the Germans would be a minority, while the Jews would be a religious minority. This could not have worked. Nonetheless, we do not always admit the thought that these were probably the only possible attempts at solving a problem of the shaping nations that were putting forward claims to their own state on a territory that for centuries had been a common one. In the interwar Poland no ethnic distinction was possible. The problem of the Jews was not taken into account at all, even though they inhabited almost all the territory of Poland. Zionism was a nationalistic concept, which was considered appropriate by at least a part of the Polish national circles. In their opinion the alternative to it was a conflict between two nations and various apocalyptic visions of this conflict were a perfect catalyst for provoking anti-Semitic feelings. In 1990 Norman Davies asked whether the situation in Poland would have changed into a general ethnic firestorm, just like in the other parts of the world...⁶ The awareness of situation in which this problem was "solved" is a *sine qua non* condition for the reading of this part of heritage.

There is no chance to recreate the multi-ethnic, multicultural and religiously varied nation of citizens, a Polish nation, which respects equality and rightfulness of descent. Nevertheless there is a possibility of reconsideration the conclusions from the recognition of the past. Probably there was no chance to create a multi-national Polish state. Yet there is a perspective for a new reading of this heritage. It consists in assuming that in the Third Republic, being already a member of the European Union, the Polish citizens will be people of various identification and consciousness not only in the cultural sense but also in the national one. The concept of ethnic minorities' rights is not quite as good a solution as it may seem. This theory allows an unpronounced assumption that there is a majority nation somewhere behind the border. We all respect our minorities and the EU prevents us from worrying about a possible loyalty conflict. It is worth to point out that in the European heritage we see "multi-ethnic" or "multilingual" states, which bring together the identity of the state with national varieties. Apart from the already quoted example of Switzerland we can mention the important example of Spain.

The new reading of the Central European heritage requires us to look at the *modus operandi* of a state, which guarantees coexistence to its nations, or their representatives, while this coexistence means equal right to call the same land their fatherland. In this reading it is worth to point out to the significant limits to such harmony in the Habsburg monarchy. The inclination to extol this false notion seems equally dangerous as the mythology of peaceful coexistence in the Republic of the Two Nations (Polish-Lithuanian Commonwealth). In this respect I agree with Bohdan Cywinski's thesis presented in *Ogniem próbowane* [*Trials by Fire*].⁷ The new reading of the heritage of the old Republic (*Rzeczpospolita*) turns our attention towards the formula of citizenship, which in our situation would not be limited by social spheres. We need to see the limitations and deficiencies and especially the eventual failure of this concept. It does not mean resignation, just the opposite. We define that project as *natione Polonus, gente Ruthenus* 'a member of the Polish nation, of the Ruthenian people.' It is necessary to see that both then and later the Spanish were Basques and Catalonians, Aragonians and Castilians. According to the perhaps slightly utopian vision of the Spanish Constitution of 1812 all the inhabitants of the monarchy in both hemispheres were considered Spaniards. Two hundred years later the Basques do not want to be considered Spanish, and time will show whether they shall remain within the state community. The relations with the Lithuanians and Ukrainians would be similar if Poland's history were similar to that of Spain. I do not think that the obvious difference of historical events could be a source of satisfaction for us. It is probably worth a while to compare the differences in reading of comparable historical heritage. The experience of totalitarianisms and nationalisms in the 20th century can prove the national formula useless. I would just like to point out that among many variations we find in the Polish heritage also the understanding of a nation as a choice of common future. After all the plight of nationalisms and totalitarianisms the return to such a vision seems full of reviving hope to me.

And thus we come to the issue of reading of the cultural heritage. It is a sphere of free access, search and receptions conditioned by our ability to permeate the scope inaccessible through direct experience. If heritage is a choice and not a lumber-room, then it is worth to say what its reading may mean. In my opinion this task cannot be limited to some group of professionals. Historians, artists, writers and teachers seem to be born for the tasks allowing others the access to heritage. They are the ones who do the reading work. While it is necessary to credit them, it is also worth to point out that they also contributed towards putting us off heritage. Nonetheless, I think that reading is not limited to a circle of professionals. Contrarily, the universal participation

is the idea behind this phenomenon. Capability and will, the sense of necessity and the knowledge of codes are the vital elements for the establishing of every community. The lack of such phenomena leads to a loss of remembrance and then consciousness. People become a mob, a mass deprived of any properties.

Then we face the problem of remembrance. The obvious truth that remembrance is essential for the existence of a nation has been repeated many times. But at the same time remembrance was cursed and the need for forgetting was suggested. Our heritage is full of scenes, which we would not like to remember. Among these there are the experiences of harm inflicted to us and by us, the experience of hatred for which most elaborate justifications were once sought, Poland did not experience a true civil war although in its history there were plenty very serious internal conflicts. Or maybe it did. One of the Galician rebellions from 150 years ago still functions as a symbol. On the other hand for a hundred years, from Zygmunt Krasinski to Ksawery Pruszyński, the best minds spoke of an internal social conflict suppressed temporarily by foreign powers. The conflicts we prefer not to remember, were mainly on a smaller scale; ethnic, religious or social differences hid the neighbours' aversion that could very easily transform into hatred. All this cannot be forgotten or obliterated by lies as the desire for truth is the fundamental tool for the reading of heritage. This desire cannot fall victim of temporary manipulation, which is so characteristic of any form of political correctness.

Discarding Eastern Europe as an imperial model and as the heritage of colonial times is not synonymous with the obvious fact that Poland is on the eastern flank of the European civilisation. In this sense the Central European heritage, although accessible, is neither exclusive nor sufficient. I could even say that in this way, by interpreting the Central European heritage anew, we open a perspective of our admitting to the heritage, which once did not become the foundation of the Polish Eastern Europe but at the same time did not cease to be something existent.

In Poland at the beginning of the 21st century, the old ties being torn, there is no conflict about fatherland. The heritage of remembrance and the conflict about the past have remained in place. The conflict is very significant not only to each of the national projects. The conflict about remembrance remains the key problem in settling the relations between the nations in our region. The reality of the region does not fit into the existing stereotypes of the West and the East and it is not a simple continuation of national history. The frontiers are set arbitrarily and the community identities are not clear. The reading of heritage is primarily the matter of a regional educational programme, which provides chances for the nations to create peaceful coexistence. I once called such programme "Memory for the Future" because only a confrontation with memory opens a way for reflection about the participation in the historical heritage. The truth about the past can liberate us from fear. Only by building a regional programme Poland can define its place and role and hence its civilizational affiliation. In this way we attain the awareness of our interests and a chance to formulate the EU vision and its policies. Finally, it is from the heritage that we derive the sense of responsibility. The examples of attitudes do not repeat in history but it is from heritage that I infer that also as a community we are responsible for the others. I have the impression that it was what Jerzy Giedroyc was convinced of with regard to the constructing of Polish policy towards its neighbours.

The necessity to define the civilizational affiliation enforces a new reading of heritage. Consequently we face the question about the usefulness of the Central European experience but also about the problem of Eastern Europe. The contrast between the West and East was a most important fact in European history. It cannot be ignored also when we throw light upon the backstage of the divisions and prove their lack of foundation. This division expressed imperial interests, which exist to this day or can evolve. Standing at the door we do not have great possibilities to influence the course of events. We face the perspective of the door being closed. Now we can ask on which side we shall be. And the next question is whether this closing will be profitable for the Polish *raison d'état* even if we assume that we shall find ourselves on the "right" side. If not then this obviously would be our next defeat.

Through such a negative reply I maintain that our choice must involve the recreation of "Borderland". In other words we must define the role, which the Polish community has to play for the benefit of the region. The choice of civilizational affiliation is an element of a common project, which at the same time constitutes the national self-definition. It is at the same time a realisation that it requires reference to the system of values that is common to everyone and unifying in nature. Such an attitude towards the issue of place and role

in the European civilisation enforces the conviction about the correctness of reading of Poland's heritage. The knowledge about the nation's tradition as a community formed for common good and the experience of responsibility are not enough. The reading of this heritage requires a will to choose, which can come out only as a result of the conviction about the necessity to meet the challenge. Historians see the dramatic distance between their knowledge of the past and the consciousness of national community. They know how little must be done in order to reduce this distance. They can only testify to the truth. By discarding the thesis about the lack of good solutions, I can see us opening a gate and not standing in the door. This is the gate to the land of free people. The new reading of our heritage leads us to admit that it is neither East nor West here but simply Europe. Europe on the eastern part of the continent or an *Intermarium* of free citizens, which has been returned to Europe after many centuries.

Endnotes:

¹ Konrad G., "Stary most", *Gazeta Wyborcza*, 15–16 I, 1994.

² Kieniewicz J., "Zagrożenia polskości", [in] *Nurty życia społecznego*, Studium Kultury Chrześcijańskiej, Warsaw, 1987, pp. 82–92.

³ See Romanowski A., "Nasza Europa", *Tygodnik Powszechny*, no 16, 1991.

⁴ Thompson E., *Imperial Knowledge. Russian Literature and Colonialism*, London, 2000.

⁵ Jerschina J., "Dziedzictwo", *Przegląd Tygodniowy*, no 8, 1992.

⁶ Davies N., "Polski tygiel", *Tygodnik Powszechny*, nos 51–52, 1990.

⁷ Cywiński B., *Ogniem próbowane*, vol. I, Warsaw, 1982.

[Translated by Anna Rucińska-Barnaś]

Family Member or Unwanted Child? Values Contributed to the European Heritage by the Countries of Central Europe

Is there such a thing as a "European heritage"? There can be no doubt that there is a collection of features characterising what is known as "European" culture. There can be no doubt that in terms of ideas this set is associated with Christianity and the cultural heritage of Antiquity: Roman law and the Greek arts and sciences; along with the civilisational achievements characteristic of later periods: human rights, democracy, and institutions such as parliaments and independent jurisdiction. We could hardly speak of these values being contributed by those parts of the continent which did not join "Europe" until the tenth century AD. But we might consider to what extent the achievements of the territories midway between the East and West of this continent, between the Elbe and the Dnieper, the Mediterranean and the Baltic, have enriched the culture of Europe. This is not a region which only made its appearance in the 20th century, as the popular media sometimes suggest; nor is it just the satellite territory of the former Soviet Union, or what is now referred to as the Post-Communist countries. This region spans lands which made a belated entry – at a time-lag of three centuries with respect to the first "united," Carolingian, Europe – acceding to the values acknowledged at least in theory by contemporary Christendom. In the course of the next millennium their history would show many similarities and, most importantly, they would make a similar contribution to the shaping of European culture. It is no coincidence that regardless of political attitude, the inhabitants of this part of Europe want to be perceived as true and rightful citizens of this continent on the one hand, but on the other hand also as members of a community which is distinct from other communities to be found east or west of it.

Perhaps it would be worthwhile thinking for a moment about the mutual attributes of this region, which on the one hand allow us to regard it as a homogeneous area, while on the other hand are, or may be, a valuable contribution to the civilisation of Europe. What are the mutual characteristics shared by the Baltic

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States, Belarus and Ukraine, Poland, Hungary, the Czech Republic, Slovakia, Croatia, Slovenia, and – to a large extent – also by the countries of the Balkan peninsula? The first obvious difference setting them apart from the societies of the “Old Europe” is their location on the boundary of cultures and hence in a region of exchange of a variety of different lifestyles and human activities. This state of affairs has persisted ever since the origins of the “New Europe,” which was established in the tenth century between Rome and Constantinople, between Christendom and the animist religions. In the thirteenth century, in outcome of the Mongol invasion, the New Europe found herself lodged between those regions which were developing constitutional structures characteristic of civic societies, with their local governments and the seedlings of parliamentary institutions, and the “State societies,” societies which were more of a subject rather than the agent of the internal policies of their respective states, and which stretched far out to the east.

Life on a border always generates special circumstances, both for individuals and for societies. Some of these circumstances, like the potential for the exchange of information, ideological and technological innovations, are important for the advancement of civilisation; while those which are a result of remoteness from major cultural centres and peripheral location, or even dependence on other political and cultural centres, are not so beneficial. But if a peripheral position also entails a transitional zone to another culture, and if it reduces the distance to other civilisational centres and systems, it will thereby make new and different lifestyles more accessible. More often than not peripheral locations give rise to conditions which favour the growth of an “open culture,” which makes use of the achievements and lifestyles of other systems and other civilisations. It was in such borderlands that the experiences of the peoples of the steppes encountered and clashed with those of the farming peoples, with tangible consequences – for better or for worse – in economic, military, and commercial affairs. These were also the areas in which new forms of urban and rural settlement were experimented with, and new constitutional formulae were introduced. It is certainly no coincidence that the architectural layouts of the medieval towns which have survived in Silesia, Pomerania, or the erstwhile areas of Teutonic Prussia, are still regarded today as the best extant, model designs. These territories were a sort of testing ground where theories could be tried out in practice. Central Europe was also the theatre in which alternative constitutional models could be given empirical verification, though of course not all of them came through the trial successfully. Alongside the western absolutism and the despotic systems prevalent in the north and south of the continent, in Central Europe (and Poland-Lithuania in particular) a new political order, the parliamentary system, developed in the Sarmatian period. Central Europe was the area with the highest incidence of problems relating to concepts of the nation and nationality, to nations without a state, and to the multinational state – problems which are still significant in today’s Europe and which reached a head in the nineteenth century. Finally it has been here in Central Europe, in our own times, that a process of political transformation has been taking place the successes and shortcomings of which will be a crucial landmark important for the whole world.

The second distinctive feature in Central Europe is the historic diversification of its peoples – not only in terms of the nationalities and ethnic groups, languages, and historical traditions, but also as regards the religions and religious denominations. Moreover, no uniform pattern may be discerned at the root of this diversity. The Rumanians, speakers of a Romance language with substantial admixtures of the Slavonic languages, are Eastern Orthodox Christians. The Hungarians are an Ugro-Finnish group ethnically, but their language is marked by Germanic and Slavonic influences. A large part of the Hungarian people is Roman Catholic, but since the Reformation they have been open and ready converts to a variety of Protestant Churches. Most of the Ukrainians are Orthodox Christians, but there is also a Ukrainian Eastern-rite Uniate Church in communion with Rome. One part of the Baltic peoples – the Lithuanians – is Roman Catholic; another – the Latvians – Protestant. The Ugro-Finnish Estonians include both Protestant and Orthodox Christian groups. To this very day there are vestiges of an Armenian diaspora in this region; and in all of its countries one will encounter inhabitants whose religion is Judaism, or Islam, or the Karaite faith, not to mention large numbers of agnostics and atheists. The situation is still very reminiscent of what the well-known traveller Fynes Moryson, a contemporary of Shakespeare, meant when he said that anyone who had lost his religion could rediscover it only in Poland, provided that it was still in existence somewhere in the world. His remark was an apt description of the conditions in the Poland-Lithuania of the time, a veritable Tower of Babel in terms of tongues, creeds, customs and laws. What set it apart from its biblical paradigm was the fact that in its heyday all of these different groups were

living in peace alongside each other. The Confederation of Warsaw (1573), which guaranteed the peoples of Poland-Lithuania religious peace at a time when other parts of Europe were embroiled in wars of religion, was the continent's first toleration act, a hundred years in advance of a similar act passed in England in 1689.

The third feature contributed by the countries in the central and eastern part of Europe to the continent's civilisation is the multiplicity of the lifestyles pursued by their peoples. According to the eminent German historian Leopold Ranke, the emergence of European civilisation was the "effect of the Germano-Romanic marriage" under Charlemagne. According to him, other peoples, chiefly the Slavs, were the "unwanted children" of this couple. One may of course have one's reservations about such a formulation, which makes no account of the obvious fact that the culture of Christendom, Roman law, and the traditions of Greek art were built up in the eastern part of the continent, too, by and under the influence of Byzantium. One might even paraphrase Ranke and claim that "Eastern Europe" emerged in outcome of the Graeco-Slavonic marriage, with respect to which the Germanic peoples were the intruders. If one of the assets of European culture is its variety, then the countries to the east of the Elbe have definitely enriched it. One of the specific features of our civilisation is the essential dichotomy between its acknowledgement of universal ideas – values contributed by Christianity and by the principles of democracy – and the endurance of regional traditions, which are sometimes very local and particularistic. The former have always been present in plans not only to unite societies which professed the same religion, but also to build up an ideal united state, no matter whether it was to be the medieval "Roman Empire" or the modern European Union. The latter have related to the legal rights and status, and the sovereignty of the regions and localities, emphasising the values carried by the territorial communities aware of their distinctiveness and their identity. One cannot deny the need to acknowledge and respect the latter of these trends. Indeed, it has to be stated categorically that Europe stretches as far as its local territorial governments, the most manifest and principal institutions marking a civic society, grounded on their regional traditions. These territorial communities, different from each other in terms of economy, history, and customs, make up the basic units from which such an envisaged macrocosm may be built up. European culture would certainly not be as rich as it is without the substrates contributed to it by the Slavs, both Western and Eastern, the Balts, the Hungarians, the Jews of Eastern Europe, and the Armenians.

Man is a political creature and he feels at home in a community, which gives him a sense of security and a feeling of prestige ensuring psychological comfort. Does he – in contradiction to what is said by various parties – have just one "native country"? It seems that one of the human attributes is the need to belong to large and small communities. To a family, a local or regional community, to a professional group, to a nation, to a state. And also, of course, to the broadest societies – to European society, to the community of faith, and ultimately to humankind. It is certainly not a matter of random occurrence that the model postulated for global culture envisages the coexistence of many different regional models. Thanks to this people living in different conditions, different countries and communities will be able to find a comfortable and safe place for themselves.

The "New Europe" has given the world a good example in the building up of such areas. What may be drawn from it for our contemporary culture? On the basis of what has been said above, it appears that some of the experiences of the past may prove useful for the building up of the modern world. This means especially those experiences which provide valuable suggestions of how to resolve the burning issues of ethnic and religious conflict today. Such models may be drawn from other civilisational groups, to form new modes of action within an open, continually developing culture. If one of the subsidiary themes of this Conference is "education for heritage," then, I believe, it would be worthwhile to make sure that information be put into the textbooks of history – both those written in Poland and those drawn up to present the history of the community of Europe – about the history of the ways in which the various peoples, nations, and political systems were integrated with each other. The story of the way in which the Jagiellonian community and the Habsburg community were built up, along with the story of the struggle to preserve those identities, will provide a good educational foundation for the generation which is to build up today's united Europe of the native countries.

[Translated by Teresa Bałuk-Ulewiczowa]

The Changing Meaning of Central Europe: A View From Jerusalem

Let me start with a personal note: like my father, I was born in Bielsko-Biala. My paternal grandfather, Adolf Wiener, was born in Vienna and raised in Brno; his wife, Antonia née Stern, my paternal grandmother, was born in Békéscsaba. My maternal grandparents, Arnold and Eleonora (née Fischgrund) were both from Maków Podhalański: most of this branch of the family was from Western Galicia, yet one of my mother's few cousins who survived the Holocaust fought with Tito's partisans, and died in 1980's in Zagreb.

For a person of my background and generation (I was born in 1933) this is not an unusual story. Among younger people such a geographical spread and diverse cultural ambience is today virtually unthinkable: the demise of the Austro-Hungarian Empire, the Holocaust and 50 years of communist rule have destroyed this cultural space. It is in this sense, among others, that the old Central Europe is dead – and cannot be revived.

But the legacy of this unique culture is still present, and I would like to share with you some aspects of it as they exist today in Israel – and then make a few points about preservation of other facets of this heritage in Central and Eastern Europe today.

First, let me mention that most cities and towns in Central and Eastern Europe have specific Hebrew versions of their names, due to the memory of Jewish communities which existed in these regions: and these Hebrew and Yiddish versions should be added to the other (Germanic, Slavonic, Magyar etc.) versions which make geography and history inseparable in this part of the world. So in current contemporary Hebrew we have place names like Kraka, Warsha, Wilna, Kowna, Pozna, Preshburg, Reisha (Rzeszów), Wina, Brisk de-Lita, Poniewiez – and hundreds and hundreds of other names. This is only an external example of a deeper link, which has to do with the fact that much of the political culture of contemporary Israel draws upon the impact of Central and Eastern European romanticism and nationalism. Not many people in Israel (and how many in Poland?) know that the refrain of the Israeli national anthem, *Hatikva* (*The Hope*), is "Our Hope Is Not Yet Lost". No translation is obviously necessary into Polish: the author, Naftali Herz Imber, born in Brody, later living in Iasi, wrote the poem as a "Jewish national song" in the 1890's: it was later adopted by the Zionist movement as its hymn, and after 1948 became the official anthem of the State of Israel. The first Zionist Congress in 1897 in Basel, though, was opened to the tunes of Wagner's overture to *Tannhäuser*, while for the second Zionist Congress a personal friend of Herz, the noted Polish poetess Paulina Korwin-Piotrowska, composed a rousing poem.

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When you visit her grave in Lwów, this episode is obviously not mentioned – but is, as some more profound aspects connected with the origins of Zionism and Israel, part of the historical record.¹

For if you look carefully at the developments which led Theodor Herzl, a Viennese journalist born in Hungary (*Ich bin ein deutscher Schriftsteller aus Ungarn* – he characterizes himself in his Diaries) to think about the necessity of looking for a national home for the Jews outside of Europe, it was his tragic realization that the liberal age in Central Europe, epitomized by the Habsburg Empire, was coming to an end under pressure from the various national and social movements undermining its foundations. Herzl's Diaries – 1500 pages of an incredible account of fin de siècle Europe – abound in accounts about the rise of the contending nationalisms tearing at the multi-national Empire: the *All-Deutsche* in Vienna and Bohemia, Czech nationalists, Hungarian separatists, Croat and Italian nationalists: it is they who, according to Herzl, will put an end to the Dual Monarchy: and when the Empire disintegrates into rival national states, it is the Jews who would lose their homeland – the relatively liberal and tolerant Habsburgian polity. Herzl's Diaries give a fascinating account about his meetings with leading Austrian statesmen who share his fears and from whom he expected sympathy for his project: the Austrian Prime Ministers von Badeni and Körber, the Austro-Hungarian Foreign Minister von Goluchowsky and many, many others. When the populist anti-Slav and anti-Semitic leader Karl Lueger is elected time and again, by a democratic majority, as Mayor of Vienna, this to Herzl is the beginning of a "New St. Bartholomew's Night". Most of his liberal and Jewish contemporaries viewed all these developments – which ultimately led to Sarajevo and World War I – as mere blimps on the road to an eventual liberal apotheosis: to Herzl they were all harbingers of doom.

It is out of these Central European tensions and tragic crises that Zionism and Israel were born – not after the Holocaust, but at the beginning of the 20th century.² This memory is very much at the core of the Israeli national ethos.

Can this pre-1914 ambiance be revived? What of it can still be preserved? There are no easy answers, yet one of the paradoxes of the present situation in Central Europe is that the movement towards integration into the European Union – a return, so to speak to the "historical" Europe after 50 years of communism – may have the unintended consequence of obliterating much of what is unique and worth preserving in the historical heritage of this region. If entering the European Union means mainly adopting the *acquis communautaire*, how much of the Central European heritage will be preserved under the impact of this *Gleichschaltung*? This is an issue recently raised at a conference at the Institute for European Studies at the Hebrew University of Jerusalem by the former Polish Prime Minister Dr Hanna Suchocka. In her keynote address at a conference entitled "*Quo vadis, Europa?*", she developed a forceful argument that accession should be viewed as a two-way street: after all, there are traditions in countries like Poland, Hungary, Czech Republic which are not only worth preserving, but should, perhaps, also be adopted by some of the old EU members: after all, not all wisdom comes from west of the Oder-Neisse.

Yet it is clear that this *Welt von Gestern* needs special care if some of it is still to be preserved, and not merely as a museal item. It is in this context that I would like to share with you some concerns I have about the way in which attempts are made to preserve and even revive the Jewish presence in Central and Eastern Europe. On purpose, I would not like to address the memory of the Holocaust, which would call for a detailed and separate account, but the attempt to preserve pre-1939 memory. It is here that a nostalgic romanticisation – well-intentioned, no doubt, but nonetheless misleading – is taking place. Go to any historical museum trying to evoke the memory of pre-World War II Eastern European Jewry – and what do you see? Mostly what I would call "photogenic Jews": bearded, with side-locks, black caftans – also poor, destitute and sometimes not very clean. This is the obverse of the anti-Semitic stereotype – it is well-intentioned, but a stereotype nonetheless. Of course many Jews looked like this stereotype: but before 1939, most Jews in Kraków, for example, did not live in Kazimierz, nor did they look like the photos you see in the museum there, nor did they specially like klezmer music: they were modern, mainly secularised, highly Germanised or Polonised. They might look less exotic and oriental, but they were an important ingredient of Polish society – and it is they, and not only the "photogenic" Jews who were the targets of anti-Semitic outbursts. They too should be remembered, and not only picturesque rabbis and talmudic scholars, who stereotypically look like The Other.

On the other hand, some of the recent studies about Jewish identity and Jewish writers in pre-1939 Central Europe represent a different lack of balance. Names like Franz Kafka, Stefan Zweig, Joseph Roth, Bruno Schulz, Antoni Slonimski and many others are now part of the cannon of German (or Polish) literature, and this is an enormous step towards a truly universal approach to European literature. But they are not the only ones who wrote about the Central European *condition humaine* who are Jews or of Jewish background: they are the ones who wrote in German (or Polish, or Hungarian or Czech). But there is a whole culture of Jewish people in Central Europe in the 19th and 20th centuries who wrote about similar topics, both universal and particular, but they wrote in Hebrew or Yiddish – and because of linguistic barriers, they are not known or studied seriously in Europe. Isaac Bashevis Singer is known because he has been translated into English – but a whole world of writing is totally unknown even to scholars of literature because they do not know the languages. The whole 19th century Jewish *Haskala* (Enlightenment) in Central and Eastern Europe is closed book even to people like Hans Henning Hahn, whose recent book is the most authoritative study of Jewish writers in Central Europe.³ It is ironic that even the Nobel Prize laureate Shmuel Yosef Agnon (born in Buczacz) is not mentioned by him: since he wrote in Hebrew, he appears to be outside the pale.

The existence of such a *terra incognita* is of course absurd: a serious study of Central Europe has to address Jewish culture and creativity in all languages – and certainly in the languages which were the vehicles of so much modern (and modernistic) Jewish discourse in the last two centuries: featuring only those who wrote in German or Polish creates a truncated caricature and assumes, albeit unwillingly, a cultural hegemonism.

Students of Central European Jewish culture have to get acquainted with this rich and multi-faceted culture, and let me give just a few examples of the people who have to be discussed and seriously studied – and whose names, I am afraid, are totally unknown to many scholars now dealing with the Central European Jewish heritage:

The philosopher Nachman Krochmal, who tried to adapt Hegel to Jewish discourse just like August Cieszkowski tried to do the same to a Polish and Catholic context; poets like Chaim Nachman Bialik and Shaul Tschernichowsky, who integrated modernism into Hebrew while writing about landscapes in Poland and Ukraine (Tschernichowsky's ballads on the Crimea are a powerful evocation of this unique peninsula, and are really Ukrainian/Russian literature written in Hebrew); Micha Josef Berditschewsky, who tried "to teach Nietzsche to speak Hebrew"; Uri Zwi Brinberg, who brought a dark sensitivity to mid-20 century Hebrew poetry. All of these writers were born in Central Europe, most spent most of their lives there, some ended their lives in Israel. Likewise Yiddish newspapers like *Hyant* and *Moment*, published in Warsaw in the 1920's and 1930's, had a mass reading and extremely highly literary qualities and they are equally almost totally unknown to many of the people dealing today in Europe with this heritage. This whole culture has to be integrated into the discourse of Central European identity as an immanent part of its heritage.

Central European scholars cannot penetrate these cultural regions if they do not know the languages, and it is here that I would like to make a point that has to be addressed: Hebrew and Yiddish were in the 19th and 20th centuries Central European languages. Millions of people spoke them, wrote in them, dreamt in them. Anyone who is ignorant of these languages is depriving himself of acquaintance with an integral part of Central European history and culture. My plea is simple: learn Hebrew and Yiddish – they are part of *your* culture and *your identity*. If you master them, you will better understand your own societies, your own culture, your own history. Not knowing these languages is like playing Hamlet without the Prince of Denmark.

Endnotes:

¹ Avineri S., "The Presence of Eastern and Central Europe in the Culture and Politics of Contemporary Israel", *Eastern European Politics and Societies*, Vol. X, No. 2 1996, pp. 163–179.

² Avineri S., "Theodor Herzl's Diaries as a Bildungsroman", *Jewish Social Studies*, Vol. V, No. 3 1999, pp. 1–46.

³ Cf. Hahn H. H./Stüben J. (Eds.), *Jüdische Autoren Ostmitteleuropas im 20. Jahrhundert*, Frankfurt am Main 2000.

It is somehow paradoxical that culture is nowadays the only public sector in Poland that has not been following transformation within the last ten years. There is a growing asymmetry between the transformation of the state and its decentralisation on the one hand and the anachronistic model in which culture in Poland is being approached on the other. The existing model and scope of the state's patronage over culture is not sufficient for the current degree of change in this area. Globalisation and commodification of culture together with the rapid changes in the consumption model within the last ten years and last but not least the political changes as well as the decentralisation of the state after 1998 have naturally changed the position of culture. One can easily notice the connection between the lack of ideas and the understanding of culture's role in the rapidly changing reality and the growing crisis in this sector in Poland. It is all happening when in developed societies culture becomes the development factor. It is indisputable that there is feedback between culture as a development factor and development being the nature of culture. Especially the close bonds between culture and the "new economics," fast communication, creation, innovation, human resources is not at all doubtful these days. According to the latest surveys human resources constitute 65 per cent of the world's natural wealth and thus investing in culture provides a strong foundation for economic growth. However, in Poland culture is very often perceived mainly as a ballast or a traditional burden to the state budget. The experience of our western neighbours shows clearly how complex is what the Germans now describe as *Kulturindustrie* or even *Kulturwirtschaft*, the English term being *culture industries*. Especially at the regional level it is a significant growth generating sector, which also provides considerable work opportunities. There is an important trend visible in western European countries these days, which can be described as a tendency to de-institutionalise and decentralise culture as well as to reduce the number of official posts. The public sector withdraws from direct financing of culture but still in many European countries culture is maintained within the domain of the state although the state does not want to get directly involved in the matters of culture. Just recently the Austrians have carried out a thorough culture management reform in Vienna and their slogan was very characteristic: "More culture in politics and less politics in culture." The decentralisation should not exclude the modern patronage of the state and the de-politicising of culture should be allied with its subjecting it to public control.

When trying to diagnose briefly the state of culture in Poland these days one should first note the overlapping of the various forms of its crisis. Firstly, we have the still unreformed sphere of institutional culture. It is based on a static, extensive system, which cannot meet the new challenges such as e.g. those posed by the world of show-business, expansion of electronic media and also competition on the great market of art

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functioning in the European Union¹. The second fundamental dilemma is the issue of cultural heritage, which, just like culture, is being subjected to commodification. Nowadays our heritage constitutes the resource and potential to be made use of, especially from the perspective of regional growth. However, after 1989 no systems were created to facilitate a new approach in this respect. Only the cultural services market has managed to establish its position; just take the book and music markets commercialised already in the late 1980s and early 1990s.

Why then within the last ten years our state policy towards culture has been so inefficient? We all still remember the late 1980s and the very special time when culture played such an important role in the life of Poland. Paradoxically the thinking from the late 1980s, when for a short time culture became a very important point in the great political dispute in Poland, is now perceived as a ballast. At that time for some people culture was a type of national sacrum i.e. something that was in a state of some "splendid isolation" from the wild market forces. For the Marxists it was an element of superstructure, a part of an unproductive sector. Today it cannot be denied that culture is *sacrum* but it is also becoming *commodium*. Its areas are subject to commodification.

In spite of the crisis in public finance, within the last ten years no government has made a serious attempt at adjusting the cultural sector to the new economic situation. At the same time culture was being politically marginalized. The position of the ministers (from 1990 to 2000 there were as many as 12 Ministers of Culture) was gradually weakening. They were mostly engaged in disseminating the ever-shrinking funds and avoiding necessary system changes. Moreover, it was with a great determination that they defended culture from the free market instead of building a market for culture. In this way the activity of the state in creating a market for culture has declined significantly with a parallel growth of the competitive show-business, which has dominated e.g. the electronic media.

Looking at the last ten years of transformation from a historical distance, one could divide the state policy towards culture into four distinctive phases. The years from 1989 to 1991 mark the initial transformation phase. It was in these years that fundamental decisions regarding the privatisation of chosen sectors of culture were taken while the institutional core was deliberately left unchanged. Especially Izabella Cywińska's tenure as the Minister of Culture was a time of many bold decisions, which became unpopular mainly in the artistic milieus already at that time manifesting their overt sympathy towards the state patronage model. In the said period two main transformations in the cultural market took place i.e. the privatisation of the book and music markets. The years from 1991 to 1993 brought about the first attempts at a system reform of cultural institutions with decentralisation in view. The summing up of this phase came when on 10 August 1993 Hanna Suchocka's cabinet accepted the framework of Polish cultural policy. Within the last ten years it was the only official document approved by the government regarding this matter! Its value is mainly historical as it represents the way Polish cultural policy was approached in the years 1989 to 1993. Two months after it was approved, the framework ceased to be relevant because in autumn 1993 Polish political reality changed significantly. The third phase of cultural policy in the years from 1993 to 1997 was a remarkable return to the centralised administration of cultural institutions with a significant narrowing of legal interpretations, limiting the funds and bureaucratisation. Although it was the time of regression for the cultural policy, one cannot forget that the widely criticised and ridiculed Minister Zdzisław Podkański was in fact very successful in establishing his strong position in the cabinet as well as in securing larger funds for culture in the state budget.

In this context the political change of 1997 brought disillusionment. The new government, which came speaking loud about the reforms needed not only did not generate any changes in the field of cultural institutions management but was not able to prepare these institutions for the coming administrative reform of 1998. It is enough here to list the infamous "number play" when in 1998 decisions were taken outside the Ministry of Culture as to how many national cultural institutions were to be supervised by the Ministry. The decisions were taken without any essential criteria or any system approach to the problem of the institutional cultural potential management in Poland.

It is also indisputable that the administrative reform introduced in 1999 became a foundation of a new decentralised model of managing culture in Poland. Alas, the strength of this success was reduced by badly designed budgets of the cultural institutions "handed over" to the local government as well as by a lack of a suitable act on cultural institutions. Their autonomy and a modernised system of financing still remain in the sphere of postulates.² The decentralisation did not bring about any transformation of the Ministry's aims and

functions. In spite of a change in its name [previously the Ministry of Culture and Art and now the Ministry of Culture and National Heritage] the Ministry was not able to face new challenges but also hardly managed to perform its obligations as the organiser and administrator of the most important cultural institutions in Poland.

The development of Polish culture is now limited by fundamental barriers, which need to be quickly overcome. The first one is the doctrinal barrier. Culture is still perceived as an unproductive sector, an unnecessary structural element or a national *sacrum* excluded from the influence of economic factors. The second barrier is the political one, which springs mainly from the heritage of the 1998 reforms. It was then that an abrupt transition from radical centralisation to radical decentralisation took place (already back in 1993 the Minister of Culture and the voivods fought against taking over the administration of many big city cultural institutions, which should have been turned into community ones already by that time). This necessary reform was, however, introduced without an earlier preparation on the part of the cultural sector and has now created another painful barrier of "incompatible competence" on the various levels of public administration. It is enough to look at the chaotic structure of the "Marshal offices," for instance in the Małopolska administrative region. The structure is a result of mechanically introduced legal procedures without any functional analysis of existing cultural institutions. The marshal has taken control over the institutions, which in the present situation are not necessarily the best instruments for carrying out the strategies of cultural development on region level. This situation is further complicated by inability to co-finance the cultural institutions from the central, regional and local budget, as it is done in Germany or Austria. In the case of Cracow and the Małopolska region the issues affected by this situation are e.g. such strategic plans as the building of a multifunctional conference-cum-concert centre or creating the basis for development of a festival industry which would be of more than local importance.³

Furthermore, it needs to be emphasised that one of the reasons for the crisis is the "department" barrier. Traditionally perceived as unproductive, in reality culture works for other sectors. It is best demonstrated by the example of heritage, which in many countries the developing ones included, is the main force behind the development of tourist industries. These facts emphasise the need for rapid transformation of the approach towards culture in Poland and for making a better use of it in the transformation process. It is all inseparably connected with a necessity for overthrowing one more barrier, which became very visible during the last Cultural Congress in Warsaw in 2000. It is a sin of conceit and self-love, which is so common among the artistic milieus. Nowadays those working for theatre and film willingly take advantage of the commercialisation of the film and television market, yet at the same time they defend the privileges resulting from the anachronistic and anti-economic model of cultural institutions administration.

One could ask if the Polish culture, after ten years of transformation is still in its starting point. Surely not. The indisputable changes are its decentralisation and the economic transformation of such areas as for instance the book market. At the same time however, we are now facing the necessity to make up quickly for the time we have lost in the last decade. The time that culture lost.

An anachronistic system of management in culture, which is incompatible with the changes in consumption patterns has to be changed as soon as possible. It is the *sine qua non* for the breaking off from a standstill as well as for Poland's successful participation in international cultural market. All this requires a change in the perception of the place of culture in the globalised world and perceiving it as a creation factor and a catalyser of the socio-economic development.

Endnotes:

¹ A more extensive diagnosis of the cultural institutions in Poland is contained in the following article: Purchla J., Rottermund A., "The Reform Project of the Public Cultural Institutions in Poland", *ICC Yearly*, No. 8, 1999, pp. 58-67.

² *Ibidem*, pp. 58-67.

³ Purchla J. et al., "Cultural Industry. The Małopolskie Voivodeship", unpublished, Cracow, December 2000.

From New York City to Cracow. The Story of a Friendship, a Partnership, and an Expanding Learning Network

The story begins in August 1989, when I first came to Poland after an eight years' absence, coming with my family directly from Tuscany, where I had taught at a summer school in Cortona organized by the Institut für die Wissenschaften vom Menschen in Vienna. Our arrival in Cracow was a shock for me. It was a weekend, but the city, even the Rynek, was almost empty. We sat alone on white plastic chairs in front of the Noworolski Café, sipping Cokes ordered by my young Cracovian niece.

The old town looked glorious in the afternoon light, in fact just as ancient and attractive as the Siena I had just left behind; but it was deserted, and it looked somewhat sad. I did understand that public spaces had been generally abandoned since the introduction of Martial Law in December 1981, yet in the course of the next few days I grew bitter, disappointed, and even angry. And it was then that I began trying to think of ways to make this city's magic known outside its loyal but narrow circle of European enthusiasts, of ways to make the world fall in love with Cracow, to bring people back and get them addicted to this fabulous, richly-textured space, culture, and people...

Soon after my return to New York, I was asked by my University (known at that time as the New School for Social Research) to create and direct the East and Central Europe Program. The original purpose of the Program was to assist regional efforts to revitalize scholarly life in the social sciences, and Poland was obviously only one – even if important – player in the project, which included all the post-communist countries of the region. We immediately expanded our Democracy Seminars, an initiative that had begun in 1986 as semi-clandestine meetings of scholars and intellectuals in Warsaw and Budapest, with a third chapter in New York, at the Graduate Faculty of the New School for Social Research. During the initial period, from 1990–1992, we became active participants in helping to prepare the curricular restructuring that was about to begin in the social sciences, opened curriculum centers at universities in the region, and supported new collaborative courses co-taught by professors from the United States. We also began to bring junior university faculty to the New School on one-year fellowships.

It was then that I realized that it was not *assistance* – an inadequate and often misguided concept – but actual *collaboration* in the creation of a common teaching and learning environment for senior faculty, junior scholars, and graduate students from many countries, that would be the most effective way of bringing the academic communities of the region and the rest of the world closer to each other. And that is when the idea of establishing a summer campus in Cracow came to mind. When I began to discuss the idea, it was rather enthu-

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siastically received by my colleagues at the New School, although alternative sites were immediately proposed, above all Prague. Prague at that time had become a popular destination point for many young Americans, but also a business community, and what's more important for us at the New School, it offered generous support with housing and academic facilities through the newly established first nucleus of the Central European University.

However, I did not feel confident that the cult of Prague, rather superficial, perhaps, for many among the hordes of summer tourists, though obviously enhanced by a great admiration for Vaclav Havel, would provide a context truly conducive to serious, focused, scholarly work. But, as I do not give up easily, I did not do so this time either, especially after meeting in Cracow in the summer of 1991 the worldly, hard-working, enthusiastic, and imaginative Jacek Purchla, head of a relatively new institution in town, the International Cultural Centre, whose thinking and commitment – congenially parallel to mine – encouraged me to pursue my idea. I remember well the first substantive conversation we had, when he talked about turning Cracow, already an architectural gem, into a place that could be a magnet for a whole array of interesting, sophisticated people and institutions. I remember thinking that debates on modern and post-modern ideas would be illuminated here not just by the historical setting, but by the whole complex of multicultural traditions that was successfully tested here long before the concept of multiculturalism ever entered the academic and political agendas of universities, parliaments, and international organizations.

It was during this conversation that I came up with the name, *Democracy & Diversity Institute*, which – even though we could not predict the bitter outcomes of the Balkan Wars, or that among our students we would soon have people from Central Asia and South Africa – as history is still showing remained a very important objective in contemporary world. This New School initiative was to become a part of the International Cultural Centre's College for New Europe, in fact constituting its major – and, we hope, a lasting – transatlantic bridge.

One year later, in July 1992, we came to Przegorzaly, that stunning promontory on the outskirts of Cracow, to launch the first postgraduate Democracy & Diversity Summer Institute, and we have been coming ever since. In July 2001 we celebrated our tenth anniversary together in the impressive new halls of the Cracow International Centre at Rynek 25. The Institute has now almost 500 alumni in 27 countries, graduates of our Institutes who are now working in various positions of public responsibility in government, in think-tanks, with NGOs, and, of course, at many universities in Central and Eastern Europe, but also in Central Asia, North America, Latin America, South Africa, and Western Europe. Before I present a closer look at the Institute, with its curricular and civic concerns, I would like to say a few more words about International Cultural Centre's American partner, New School University, and about the seeds of the idea for International Learning Networks, which grew out of a healthy encounter at the New School between its traditions and its active engagement in contemporary issues.

Long before his works became classics of American sociology, Talcott Parsons had spent a year as an exchange student in Heidelberg. Half a century later, when he was contemplating in an essay the enormous advances in the American system of higher education, he insisted that he could never have made the career choices he made if he had not studied at that German university in 1925. To make such choices he had had to be exposed to the still fresh memory of Max Weber and to be immersed in the profound intellectual and scholarly environment that stemmed from Weber's work.

"American standards of academic excellence," wrote Parsons in that same essay, "have largely been modeled on the best of Europe, and the influence of European scholars, not unconnected with the political disturbances in Europe, has contributed in a major way to this excellence."¹

The New School University that I am working in, and to which I originally came to as a young post-doctoral exchange Fellow, certainly contributed to what was for Parsons a uniquely American system of higher learning, a system known for its multiformity rather than conformity to one national model. In fact, our Graduate Faculty – that division of the New School in which the East and Central Europe Program, and its enlarged successor, the Transregional Center for Democratic Studies (TCDS), are located, owes its existence, scholarly format, and social mission to a group of scholars who had fled from Nazi Germany.

The Graduate Faculty of Political and Social Science originated in 1933 as a response to an emergency – a rescue mission launched by The New School which led to the establishment of a so-called "University in Exile". Here about one hundred and seventy scholars and their families found a safe haven – initially

from Germany and then from many other countries of Europe (among them was Bronislaw Malinowski), and their influence is still felt at the Graduate Faculty. One of the professors here was Hannah Arendt, who, in a particularly inspiring way, succeeded in bridging the distance between her European and her American intellectual experience. Her work in political philosophy provided the intellectual agenda for that initially semi-clandestine collaboration between members of the Graduate Faculty and independent scholars in Poland and Hungary during the 1980's, which came to be known as the Democracy Seminars. And this, in fact, is where the story of our East and Central Europe Program – and its rather unique accumulation of experience from then on – really begins.

The objective of this modest enterprise was to facilitate a three-way dialogue on issues of democratic politics and culture, in the form of parallel discussions of the same books and theories, held periodically in Warsaw, Budapest, and New York, with a more or less regular exchange of findings. It was the initiator of the whole idea, Adam Michnik, who had suggested that a Budapest group be put together by Gyorgy Bence, and that Jeff Goldfarb coordinate the New York chapter. On the foundation of this initially small collaborative network, the Graduate Faculty was able to launch its East and Central Europe Program in early 1990 as a response to the recent changes in the region.

The Democracy Seminars by bringing together scholars and intellectuals not only interested in issues of the transition to democracy, but also genuinely committed to and involved in the process of democratization, have become for us a natural and indispensable body of advisors and first collaborators on a variety of initiatives aimed at universities. Among them have been Professors Jerzy Szacki, Marcin Król, Edmund Mokrzycki, and Paweł Śpiewak in Poland; Jirina Siklova, Jan Urban, and Miloslav Petrusek in the Czech Republic; Gyorgy Bence, János Kis, and Gyorgy Csepeli in Hungary; Martin Butora, Yveta Radicova, and Sonia Szomolyanova in Slovakia.

Hannah Arendt, whose work was carefully examined by every chapter of the early Democracy Seminars, remains an invaluable guide for us as we re-think our work in the new democracies. I have long been struck by something Arendt says in her essay, "The Crisis in Education": "In America... education plays a different and – politically – incomparably more important role than in other countries. Technically, of course, the explanation lies in the fact that America has always been a land of immigrants... For America the determining factor has always been the motto printed on every dollar bill: *Novus Ordo Seclorum*, A New Order of the World."² If one takes Arendt's idea only metaphorically, and sees the on-going process of social, political, and economic transformation as a process of immigration, a process of settling down into a new order – new for the whole society – one could reasonably argue (and no longer in a metaphorical mode), that education in the countries undergoing a political and economic transition "plays [or ought to play – E.M.] a different and – politically – incomparably more important role than in other countries."

When we at the New School were getting ready in late 1989 to launch our East and Central Europe Program, we knew that dealing with the so-called "region" did not mean dealing with a uniform system. No matter how critical and urgent the situation may have been in the universities of our original five countries, their needs and capacities were not identical. In Poland, Czechoslovakia, Hungary, Romania, and Bulgaria, the intellectual losses varied. In some countries – especially Poland and Hungary, but also, in its more liberal periods, Czechoslovakia – academia had served as an island of relative freedom. The long tradition of independent thinking represented by such great teachers, sociologists, and philosophers as Lukacs, Czarnowski, Mukařovsky, Ossowski, and Kula was first nurtured more or less openly by their own students, and then it influenced, in turn, whole generations of students. Under frequently hostile circumstances, serious research nevertheless took place (alongside much that was approved but of questionable value), and new unsanctioned forms of teaching were tested.

There is also a quite widespread opinion (one with which I am sure the reader is familiar) about the political role of academia in the late seventies and eighties. The notion that academia generated, sponsored, or promoted the revolution and was one of its key habitats is borne out most fully in Poland and Hungary. It was this community that launched flying universities, private seminars, and underground presses and publishing houses. Here, certainly, the academic milieu in its broadest Eastern European sense – which includes scholars and intellectuals, students and artists – was crucial in generating ideas for changing the system. It is a bitter paradox that this very milieu was hit so severely in the years following 1989.

It is useful for anyone doing work in the region to realize what a very complex and unexpected role the universities – or academia in general – were performing prior to 1989. This is especially important, perhaps, for the Americans, who were always quick to conclude that all aspects of social life had been uniformly repressed in all those countries, and who have therefore tended to look down with a certain liberal condescension from their metropolitan heights as if upon the intellectual provinces. But that differences exist was probably no news to the Europeans, or to the Germans or Austrians in particular, who had a chance to see the situation at close hand.

If we look closely at the state of the universities in Central Europe before they were to embark on their journey into the new world order, one can discern, among other differences – particularly in Poland and Hungary – a range of secondary but important social functions *vis-à-vis* those scholars who were uncomfortable with the status quo.

In the first place, the university provided a relatively safe playground for those who were mildly unorthodox politically, who wanted to flirt with the opposition and with revolution, but within safe limits. It also functioned as a refuge for those who were unable to fit in anywhere else because of their moral and political commitments. And sometimes it served as a place of exile for those who, while occupying leading positions, had committed political misdemeanors or had caused some problems for the regime. It is also useful to remember that in societies in which the pursuit of careers in public life was reserved for those who were in or very close to the *nomenklatura*, academic careers began to function for many as a substitute for other careers. The very decision to enter academia often indicated a conscious refusal to take part in official political life. It was just as often a desire for precisely the kind of protective umbrella that academia provided.

But within two years – following the great turning point of 1989 when the regime, with its whole system of restrictions and rewards, had ceased to exist – academia had lost not only its excitement and prestige, but also its role as the main provider of resources to support teaching and research. When new opportunities for careers in public life opened up, these “refugees” to academia started coming home: to parliament, the government, the media, business, and above-ground publishing. Adding to this internal brain drain were the talented and energetic young people already teaching at the universities who were leaving to take their chances in the market economy. And many promising graduates were not choosing academic careers in the first place. It looked for a while as though this revolution, too, might be “devouring its own children”. It seems to me that the initial internal brain drain has stopped, or at least slowed down a great deal, and that many accomplished scholars and teachers, after brief stints in politics or the marketplace, are coming back, though not always giving up public life altogether.

At the same time, with the changes taking place in Central and Eastern Europe, not only was the breeding ground for social science and social scientists expanded, but the old model dividing up tasks between two main state-controlled sites (the state university, primarily a teaching site, and the academy of science as the main research site) lost its rigidity and gradually became history. There was space for new sites to emerge that were independent from the state, which began to diversify the map of opportunities for those interested in studying and conducting research within the social sciences. We at the New School call them “beacon institutions”. These are either new, flexible, and non-bureaucratic institutions which are trying to establish new patterns of working, or older ones which have become much more independent from the old structures of academic instruction and research and much more interested in implementing new methods. They are led and staffed by talented scholars who, in spite of tight budgets and difficult circumstances, are reshaping the intellectual maps of their countries.

Our long-standing awareness of the region’s intellectual capital, the dynamic and multifaceted situation of academia in this part of Europe, and the constant feedback we were getting from our colleagues in the region, including those who designed and launched the College for New Europe, compelled us to re-think traditional approaches to academic assistance and support.

It was in the course of the later period of the Democracy Seminars that we at the New School’s East & Central Europe Program began to realize that the concerns of established democracies and those of the new “emerging” democracies were beginning to converge. Processes of democratic institutional design at the local, national, and regional level were now occurring in different geographic locations throughout the world. Issues of seemingly local concern, specifically related to the “native realm”, were no longer impossible to com-

municate to outsiders. At this point in mid- 90s the East & Central Europe Program was transformed into the Transregional Center for Democratic Studies.

We noticed that our main concerns and questions, which were increasingly focused on the challenges to democracies, were attracting to our projects a whole "new wave" of collaborators from many different parts of the world: not just the pure nineteenth-century type of academic (cabinet professors), but academics active in civil society or in the public sphere, as well as intellectuals and academically-inclined NGO leaders.

And this was the constituency we decided to focus on: the younger generation of civic-minded future scholars, actively engaged in civil society, who are just entering professional academic life. We believed that including them in a systematic way in our collaborative projects would not only facilitate their professional growth, but also provide them with the reassurance that comes from being members of a broader international network of scholars. We considered this particularly important since there is still enormous pressure on the best university graduates in all countries to choose a path in the better-paying business world. But – as it has turned out – the most effective way of reaching future intellectual and civic leaders was through a *Democracy & Diversity* summer institute organized under the auspices of the ICC, within The College for New Europe project.

Our institute which has been consistently gaining both prestige and popularity, is a short-term but intensive training program, at the post-graduate level, in which a rigorous curriculum focused on the most topical current issues, an international faculty and student body create an environment that not only encourages cross-cultural and cross-disciplinary debates, but facilitates a follow-up program of joint research and teaching projects. Increasingly collaborative academic enterprises of this kind, involving several partners, are the relatively recent phenomenon, often located in places that can also serve as laboratories for the study of key social issues. Such is the *Democracy & Diversity Institute* in Cracow, and such is the College for New Europe as a whole.

Democracy & Diversity is an intensive three-week program of seminars and workshops that initially brought Central European and American post-graduate students together. In the course of recent years it has begun to function as a virtual bridge between three different regions of the world – East and Central Europe, Latin America, and Southern Africa – but also between academia and the real world. The Institute selects each year about 50 participants, the core of whom come from the region (Central and Eastern Europe, the Caucasus, and Central Asia), with smaller complementing contingents from other parts of the world. Its program is centered around intensive, rigorous, studies on issues of building and sustaining democracy, on questions of ethnicity, nationalism, and gender, on problems of political culture, and on the social and political role of media. The seminars and workshops (each of which offers the equivalent of a full-semester graduate-level course) are designed to introduce both new curricular topics and new approaches to graduate teaching. Frequently co-taught by American and Central European faculty, the program is designed to give interested young Americans direct exposure to the region's most vital issues and discussions, and to introduce Central Europeans and other participants from the region and beyond to current debates conducted within social science departments at American universities.

The Institute brings people together, creates a common language of analysis, and widens the scope of comparative references. It also constitutes a launching pad for our follow-up activities, among which are the electronic seminars (via e-mail from TCDS), joint research projects, fellowships at the Graduate Faculty in New York, and joint-teaching courses.

As our participating senior and junior scholars at the institutes tend increasingly to be people who have divided their time between re-inventing the university community and actively helping to create a new fabric of democratic institutions, greater attention has come to be given in our program to policy concerns and to more practical applications of the social sciences. Our growing network of collaborators have thus tended more and more to exemplify a new kind of leadership, bridging their academic and civic, intellectual and activist, theoretical and public commitments.

No matter how distant and idealized the *Novus Ordo Seclorum* may be, our coming together is itself a very special journey of scholarly collaboration and lasting friendships that has been undertaken in various ways by Hannah Arendt, by Adam Michnik and Jeff Goldfarb, by János Kis and Martin Butora, by Claus Offe and Ulrich Preuss, by Shlomo Avineri and Jacek Purchla, by Ivo Banac, Ann Snitow, Czesław Miłosz, Jacek Woźniakowski. They are joined by doctoral students from Poland, Hungary, Czech Republic, Latvia, Lithuania,

Estonia, Ukraine, Armenia, Belarus, Kazakhstan, Kirgizstan, Russia, Austria, Germany, Mexico, Argentina, South Africa, United States and by talented young people from other countries who have been given the chance to be a twenty-first century version of Talcott Parsons "exchange students" in what is still – we hope – a somewhat less divided world.

Endnotes:

¹ Parsons T., "Some Considerations on the Growth of the American System of Higher Education and Research", [in] *Culture and Its Creators*, ed. J. Ben-David and T. N. Clark, University of Chicago Press, Chicago, 1977.

² Arendt H., *Between Past and Future*, Penguin Books, 1993: Chapter 5, "The Crisis in Education", p. 175.

William Hogarth, an eminent English artist whose obsessive Francophobia dictated him equally unfavourable and unjust opinions on French art would not approve of the topic or the mood of my text. I intend to discuss not only the French graphic art of the time but I am going to do it with all the admiration it indisputably deserves. In the panorama of 18th century European printmaking France was the very centre, whose light shone onto the whole continent. It was to Paris that the engravers from various European countries came (also from England) to learn about the finest techniques. It was in France that foreign sovereigns most willingly ordered their engraved portraits or series of prints reproducing their galleries and collections of paintings. It were chiefly the French engravers, who invented the new techniques, which enriched the range of graphic expression means.

Such a turn in discussion excludes the possibility of choosing William Hogarth as their patron. The situation will get no better if I quote Diderot's reply to the English painter's malicious opinion about French art. In one of his *Salons*, the great encyclopaedist wrote,

"I will not forgive (...) Hogarth for his saying that the French school did not even have a mediocre colourist. You have lied Mr Hogarth, it is your ignorance or viciousness. I know well that your nation is used to despise an uncommitted author, who is bold enough to speak well of us, but why are you trying to flatter your folks vilely by obliterating the truth? Paint, paint better, if you can. Learn to draw and do not write any more. We, the French, and the English have two different manias. Ours is to overestimate the English things and your to underestimate ours."¹ By trying to avoid either of these manias, I intend to give some appreciation to the French things.

In 1777 Charles-Etienne Gaucher an excellent Parisian engraver and theorist of art asked "In what times was art of engraving more welcome, more desirable and more highly paid for."² This rhetorical question could be the motto of all discussions on the role of this art in the life of the French at the time. During almost all the century printmaking met an unsurpassed public attention; it was the subject of vivid interest among many very different social milieus and evoked emotions exceeding the scope of strictly artistic reception. Prints were also very desirable collectibles and the enlightened "amateurs" took perfect amusement in tasting the beauty of the engravings. The number of great and small graphic collections significantly exceeded the scale

Malgorzata Pokorska-Primus – art historian, custodian in the Department of Prints in the Scientific Library of the Polish Academy of Arts and Sciences in Cracow; the author of many studies and essays on the subject of Old Master prints or the history of artistic doctrines. Occasionally she writes critical texts on art.

Text of lecture delivered as a part of a series of meetings organised on the occasion of the *Hogarth and His Century* exhibition in the ICC Gallery (April 27 – July 1, 2001).

of the phenomenon in the previous century. The commercial scale of the trend can be well illustrated by the fact that during the whole century there were 500 auctions organised.

The development and "ennoblement" of this art was largely stimulated by the official cultural policy of the French court devised already in the 17th century by Louis XIV. The king granted the engravers the status of free, independent artists and opened the Académie Royale de Peinture et Sculpture for them as well as initiated the royal collection of graphic art. In order to preserve the glory of his reign he introduced *depot legal* obliging the engravers to donate two impressions of each print made in France to the Bibliothèque du Roi. With time the number of obligatory impressions grew to three, which the engravers sometimes opposed in the 18th century. Moreover, they did not always fulfil the requirement. The art historians of French printmaking sometimes point out to the negative aspects of these royal interventions into the realm of artistic production as they turned engraving into a controlled or even "piloted" art. There is some truth in these opinions but we have to remember that to a great extent thanks to the providence of the king and his advisers the Département de l'Estampe in the Parisian Bibliothèque Nationale is currently in the possession of such a great collection of 17th and 18th century French prints. Turned into a separate division of the Royal Library in 1720, Cabinet des Estampes was already one of the richest of the kind in Europe. In 1757 its custodian, Hughes-Adrien Joly, called it "great artists' temple of immortality,"³ a temple commemorating the glory of French art. The view at the time was that great artists gained immortality thanks to the prints which fixed and multiplied their work. These emphatic words reveal the 18th century interpretation of printmaking's basic function, which was to commemorate and publicize.

Favourable conditions gave rise to a socially prestigious very strong and ample society of professional engravers, while the extremely prolific production of prints was usually characterised by technical mastery. Nevertheless, in the numerous society of outstanding and talented artists there were apparently no creative individuals of the greatest format such as Jacques Callot, the genius etcher of the previous century. Such a comparison would be even more difficult since French printmaking of the rococo period was mostly reproductive as it mostly interpreted contemporary and old works of painting. This reproductive character is connected with the basic function of engraving i.e. to commemorate and publicize. The commemoration and propagation of historical events was very important for the monarchs since it served them as a means of glorification. The commemoration and propagation of great art works aided the popularisation of their authors.

These aims were carried out in great scale graphic ventures such as series of engravings created often for many years by one or more dozen engravers. Such sets often reproduced great art collections of the time or series of works produced by a single artist. We can say that they functioned in the same way as today's albums or illustrated museum catalogues. Nowadays, in the time of an unprecedented development in reproduction techniques, we are more inclined to disparage this category of engravings. Nonetheless, we have to remember that in many cases these reproductive prints were in themselves great artworks requiring grand artisanship and the fact that they reproduced paintings did not at all deprive their authors of the possibility of creative exploration. The desire to reproduce the style of the interpreted painting in the best possible way stimulated unprecedented skills of the engravers, who were able to render various qualities of the painting by means of printmaking techniques.

Our exhibition, *Hogarth and His Century* provides examples of an impressive scale of technical possibilities especially of one artist: Jacques-Philippe Lebas. By the use of a flexible line in etching and a subtle play of cross-hatching he rendered brilliantly both Watteau's twinkling, nervous patch and Chardin's dim light and constrained harmony.

The same great engraver, once referred to as "the most perfect embodiment of 18th century printmaking"⁴ is also the author of works inspired by his personal deep fascination by paintings of an artist of a different epoch and country. Enchanted by the work of 17th century Flemish painter, David Teniers II, Lebas reproduced most of the artist's *oeuvre* in his engravings. According to the sources of the time Lebas, on seeing any work by Teniers, instantly wanted to start engraving it. Prints created as a result of this unique relationship – the engraver's identification with the painter – were widely appreciated and some contemporaries regretted that Teniers could not live to Lebas' times so that he could have enjoyed his work being reproduced so beautifully.

Many 18th century French painters partook in the joy Teniers missed and personally made sure that their work was promptly reproduced in the form of prints since it brought them desired fame as well as financial profits. The most provident in this area was Jean-Baptiste Greuze, one of the most famous painters of

the century. Greuze developed a close, large-scale co-operation with engravers and became the publisher of most of the prints reproducing his paintings. These big prints presenting moralising and sentimental genre scenes were appreciated by connoisseurs and immensely popular among the general public. Everyone wanted to have an impression of *Village Engagement* or *Father's Curse*, which became popular elements of interior decoration. The print runs were quickly sold out and the painters and engravers' fortune grew accordingly.

Apart from great artworks, the graphic art of the time also reproduced and propagated various current events. Whole series of plates document the episodes from the life of the royal family such as weddings, funerals and occasional fetes. Events such as Louis XV's visit to Le Havre in 1749 or a fete thrown in honour of the same monarch in Strasbourg were immediately recorded in series of drawings and then promptly engraved by the best artists of the time. The masters of the burin commemorated important moments of France's intellectual life and the engraving representing the coronation of Voltaire's bust in Comédie Française in March 1778 for a long time provoked strong reactions among the viewers. Less official and more dramatic events connected with the artists' lives were also documented. For instance the terrible memory of an 1720 epidemic in Marseilles made a skilled engraver, Jacques Rigaud, produce two very moving etchings on the basis of his own real-life drawings.

When discussing series of engravings which constitute the record of historical events, it would not be possible not to mention one exotic order received by Parisian engravers in the 1760s. It is a curiosity, which provides an example of the scope of their activity. The order came from China. In this country Christianity was a forbidden religion but some missionaries, thanks to their drawing and painting skills, enjoyed the favour of Emperor Kien-Long. These talented (and mostly French) fathers were asked by the Emperor to make a series of drawings illustrating the suppression of a Tatar revolt by Chinese army. Just like his European counterparts, the Oriental monarch wanted to have these drawings reproduced by means of engravings. He chose French engravers to perform the task for him. The Jesuits' drawings were sent to France by East India Company and approximately in 1765 they reached Paris. The engraving work was given to six respectable *graveurs*, who in 1774 completed the series of sixteen great etchings known as *Batailles de la Chine*. The series is presently a rarity, in fact one of the true gems because according to the commissioner's will the whole print run, except for a few items reserved for the royal family, was sent to China. As these prints excited great interest among the French public, Isidore-Stanislas Helman made smaller replicas of the whole series, which instantly became very successful. As we can see, copyright was not yet as important and touchy an issue as it is nowadays.

The great popularity of prints in 18th century France can be reflected in the considerable number of amateurs attempting to master the art at the time. These recruited also from the royal family like, in the beginning of the century, Philippe, duke of Orleans, regent of France and in the last quarter of the century Louis XVI, whose attempts in the field were quite unsuccessful. Marquise de Pompadour appears to have been much more talented as she was taught drawing and engraving by Cochin the Younger and produced a quite pleasant series of allegorical etchings. This category of "amateur-graveurs" came to be remembered mostly due to their social standing. However, there were also others, sometimes so talented that they could stand in line with the true professionals. Among many names it is worth to mention count de Caylus, collector and art theorist, initiator of many artistic undertakings and a very talented amateur-etcher. The print entitled *Fishermen Pulling a Net* presented during our exhibition is a joint work of Caylus and a professional printmaker, Nicolas le Sueur.

All that has been said hereto can testify to the fact that the vivid interest of the French in graphic art was not necessarily of an artistic nature. Most likely they treated prints like a means of disseminating information or an illustrated chronicle of more or less sensational events. Nevertheless, there was also a considerable group of more sophisticated viewers, who noticed the value of print as such: in the flexible and varied work of the burin, in the evocative play of light, in the expression and appeal of the human figures. This category of print-lovers concentrating on the artistic issues sometimes expressed their views in critical texts published by Parisian newspapers and magazines. Since 1724 the press, especially the popular "Mercure de France" regularly contained notes announcing the prints to appear on the market. Most often these were just short, essential descriptions quoting the author's name, address, the print's title, measures and price. In the case of famous artists' work or extremely important events being portrayed, the scheme was enlarged by a more detailed characteristic of the theme or technique and at times the texts might have taken the form of small theoretical essays.

It was in the "Mercure de France" that Jean-Charles François, the inventor of the "crayon manner," announced in 1752 the next series of his engravings and informed the readers briefly about his progress in the mastering of the printmaking process imitating crayon drawing. A whole sea of ink was used because of extremely popular prints after Greuze's paintings. Letters were written to the press on the subject; even separate pamphlets were published, all of them usually written in the spirit of very exalted admiration.

"An Amateur's Letter" written in reference to Greuze's print reproducing the *The Magi's Pie* (*Gâteau des Rois*) was characterised by a very different tone. Published in the "Mercure de France" in December 1777, it came from Charles-Etienne Gaucher and is indisputably one of the most interesting 18th century critical texts devoted to graphic art. It is worth to consider it for a moment because it introduces us not only into aesthetic but also into market criteria of print evaluation and reveals the complex intrigues of art dealers.

Gaucher, who held a high opinion of graphic art, had also high requirements in regard to its works. Flipart's print did not meet these standards and the author of the "Letter" subjected it to thoughtful critique. He criticised the composition of the scene (this being addressed more to Greuze himself than to the engraver), the austerity of the line, poor differentiation between the parts of the view, too dark tone of the plate, which, in his opinion looked more like a used mezzotint than an engraving. In his view also the characteristics and the expression of the human figures was very poor. After analysing Flipart's work Gaucher moved on to more general discussion of the situation of the French graphic art of the time. He emphasised that this branch of art evoked popular interest and that it enjoyed an unprecedented social approval. Especially the contemporary engravings of the local school were very much in demand and reached high prices on the market. According to Gaucher these prices were sometimes too high in comparison with the prices of pieces by famous artists' from other schools and periods. Gaucher argued that in the ample circle of viewers and collectors only few deserved the name of true art lovers and connoisseurs, while the rest were simply following the trend. The publishers and art dealers profited by this as they stimulated e.g. a snobbish demand for early versions of prints, especially *avant la lettre* impressions, which documented the state of the plate before the legend was introduced. Gaucher claimed that in some cases even the owner of a plate removed the inscriptions or covered them up during the printing. Some dilettantes could take such prints for *avant la lettre* impressions and pay an accordingly higher price for them. The author added that the artists or publishers who hold high their reputation did not pursue such corrupt practices.

Gaucher himself represented a stance which was radically different from the naive snobbishness of the collectors looking for curiosities, which were rather market and collectors' favourites than genuine works of art. Gaucher saw all the absurdity of the trend to collect early impressions of prints, which were not distinguished aesthetically because for him the only true basis for judgement was the artistic value. In his letter he asked, "Finally, what is the advantage one finds in having the first impression of a mediocre engraving? Undoubtedly an amateur has some right to look for early impressions of a plate, which is distinguished by the magic of a burin that is pure, flexible and full of harmony. What difference does it make to have the first or the last impressions of a plate, where all one can see are the imperfect lines of a spoiled etching or a vain labour of a dry and plain burin devoid of any harmony or grace?"

Being very talented in the literary way Gaucher often participated in discussions and polemics on the subject of graphic art. Such discussions were rather frequent at the time as the 18th century was a time favourable for reflection upon art and gave new forms to this reflection. In this very century unknown heretofore genres in writing about art were born such as e.g. essay and critical texts about art. The information on graphic art appearing in the press, I mentioned earlier, constitute more ephemeral and spontaneous types of writing about art, which were characteristic of the epoch. In France the subject of these theoretical discussions was often engraving and many Parisian engravers of the time did not restrict themselves to artistic practice but practised also the theory and history of their own type of art. Unlike in previous centuries, these discussions were not limited to the issues of technique, they were often studies on the nature of printmaking, its position in the hierarchy of fine arts as well as its social role. Charles-Nicolas Cochin the Younger, who expanded and included his own commentary in 17th century treatise on engraving written by Abraham Bosse, formed an interesting definition of this type of art. He wrote, "Engraving is an art of translating the beauty of a very rich language into another, slightly poorer but offering equivalents inspired by talent". It seems that Cochin was fully aware of the

limitations and the value of interpretative graphic art described in the above definition. We can admire the accuracy of the definition when looking at the perfect examples of the transformation of various painting qualities into a refined play of graphic forms and means of graphic expression, which create an independent work, whose artistic identity is different from the original.

Gaucher came back to Cochin's definition in his polemics with the criticism put forward by Quatremere de Quincy, an archaeologist and politician. The latter not only denied engraving the title of fine art but also questioned its independent existence. In his opinion original and creative graphic art (i.e. based on the engraver's own composition) was simply a type of painting, which was inferior and imperfect since it did not make use of colour. Reproductive printmaking, according to Quatremere, is a purely mechanical ability to make copies. In his reply Gaucher pointed out (quite logically) that if graphic art's main deficiency was the use of colour then the same could be said of sculpture but no-one would even dare to do it. By referring to Cochin's opinion, the author of the reply very accurately defends the honour of his beloved art. Quatremere's depreciative opinion is thus contrasted with the appreciation and admiration graphic art receives from educated amateurs and eminent personages of the time.

In this epoch of thriving artistic interest printmaking was a subject evoking very vivid emotions, not only among artists, connoisseurs and collectors but also in the circles of writers, philosophers and various *hommes de lettres*. It was discussed by a whole group of such famous people as Jean-Jacques Rousseau, baron Grimm or Bernardin de St-Pierre. Denis Diderot, philosopher and the most outstanding art critic of his century as well as sharp and spontaneous writer devoted much attention to prints in his *Salons*. Capricious, sometimes very arbitrary in his judgement, he had favourite engravers, whom he praised generously but he also had ones he definitely disliked and expressed his disdain in the form of sharp or even prejudiced opinions. His true favourite was Jean-Joseph Balechou, an undoubtedly talented printmaker and the author of famous engraving based on a painting by Joseph Vernet and representing sea storm. The work was so much appreciated by Diderot that no print of a similar theme could satisfy him since then. His reaction to *Storms* by Flipart, another *graveur*, who also reproduced Vernet's paintings, was very characteristic. "Nothing interesting," he said discourteously and then changed into Latin, pretended to put on Cicero's toga and recited with rhetorical exaltation, "Ah, Balechou, ubi, ubi es?" (Oh, Balechou, where, where art thou?)⁷.

Diderot's strongly voiced praise for Balechou's marine engravings was close to Vernet's own feelings. Enchanted by the engravings, he wrote a letter to their author saying that in France there was only one Balechou and that since he saw his prints, he could not be satisfied by others reproducing his marine landscapes.⁸

Diderot, the fearsome critic, fiercely condemned the plates made after Vernet's *French Ports* – a famous and much appreciated series created jointly by two excellent engravers: Cochin the Younger and Lebas. It is interesting that the philosopher did not put forward a solid and content-related criticism of the works discussed but turned the discussion into a personal one by criticising the character and behaviour of the authors. As we can see, even the most excellent minds of the time were not free from the now also well-known unfortunate habit of depreciating art through a personal attack on the creator. Diderot wrote: "Le Bas and Cochin are engraving Vernet's *Sea ports* together. Yet Le Bas is a libertine, who looks only for money, and Cochin is a pleasant company, who enjoys himself, throws pleasurable dinner parties and wastes his talent."⁹ As he went on, he classified the engravings from the same series as average prints, produced carelessly by two clever men of whom one liked money too much, while the other liked pleasures.¹⁰ In order to clear all doubts, it has to be said that the quoted evaluation of *Sea ports* is openly unjust as this series is regarded as one of the truly outstanding achievements in 18th century landscape engravings.

In his criticism Diderot called Lebas a libertine. It is difficult to think how this talented and hard-working engraver, a cheerful, warm-hearted, noble-minded but slightly short-tempered man could earn such a name. His views showed some clear signs of Voltairean rationalism but Diderot was surely not justified to criticise anyone for this reason. We do not know anything about Lebas being particularly promiscuous. It seems that the philosopher's opinion is a classical example of broadening the meaning of the word "libertine," which is most probably used in its most popular, pejorative meaning.

The history of this term is very peculiar. In the 17th century it was associated with an intellectual trend expressing axiological scepticism and questioning the authority of religion. In the next century it changed

the shade of meaning as it did not denote a follower of a certain philosophy but moved into a sphere of negative moral and behavioural characteristics. In this new meaning a libertine was a person who, as a rule, denounced all ethical norms and unscrupulously aimed at fulfilling most sophisticated bodily pleasures. In this character it became one of the most characteristic figures on the 18th century cultural scene. This century of philosophers and learnedness, so bright and favourable for the arts, was at the same time an epoch of an unprecedented loss of morality spanning onto almost all parts of the French society.

This civilisation aspect of the Ancien Régime of course had to find multiple reflection in arts. It is demonstrated in iconography and the French rococo painters and printmakers' liking for frivolous "alcove" themes. The prints from the time often bear such names as: *Morning in the Alcove*, *Dangerous Tête-à-tête*, *Endangered Virtues* and *Futile Resistance* as well as *Broken Flagon* and *The Emptied Quiver* bearing symbolic meaning that was only too clear. Some of these frivolous prints are characterised by a high artistic qualities and an indisputable charm. At the turn of the 19th century these prints were extremely desirable collectibles. In the eyes of 18th century viewers they were even more charming than the original paintings because they were enriched with little texts that were more or less funny and sometimes rhymed. The verbal play was very appreciated by the civilisation, which loved witty dialogue and various word-plays.

Nonetheless, we should not think that *estampes galantes* were equally enthusiastically received by everyone in these times. The spiritual picture of the second half of the century was strongly influenced by the moralistic sentimentalism of Jean-Jacques Rousseau's writings. The famous engraving *The Emptied Quiver* was widely criticised by contemporaries because of its indecency. It is interesting though that the indecency was spotted not in the very frivolous anecdote but in the inoffensive negligee of the woman in the picture.

Book engraving played a very special part in the culture of 18th century France. It was a time of its most illustrious flourish, a time of great variety of illustrated books called *livres à gravures*, which were a great luxury of the French. The society's great interest in this art can be illustrated by a very considerable number of similar publications opened by Longos' *Daphnis and Chloe* illustrated not by a professional but by Philippe, duke of Orleans, regent of France. The most outstanding engravers of the time often worked on illustrations for very expensive books. Yet not only the engravers did. A famous rococo painter, François Boucher, made drawings for the prints illustrating the splendid 1734 edition of Moliere's *Oeuvres*. In the second half of the century the dominating figure in this area was Jean-Michel Moreau, the most exceptional illustrator of the time, the author of e.g. print designs for the famous *Monument du costume*. In many cases the illustrations produced by famous artists saved mediocre literary pieces, which would not stand the trial of time by themselves. It often happened so that engravings and etchings decided about a book's market success. Many authors tried to make sure that their work was furnished with illustrations complying with their artistic vision. The peculiar and controversial writer Nicolas-Edme Restif de la Bretonne, a figure both fascinating and repulsive, also had his own illustrator. This moralist with libertine experience created erotically tinted visions of beautiful women with disproportionately small feet. On the basis of Restif's guidance, a *dessinateur* called Louis Binet gave shape to these figures in the illustrations to his work.

A completely different example of an outstanding writer's participation in the preparation of illustrations to his work are the engravings to Jean-Jacques Rousseau's *Nouvelle Héloïse*. The philosopher who influenced the intellectual climate of his time to such an extent, appreciated graphic art because of its power of suggestion. In one of his letters he wrote: "I like prints very much because they leave something to do for my imagination. It colours them according to its own fantasy and then I am inclined to think that I see objects as they are in Nature¹¹." We can infer that what Rousseau valued in an artwork was the hint and the unfinished, which enabled the viewer to perceive it in a creative way.

When planning the first edition of *Nouvelle Héloïse*, even before the novel was completed in 1757, Rousseau designed the "themes for the prints," which consisted in detailed descriptions of all plates that were to illustrate the twelve episodes he selected from the novel. Initially he wanted to commission Boucher to do the drawings but eventually could not do it because of some obstacles (including the financial ones). The engravings and etchings, which were eventually designed by Hubert Gravelot, one of the most wanted illustrators of the day, satisfied the writer only partially. It seems that his expectations exceeded not only the possibilities offered by engraving but also by painting. Rousseau analysed all the plates very scrupulously praising some and criticising others for e.g. lack of expression on the faces and in the figures of the people portrayed. This analysis shows

that the writer was a very careful and meticulous viewer of prints. It is remarkable that he looked for extremely close and sophisticated connections between the text and the picture, he sought a form of *correspondance des arts*, in which prints were not only to illustrate the plot but also to express the aesthetic and intellectual climate of the literary work.

In this era of learnedness not only the writers and philosophers but also scientists often looked upon graphic art with a favourable eye. In the last quarter of the century the Royal Academy of Sciences (Académie Royale des Sciences) launched a project designed at writing a great *Treatise on the Art of Printmaking*, which was to be published in its *Mémoires*. The author of this work was to be Gaucher, whose skill in engraving was said to match his literary ability. He spent long years collecting the material for the planned work, which never saw the light of the day mainly due to the turmoil, which changed the history of France at the end of the century. In 1797, already in the times of the Directory, Gaucher presented an extensive *Essay on Origins and Merits of Printmaking* during a meeting of the Free Society for Science, Arts and Literature. In this text he continued the apology of graphic art and evoked his old views from the letter to Quatremere de Quincy.

Among these lines there is an epically grand sentence, whose pomposity provokes a smile on our faces but which illustrates the whole significance of the role attributed to the art of printmaking by 18th century French. This sentence reads, "If there is an art, which increases the riches and splendour of empires, then it is the art of engraving."¹²

Endnotes:

¹ Diderot D., "Salon roku 1765", [in] *Paradoks o aktorze i inne utwory*, translation and introduction by J. Kott, Warsaw, 1958, p. 124.

² "Lettre d'un Amateur à l'Auteur du Mercure de France, au sujet de l'Estampe du 'Gâteau des Rois'", *Mercur de France*, décembre 1777; printed in: Mc Allister-Johnson W. (pub.), "Documents pour servir à l'histoire de l'estampe du dix-huitième siècle" publiés par..., *Nouvelles de l'Estampe* 45 (mai-juin 1979), pp. 10-34, here p. 27 [translated by Anna Rucińska-Barnaś].

³ "Représentations faites à Monsieur Bignon...", Deuxième rédaction, [in] Mc Allister-Johnson W., op. cit., p. 11.

⁴ Portalis R., Béraldi H., *Les graveurs du dix-huitième siècle*, 2, Paris, 1881, p. 564.

⁵ "Lettre d'un Amateur...", p. 27 [translated by Anna Rucińska-Barnaś].

⁶ Portalis R., Béraldi H., op. cit., 2, p. 257 [translated by Anna Rucińska-Barnaś].

⁷ "Salon de 1765", [in] Pognon E., Bruand Y., *Inventaire du fonds français: Graveurs du dix-huitième siècle*, vol. 9, Bibliothèque Nationale, Département de l'Estampe, Paris, 1962, p. 234.

⁸ Portalis R., Béraldi H., op. cit., 1, Paris, 1880, p. 76.

⁹ "Salon de 1763", [in] Diderot D., *Salons*, texte établi et présenté par J. Seznec... et J. Adhémar, vol. 1, Oxford 1957, p. 230 [translated by Anna Rucińska-Barnaś].

¹⁰ "Salon de 1767", [in] Roux M., *Inventaire du fonds français: Graveurs du dix-huitième siècle*, vol. 5, Bibliothèque Nationale, Département de l'Estampe, Paris, 1946, p. 88.

¹¹ Letter to H. Meister written in 1764, [in] Labrosse C., "Les estampes de la 'Nouvelle Héloïse' ou les déceptions d'un créateur", *Gazette des Beaux-Arts*, 1987, no 1418, pp. 117-122, here p. 122 [translated by Anna Rucińska-Barnaś].

¹² Portalis R., Béraldi H., op. cit., 2, p. 258.

[Translated by Anna Rucińska-Barnaś]

Towards the end of the 19th century a comparatively small town of Olomouc was a place where several worlds co-existed. The world of the state was represented chiefly by the army. A great fortress and the system of fortifications located on the hills surrounding the town defined the spatial development of the whole agglomeration that is the town and its closest surroundings consisting of a few villages and some undeveloped land i.e. meadows and hills. In the second half of the century the activity of another world, which was the church, could be noted mainly due to impressive restoration works in a medieval cathedral whose three Neo-Gothic towers were built to overlook the town and its surroundings. Meanwhile the inhabitants of Olomouc, who wanted to forget about the "traumatic experience" of the past, endeavoured to transform their town into a truly modern one.

The year 1894 turned out to be very significant for Olomouc because after the demolition of the fortress (1886) the local community decided to buy out a circle of land located within the fortifications (its size exceeded the area of the original town-centre several times). Furthermore, the community decided to outline the shape of the new town. Thus the authorities hired a city planner called Camillo Sitte (the greatest specialist in Europe at the time) to design the land development plan. Sitte started work immediately and, bearing in mind the specificity of the site, formulated a number of general ideas. Apart from innovations in the *Ringstrasse* motif, he incorporated the existing factors in a very original way. Sitte was actually the first to appreciate fully the values of the old Olomouc and hence he created a model of the new part as a picturesque variation of the old town. Apart from that he also solved some other, very specific problems. Thanks to preserving the Terežská Gate (Terežská brána) he brought to light the historic value of the then depreciated defence and secular buildings. By locating the monarch's statue on the Upper Market (Horní náměstí) he originated a dialogue between the existing old part and the newly-built one.

At the beginning of the "new Olomouc era" another Viennese artist – Jakob Gartner designed the majority of magnificent buildings erected within the area of the old fortress. In his designs of public buildings, tenant houses and detached villas surrounded with gardens (at the time this was a true oddity), Gartner alternated between late historicism and early Art Nouveau (*Sezessionstil*).

At that time Olomouc belonged to the wide circle of Viennese culture, which found its realisation even in such details as the city symbol – the clock from the old town hall tower. However, the local authorities began to realise more vividly that the community was at crossroads. Thus they attempted to hire another group

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of artists, the so-called *vedutisti*, whose work provided documentation of the vanishing old world. Unfortunately these artists found themselves in a difficult position, which was very characteristic of provincial life. Painting played a completely marginal role in this life because its function was reduced to the creation of official portraits.

Late 19th century Olomouc owed many interesting features to its two printing houses and bookshops. The older one, founded in 1844 by Eduard Hoelzel, right from the start focussed on publishing albums with reproductions of paintings. Initially the albums consisted of collections of prints (mainly by a graduate of the Viennese Academy, Franz Kaliwoda and by a graphic artist August Haun from Berlin), shortly there followed albums with photographs (mainly by Anton Pichler). Hoelzel's son Adolf did not forget about his hometown even when he was already hailed one of the pioneers of contemporary painting. The second printing house and bookshop was set up forty years later by Hoelzel's nephew, Romuald Promberger, who also cooperated with many artists such as Hanus Schweiger, Adolf Kašpar and Stanislav Lolek.

Museums were another vital reserve of artistic activity in Olomouc and at the same time they provided space for its documentation. The Museum of Applied Art was founded in 1873, the Historical Museum was established in 1879 and in 1883 they were joined by the Czech National Museum. One of the most eminent moments in the history of these museums was an exhibition of a wide range of old as well as contemporary art, organised in 1883 by Adolf Nowak, a local school teacher, who also worked for the local heritage protection. It can be said with slight exaggeration that the medieval period in Olomouc finished only in the 1890s, when it was violently pushed back by the modern world of diversity, individualism and competition. Yet the change was still being hampered by the traditionalism of the townspeople and the influence of the Viennese culture.

The 1890s were also characterised by a clear development of art and various locally devised programmes. In 1900 the Gesellschaft der Kunstfreunde was set up in Olomouc and, until the collapse of the Austro-Hungarian Empire, it stimulated the development of the artistic production and exhibitions in the region. The symbolic beginning of its activity was the already mentioned broad exhibition of works from Olomouc's museums. The local artists of the time were represented by three eminent figures: Oskar Heller, a graduate of the Berlin Academy, Lili Brandhuber-Goedl, the daughter of the last Austrian mayor and Karel Wellner, a former student of the Prague School of Arts and Crafts. All of them specialised in academic painting, which they rarely abandoned in favour of symbolist or modern style means.

The numerous exhibitions organised by the Gesellschaft der Kunstfreunde were focusing on outstanding Central European artists, mainly from Vienna (Arnold Böcklin, Emil Orlik, Giovanni Segantini, Max Klinger, Adolf Menzel and others). Quite considerable attention was devoted to Moravian painters represented by Hugo Baar and the Society of Moravian Artists from Hodonin, whose members recruited from various national groups.

From its very beginnings when the historicizing forms began to be pushed back by the characteristic organic motifs, the architectural variation of art nouveau was being developed mainly by local building firms, among which many came to create their own unique styles. However, these firms came to thrive only just before World War I. At that time they erected some of the very notable buildings designed by Jan Koteřa's disciple, Karl Stry jun., Heinrich Czeschner and above all by Jaroslav Kovář who was educated on Viennese, Prague and American patterns.

Among these rather local achievements there was one whose importance was of a really universal character. The final part of the powerful wave, which exerted such an influence upon modern Central European architecture was the Primavesi family villa, which was built on the periphery of the old Olomouc. Both its design evoking English patterns and the character of its decorations testify to close relations with Viennese modernist architecture at its best. The villa instantly became a true "style-defining" centre as for more than a decade its interiors were the place where the idea of *Gesamtkunstwerk* was to be put to life. Those who attempted to carry out this plan were both family members and friends. The most eminent of the latter were Anton Hank – the author of sculptures and a number of other pieces of applied art; Josef Hoffmann – architect and the author of the Primavesi bank rebuilding plan as well as a design of a village mansion in Kohuty over Desna; and finally Gustav Klimt, who was commissioned to produce a series of paintings for the interiors. It is worth mentioning that just before the outbreak of World War I the Primavesi family provided organisation and funds for the Wiener Werkstätte. The Primavesi villa in Olomouc was a true "Mecca" for those worshipping modern art.

Apart from a special interest in works of a clearly symbolic nature where a widely understood femininity (from erotic to maternity) motif dominated, the Primavesi family also took patronage over undertakings aiming at reducing the tragic dissonance between the condition of modern artists and craftsmen. This dissonance was most characteristic for the schizophrenia of modernity permeating also many other areas of life. Let me just add that after World War I Klimt's works were removed from the Olomouc villa by the Primavesi family virtually without any interest from the public.

For a long time the Olomouc community was varied both economically and nationally just like many others at the time of late Habsburg monarchy. And just like for the rest of Central Europe this was a source of misery also for the town. The forecast of Olomouc's fall was becoming very definite already at the end of the 19th century as the self-conceited and deeply rooted German majority did not allow the thought of letting the plebeian Czech minority to rule. This situation facilitated the growth of an inferiority complex among the Czechs in Olomouc but also prevented them from learning how to rule.

The 1918 upheaval marks the end of Olomouc's long history as defined by the strong ties with the Viennese culture. The Czech authorities, who ruled afterwards were not able to find a suitable replacement of this defining force for a long while. It was at that time that the Czech community began to brand Olomouc as a typical provincial and backward little town.

The perspective of a "great Olomouc" with about fifty thousand inhabitants was perceived as a substantial change but all the subsequent actions proved something different. In the years 1923–1925 the overall town development plan was being created by Ohmann's disciple Ladislav Skřivánek. Although he based on Sitte's work, he was not able to produce more than a very basic copy. Historicism also significantly influenced the work of Hubert Aust, Plečnik's student, who produced more simplified realisations inspired by Dutch Neoplasticism.

The ties with Viennese culture were not however altogether broken. They found their stronghold in the German and especially in the Jewish community. What is more, they even reached another climax. In 1913 Adolf Loos visited Olomouc in order to deliver his famous lecture once again. It was no accident because Paul Engelmann, one of his students from this town, was so much impressed by his work that in 1911 he even wrote a poem to commemorate his master's most controversial building – the house at Michaelerplatz in Vienna. Engelmann described it metaphorically as the only "clear forehead among the rascals" and "the first symptom of a new era." Few years later, in the 1920s and 1930s, through designing a number of single-family houses Engelmann and Jacques Groag (another of Loos' students from Olomouc) attempted to develop the *idée Neue Sachlichkeit*.

Established in 1918 by the Czech community, the Society of the Friends of Art (Klub přátel umění) was a counterbalance for the Gesellschaft der Kunstfreunde. It concentrated mostly on exhibitions and popularisation of art especially in the next decade when in the place of a general gallery it opened its own gallery of paintings. Both the gallery of paintings and its short-term exhibition activity clearly propagated the work of an old-fashioned group of artists connected with Hodonín. Also the Olomouc archbishopric commissioned this group of artists. The lack of any art criticism further saddened the picture...

The situation improved as the graduates of Prague's universities began to look for commissions in Olomouc. At the beginning they were fostered by the Society but the growing competition led to the establishing of the Olomouc Artists' Group (Skupina olomouckých výtvarníků) in 1937. Its members including Aljo Beran, Jára Šolc, Josef Gabriel, Karel Lenhart, Rudolf Michalik and others decided to abandon regional art, proclaimed close relations with cultural centres and favoured a diversity of the "live art," which was in plain opposition to what the older local artists thought. The Society of the Friends of Art became more dynamic especially in the 1930s when it began to use the exhibition rooms of the Edelmann Palace together with the Gesellschaft der Kunstfreunde. In 1937 significant changes were introduced in the gallery of painting as its core was to be constituted by works borrowed from the Ministry of Culture and Education. These changes were not isolated. In the mid-1930s intellectual life began to grow more intensely under the influence of a newcomer, Bedřich Václavek, who became the director of "Index" and developed other forms of publishing activity. It is worth to point out here that in 1936 he organised Hannes Meyer's lecture on the subject of Soviet architecture.

Architecture was in the large group of artistic disciplines, which flourished at the time. Functionalism could find its place in the town especially thanks to the excellent development work of the ASO investment

company. This company attracted such notable architects as Bohumír F. A. Čermák and Bohuslav Fuchs from Brno, as well as Lubomír Šlapeta and Arnošt Hošek. Other representatives of the school of modern architecture were brought to Olomouc thanks to a number of excellent competitions. In 1930 Josef Šejna and Max Urban were commissioned to produce a comprehensive verification of Skřivánek's town development plan. They also developed a prospective plan for a city with a population of hundred and fifty thousand. The town authorities remained conservative in their views but they placed some of the next commissions with another of Ohmann's students Klaudio Madlmayr, who was the best among the traditionally-oriented designers.

In mid-1930s two aspects of the Olomouc inter-war culture flourished. In 1935 Lubomír Šlapeta arrived and carried out some of the biggest building projects in the spirit of functionalism either in the manner of Le Corbusier or inspired by organic forms. In this way he completed the idea of the local single-family house. Šlapeta's use of form was very broad beginning from purely artistic and ending in emotionally inspired ones. In the same year another very important event took place this time thanks to the Czech Association of Amateur Photographers (Klub českých fotografů amatérů) established in Olomouc in 1907 and until that time acting in a rather conservative way. The association organised an exhibition of three artists, who represented a totally different orientation in their art. Jaromír Nohel from Brno presented the programme of his local photographic groups, which was used for the documentation of applied art. Then there came Karel Kašpařík – the author of composite photographs depicting social themes. Above all however, we have to mention a sign-painter called Otakar Lenhart, who presented his advertisement photographs as well as clearly experimental ones portraying everyday life scenes. On the one hand he worked in the spirit of functionalism but on the other referred to the subconscious in his montages and photograms.

Olomouc's situation can well be described by Paul Klee's opinion that art is not to reproduce but to visualise the visible. The reaction to the German domination and then the conflict of both artistic circles (i.e. the German and the Czech one) in Olomouc was the culmination of "defence tendencies." The tendency to use allegory grew within the Czech community, especially in painting and sculpture regardless of the generational differences. It sprang both from the 19th century traditions and from the awoken spirituality concentrating on the sources of European culture. This trend became perhaps most visible in the work of Bohumír Dvorský, who settled in Olomouc in 1938 and whose landscapes glorified the mythic fatherland.

The Olomouc artistic society confronted the Nazi art only in a very superficial way. While in other important cultural centres the opposition took the form of a true resistance of modern culture's truth against the lies of the totalitarian art and ideology – in Olomouc just the brand changed. The art of both circles based on the same principle of mythologizing the past most likely in pre-industrial forms, while modern art was contrarily supportive of de-mythologizing and relativism.

The culmination of defensive actions on the part of the Germans followed the annexation of Czechoslovakia even though in Olomouc it had been visible much earlier. The traditional and romantic tendencies appeared especially in the form of some historic buildings but they were best realised in the town development plan (1942–1943) devised by Emil Leo, professor of the German Polytechnic in Brno. First through the preservation of the old structure and then through the introduction of new elements he tried to balance the characteristic diversity of the Olomouc agglomeration beginning from the old town, through the former suburban villages as far as the undeveloped area.

The traditionalist tendencies are always inseparably connected with various forms of brutal negation with regard to foreign traditions. And thus first the Jewish part of the society was driven out and exterminated, afterwards the Germans were displaced, then the bourgeoisie was prosecuted and finally there followed several purges of the intelligentsia. The year 1938 was the definitive end of the history of the old Olomouc, which had been so open to the world. A period of prolonged isolation was to follow although attempts were made at breaking it.

The Institute of Plastic Arts opened after World War II within the University of Olomouc was a true exception. Its faculty (Josef Vydra, František V. Mokřý, Jan Zrzavý, Josef Vinecký, Lubomír Šlapeta, Aljo Beran) tried to combine crafts with Bauhaus art. In this way another fundamental problem of the industrial time came back i.e. the separation of the modern human being from the world. The institute's attempts failed already after a few years not only due to the February coup d'état but also due to overwhelming interest in local art.

A chance for re-establishing Olomouc's international contacts was sought during the six months of Oscar Dominguez's stay there. This outstanding avant-garde artist was invited to Olomouc by a sculptor, Jaromír Šolc, who following his stay in Paris was also very much interested in experimenting. Organised at the end of 1947 in the newly opened House of Art Dominguez's exhibition was one of the examples of a specific idea of art development planning. Although full of contradictions this phenomenon was characteristic for the time and in particular for the cultural policy of the approaching era of social engineering.

After World War II also the architect Václav Capoušek attempted to open Olomouc's windows towards Europe. He pursued his goal initially as an employee of the local building office and during that time he introduced forms characteristic of late functionalism. Later on Capoušek worked through the Stavoprojekt group, which he had founded in order to carry out a commission consisting in the demolition of the old town building structure. Almost ten years of the group's activity was the first and most systematic attempt at reaching a comprehensive solution for the saving of the town centre. It was all done as a part of the strong traditionalist drive aiming at the purist ideal of reconstructing the original forms.

However, at that time both architecture and other types of art were getting into the sphere of influence of the historicism imposed by Socialist realism. Nowadays we tend to overlook the fact that most of the commissions at the time were planned to transform the town for the purpose of celebrating Communist holidays. The Stalin Place (Stalinovo náměstí) with a new clock on the town hall tower (Karel Svoboda) was the place to celebrate the February victory and Labour Day, the statue of Liberation (Jaroslav Kovář Jr.) in the city park (Čechovy sady) was where the liberation by the Red Army was commemorated and then through the Lenin Avenue (Leninova třída) one could get to the Great October Socialist Revolution Place (Náměstí Velké říjnové revoluce), where under Lenin and Stalin's statue (Rudolf Doležal Jr., Vojtěch Hořínek and František Novák) the Revolution celebrations took place. Then the stadium (Spartakiádní stadion) was being prepared for a whole year to host various shows. Even the dead ones could not rest in peace away from the Socialist realism as the part of the local hospital where the prosectorium was located had been designed by Jiří Kroka, one of the leading representatives of the art movement. Over the main town cemetery there towered a huge military one (Jaroslav Kovář Jr. and František Novák). In the years 1948–1958 the relatively small town of Olomouc became famous because of the number and orderliness of its unique building projects. The art of the second decade of totalitarianism was by no means forced to rely on foreign patterns. The local history, both the most recent and the faraway one, provided an abundance of "material" for the idealisation of art.

Together with the growing retreat from the majestic and super-human into the simplicity of everyday life the hard shell of the official culture was breaking here just like everywhere else. The new "colourful" version of architectural design evoked late functionalism, especially in its international variety. Attempts were made at satisfying everyday needs of the town's inhabitants such as providing housing (Tomáš Černoušek, Ladislav Pospíšil) or place for recreation (Karel Typovský). The attempts at evoking the pre-war trends were made in all types of art; they ranged from more "spiritual" realism, through cubism as well as expression and abstract art (Rudolf Chrást) to Art Informel in painting i.e. structural abstract most often marked with implied strong emotional and existential meaning. This trend was most popular in the Olomouc artistic society around 1965 (Radoslav Kutra, Miroslav Ketman, Slavoj Kovařík) and was closely connected with the activity of a group of artists. Already from its establishing in 1958 the DOFO photographers' group (Antonín Gřibovský, Jaroslav Vávra, Jan Hajn, Ivo Přech, Jaroslav Kohoutek, Vojtěch Šapara and others) began to discover the "uncommon figures in the common reality." Later these discoveries were concerned with the phenomenon of the city both in general and in structural details such as e.g. poster display areas. František Bělohávek formulated a new idea of presenting posters in the city.

A few theoretical centres were growing at the time. The renewed interest in old art reached its climax in 1967 as the first permanent exhibition of the works of Italian, Dutch and Central European artists was opened in Olomouc. In 1965 a Catholic-oriented group of philosophising lecturers from the Olomouc university (Vojtěch Gaja, Radoslav Kutra, Karel Floss) was confronted with the appointment of Václav Zykmund as the head of the Chair of Theory and Art Education in the Faculty of Philosophy.

From the 1960s onwards the exhibition rooms were gradually being opened also to a whole array of young generation "amateurs". Most of them (especially Miroslav Snajdr the older and Ivan Theimer)

turned to abstract impressionism and in their own way of interpretation helped to create the foundations for postmodernism. In the second half of the 1960s the development of art in Olomouc was achieved mostly with the help of large exhibitions universally referred to as "confrontations". Thanks to the success of the Czechoslovak pavilion at the Brussels World Expo, which was a true green light for the countries from behind the Iron Curtain, the exhibitions followed in a great number. It was the more important for Olomouc because it helped to overcome another traumatic social experience, which was the sense of wrong after administrative reforms the old centre of Moravia had been reduced to a provincial town. Artistic gardening shows were organised in the old town parks traditionally regarded as the pride of Olomouc. The framework of these exhibitions also provided for two large shows of contemporary Czechoslovak sculpture (1965 and 1967), which resulted in clarifying the profile of the local art galleries.

The period of competition, openness and diversity ended on 21 August, 1968. The small islands of freedom began to disappear as the artists painfully realised that the great culture of the past was clashing with the contemporary poverty. The fall of old Olomouc was a clear example of that. The urban-architectural competition of 1968–9 was an attempt at solving this question and thus countermanding the historicism of the bygone era by means of polarisation of the old with the new. However, the product of the competition remained only on the paper.

August 1968 marked the beginning of Olomouc's transformation into the greatest Czechoslovak garrison of the Red Army. Just like everywhere else the painfully attained areas of freedom were being gradually destroyed. After a wave of emigration the society of artists underwent purges, which led to an extensive loss of the moral dimension of creativity. The Faculty of Philosophy was first tormented with limitations and then fell into oblivion. Shortly after the old centre of Olomouc was again recognised as historic a scandal broke out because of the findings presented in the course of an archaeological investigation conducted on the building site of a new shopping precinct (thoughtlessly and arrogantly located in the old town centre). The "Orwellesque" atmosphere was building up. Again art was divided into official, half-official and unofficial, which bore tragic consequences for all of them. The ideologizing of culture did not allow for the establishing of even elementary borders between good and poor quality and criteria from outside art were to define quality. Once more there came a time of typical Czech traditions such as mythologizing and illusion. Whole disciplines such as architecture and heritage protection disappeared from the area of culture. The small town of Olomouc went through "civilizational illnesses" characteristic of metropolises. The discord between words and actions hidden under the masque of voluntarism hit the old Olomouc in a most tragic way. The only projects carried out within its walls were devastation and false, historicizing renovation.

However, the destructive period left the greatest mark on the activity of the Olomouc Gallery of Fine Arts. The exhibitions of old and 20th century Czech art were gradually being closed. Expositions were reduced to naively accepted regionalist ones (special rooms commemorating K. Švolinský, B. Dvorský, U. Navrátil) and intensely enriched with new "exhibits" of the type. In spite of particularly efficient brain washing of the 1970 the society was steadily emerging from the trauma and instantly began to seek alternative solutions also in artistic life concentrating around half-official exhibition rooms. The Olomouc Music Theatre established in autumn 1968, apart from its normal activity, hosted also a small art gallery. The Arcade Gallery (Pod podloubím) began to grow famous in mid-1982. Some local institutions provided opportunities for confrontation and exchange of thoughts (the Psychiatric Hospital in Kroměříž and the Sovinec castle where Štreit's exhibitions organised).

Towards the end of the 1970s a new generation of artists developed their style against the postmodernist trends, new figuration, Pop art and Op art; its representatives presented their work during the Olomouc 1978 exhibition. There were two clearly visible representatives of the trend. Jiří Lindovský began to explore a theme characteristic for the advanced technology civilisation and some of the aspects of his work were further processed by Oldřich Sembera and Ondřej Michálek. The influence of Václav Stratil was paradoxically revealed only after he moved to Prague in 1982. His subjective orientation and meditative approach exerted strong influence upon the work of many artists such as Inga Kosková, Petr Jochmann or Vladimír Havlík.

The art of the 1980s in Olomouc was characterised by the attitude towards drawing and its growth to the role of a fully autonomous and in many ways unique means of artistic expression. This phenomenon may have been a reaction against the official "public commissions," which were rejected by some artists in

favour of the privacy and intimacy of drawing. Perhaps also the concentration on the most personal and most ephemeral types of fine arts corresponded to the individualism (although within closed societies) influencing the social life more strongly as opposed to the officially declared collectivism. Jiří Žlebek evoked parts of Theimer's work in his own pieces but Vladimír Havlík's early conceptual art was an exception. His transformation in body-art happenings and on the other hand in experimenting with the material was probably a development of the local relativization of the traditional notion of artwork and its existence in space and time.

Towards the end of 1989 on Human Rights Day the students from Olomouc organised a most unique happening (in the then circumstances) during which they hung balloons on the statues of Lenin and Stalin and wrote the following sentence on them "Fly to warm countries"! The monument did not fly away but like many others it was demolished. In short, miracles do not happen.

[Translated by Anna Rucińska-Barnaś]

- Chronicle



NEW YEAR MEETING IN THE RAVENS CONFERENCE HALL

Directors Jacek Purchla and Anna Gawron open the event to mark the 10th anniversary of the ICC



Director Zofia Golubiew (National Museum) caught composing the limerick which can be found in the Centre's Visitors' Book



Marta Bizoń tries to persuade the audience that patronage is crucial for the survival of culture; (from the left) Professor Janusz Bogdanowski (in the 2nd row), the Voivode Ryszard Masłowski, Professor Tadeusz Chrzanowski, Andrzej Gaczol, the Regional Commissioner for Protection of the Monuments, Professor Jacek Purchla, Dr Romuald Loegler, Professor Jacek Woźniakowski



Meeting with Minister Jan Kulakowski with the full house

January

11 January

- Interview of Director Jacek Purchla for Brian Whitmore of *Boston Globe*
- Participation of Director Purchla in the farewell meeting with Ivan Tkachenko, the Consul General of the Russian Federation, in connection with the completion of his mission in Poland

12 January

Visit of Paweł Kowal, acting Director of the Department of International Cooperation and European Integration of the Ministry of Culture and National Heritage – discussion of the ICC program for 2001 and principles of cooperation with the Department

15 January

Traditional New Year meeting with the associates and friends of the International Culture Centre; a recital of Marta Bizoń was the highlight of the evening

16 January

- Protocol visit of Ireny Comaroschi, Ambassador of Romania, with accompanying persons; probing talks on the joint projects of the ICC and Romanian partners
- Working visit of Leslie High, the US Press and Culture Consul in Cracow; discussion of joint exhibition projects

26 January

Meeting of Director Anna Gawron with Professor Willem Elias, Director of Higher Institute for Fine Arts at the Free University Brussels, and a group of his students; discussion of cultural policy and financial management in cultural institutions which pursue continuing education and adult education programs in arts; providing information on the ICC activities

February

2 – 3 February

Radziejowice: participation of Director Jacek Purchla in the business meeting called by the Ministry of Culture and National Heritage concerning the consecutive drafts of the Cultural Institutions Act

9 February

Nowy Sącz: lecture of Prof. Jacek Purchla, *Nowy Sącz in Małopolska and Europe* in the Higher School of Business – National-Louis University

10 – 12 February

Working visit of Werner Desimpelaere with accompanying persons in connection with the research project *Heritage and Transformation. The Case of Cracow*, pursued jointly by the ICC and Groep Planning (Bruges)

12 February

Business meeting of Director Jacek Purchla with the Ambassador of Belgium Ralph van Hellemont concerning the Festival *Europalia Poland 2001*; Ambassador Hellemont also took part in the presentation of the first results of the long-term project *Heritage and Transformation. The Case of Cracow* (the meeting was attended by experts and representatives of Cracow municipal authorities)

13 February

Visit of Roland Chojnacki, new director of the Polish Institute in Bucharest; discussion of future cooperation

21 February

Prof. Jacek Purchla receives the Golden Order of Merit of the Republic of Austria handed in by Franz Morak, Austrian Minister of Arts and Media

22 February

Future of Europe – open lecture of Minister Jan Kulakowski, chief representative of the Polish government in EU accession negotiations



Discussion on the future of Polish-Ukrainian relations with Zinovij Kurawskij, the Ukrainian Consul General, sitting in the audience (the first from the right)



Professor Csaba G. Kiss and Professor Jerzy Jarzębski during the promotion of the book *Dziennik polski 1980-1982*



Between Tradition and Experiment – partial view of the exhibition

27 February

Visit of Leslie High, the US Press and Culture Consul in Cracow

March

2 March

- Talks in Cracow with Director Damian Kalbarczyk (Adam Mickiewicz Institute) on possible cooperation of both institutions

- *Poland – Ukraine. What Lies Ahead?* – discussion meeting organized by the International Cultural Centre and J. Mieroszewski Political Club with the participation of Professor Jan Widacki and the journalists Ewa Drzyzga, Wojciech Maziarski, Andrzej Romanowski, Fr Kazimierz Sowa

5 March

Ten Years of Research on Art in Former Eastern Borderlands of Poland – lecture of Professor Jan K. Ostrowski, accompanying the presentation of the newest (8th) volume of *Materials for the History of Religious Art...* published by the ICC since 1993

7 March

Visit of Magda Vašaryova, Ambassador of the Republic of Slovakia

8 March – 14 April

Between Tradition and Experiment. Czech Art 1939–1989; official opening of the exhibition with the participation of Zdeněk Novak, first Deputy Minister of Culture of the Czech Republic; the event coincided with the lecture of Dr Pavel Zatloukal, Director of the Olomouc Art Museum, *Czech Art 1939–1989*, first in the series of lectures accompanying the exhibition

12 March

Lecture of Prof. Jacek Purchla on cultural policy in the Małopolska School of Public Administration

15 – 16 March

Radziejowice: participation of Prof. Jacek Purchla in the meeting of the Council for the Preservation of Historical Monuments (he is Head of the Council)

18 – 20 March

Working visit of Dr Dieter Klein in connection with the preparations for the exhibition of the works of the architect Martin Dülfer, one of the precursors of Art Nouveau in Munich, planned for 2002

22 – 25 March

Budapest, Pecs: participation of Director Anna Gawron, Head of European Network of Cultural Centres, in the board meeting of the ENCC; preparation of the Network's annual meeting

23 – 25 March

London: participation of Prof. Jacek Purchla and Magdalena Wrońska-Sudoł in the International Book Fair. Prof. Purchla also delivered a lecture on Cracow in the Polish Cultural Institute, illustrated by slides, which was to accompany the promotion of his book *Cracow in the European Core*

26 March

Business meeting of Krzysztof Brorński, Monika Murzyn and Monika Rydiger from the ICC with Peter C. Seel and Sieglinde Tuschy, representatives of Haus der Kulturen der Welt from Berlin, and Danny Yung and Yuewai Wong from Hong Kong Institute of Contemporary Culture – talks on initiating cooperation, and the exchange of information on planned cultural events (exhibitions, conferences, research programs)

27 March

Jacek Baluch, *Picasso on the Hradczany* – lecture of the former Polish Ambassador in the Czech Republic, which accompanied the Czech art exhibition presented in the ICC Gallery (8 March – 14 April)

28 March

- Meeting of Anna Kajumulo Tibaijuka, Executive Director of UNCHS (United Nations Centre for Human Settlements, *Habitat*) with representatives of Cracow universities concerning urban development and revitalisation. Other participants included: Rolf Wichmann (UNCHS, *Habitat*), Tomasz Sudra (UNCHS, *Habitat*), Krzysztof R. Górski (Housing and Urban Development Office), Andrzej Olszówka, Polish Ambassador in Kenya (permanent representative of Poland at UNCHS, *Habitat*). The guests were received by Director Jacek Purchla, who delivered a lecture on the role of cultural heritage in the development of Cracow

- Promotion of the book by Professor Csaba G. Kiss *Dziennik Polski 1980–1982* [Polish Diary]; meeting with the participation of the author was moderated by Professor Jerzy Jarzębski

29 – 31 March

Dubrovnik: participation of Director Jacek Purchla (on behalf of Minister Kazimierz M. Ujazdowski) in the international conference *Culture and Conflict* organized by the Croatian Minister of Culture under the auspices of the Council of Europe

April

1 – 2 April

Alpbach (Austria): participation of Director Jacek Purchla in the conference *Polen – Österreich. Partner in Europa* organized by the Polish Embassy in Vienna, Wirtschaftskammer Österreich and Institut für den Donauraum und Mitteleuropa, Wien

10 April

Pavel Zatloukal, *Art of Olomouc* – another lecture in the series accompanying the exhibition *Between Tradition and Experiment. Czech Art 1939–1989* presented in the ICC Gallery (8 March – 14 April)

18 April

Courtesy visit of Jan Džilba, Deputy Minister of Education and Science of the Republic of Lithuania

19 April

Meeting of Director Jacek Purchla and Monika Murzyn (the ICC Research Institute of European Heritage) with



Speech of Michael Pakenham, Ambassador of the United Kingdom, during the conference *Europe 2021*



Professor Władysław Stróżewski shares his views on beauty as an aesthetic category



Professor Danuta Hübner answers questions during the press conference which accompanied the British Council session. Sitting beside her are Jack McConnell, Minister for Education, Europe and External Affairs of the Scottish Executive, and Director Jacek Purchla



Opening of the exhibition *Hogarth and His Century*: Director Purchla, accompanied by Jeremy Eyres, Director of the British Council in Poland, and Krzysztof Kruzel, author of the exhibition, invites the guests inside

a group of students from Leisure Studies Katholieke Universiteit Brabant in Tilburg – information on the activities of the Centre, discussion of cultural heritage in historical cities

23 April

Visit of Dr Olaf Schwencke, Chairman of Deutsche Vereinigung der Europäischen Kulturstiftung für Kulturelle Zusammenarbeit in Europa (the German section of ECF); discussion of pursuing joint projects

24 April

Signing the contract with the Małopolska School of Public Administration of the Cracow Economic University concerning the establishing of the Academy of Heritage – two-year-long post-graduate studies in managing cultural heritage

26 April

Visit of Professor Danuta Hübner, Executive Secretary of the Economic Commission for Europe, UN; meeting concerning the activities of the Centre

26 – 28 April

Annual conference of the British Council, this time with the motto *Europe 2021. Beyond Visible and Invisible Borders*, organized in cooperation with the ICC; the attendees and the Ambassador Michael Pakenham took part in the pre-opening of the exhibition *Hogarth and His Century*

27 April

Signing of the four-year program of cooperation of the ICC with the Małopolskie Voivodship authorities

27 April – 24 June

Hogarth and His Century. Masterpieces of 18th Century Printmaking from the Print Room in the Polish Academy of Arts and Sciences and Polish Academy of Sciences Library in Cracow – the fourth in the series of presentations of the collection of the former Print Room, prepared in cooperation with the Polish Academy of Arts and Sciences and Polish Academy of Sciences Library

29 April

Lecture of Director Jacek Purchla for a group of German journalists on the role of Cracow in the development of European culture and civilization

30 April

Meeting of Director Jacek Purchla with Professor Wolf Tegethoff and the Council of Zentralinstitut für Kunstgeschichte from Munich

May

7 – 11 May

Jerusalem: Presentation of ICC publications at the 20th International Book Fair

10 May

Meeting of Director Jacek Purchla with representatives of cultural institutions from Pennsylvania: Philip Horn and Susan H. Kemenyffy from the Council on the Arts, Alan

W. Cooper from Mid Atlantic Arts Foundation and Oldriska Justikova from the Department of Social Policy and Business Development of the State of Pennsylvania

11 May

Visit of the delegation of the Association of German Counties, including members of its Culture Committee with the Secretary of the Association and Director of the International Cooperation Department

12 – 13 May

Warsaw: participation of Director Anna Gawron in the 8th Polish European Meetings of Schuman Foundation

13 May

Visit of Laurent Levi-Strauss, Deputy Director of the UNESCO Division of Cultural Heritage, and Karl Heinz Kind, Head of Crimes Against Persons and Property Branch of the Interpol, in connection with the workshops on preservation of cultural heritage; the guests were provided with information on the activities of the ICC

14 May

Participation of Director Jacek Purchla in the workshops on preservation of cultural heritage, organized annually by the Ministry of Culture and National Heritage, this year attended by representatives of UNESCO

15 May

Władysław Stróżewski, *On Beauty*, a lecture accompanying the exhibition *Hogarth and His Century* presented in the ICC Gallery (27 April – 24 June)

16 May

Berlin: business meeting in the German Ministry of Foreign Affairs organized by Dr Olaf Schwencke in connection with the planned meeting of experts in Cracow on *The Balance and Perspectives of Cultural Policy in Central Europe* in June 2002, attended by representatives of European Cultural Foundation and German heritage preservation organizations; the Polish side was represented by Professor Andrzej Tomaszewski and Professor Jacek Purchla

17 – 19 May

- Lucerne: participation of Prof. Jacek Purchla in the annual Europa Nostra Congress

- Zurich: meeting of Prof. Purchla with Dr Rudolf Velhagen, Director of Departement of the Visual Arts of Pro Helvetia (talks on organizing the exhibition of the works of Alberto Giacometti in the ICC Gallery)

23 – 25 May

Budapest: participation of Director Jacek Purchla in the international conference *Possibilities and Constraints of Central European Co-operation in the Third Millennium*; he delivered the lecture *Heritage Potential of Central Europe*

29 May

Press conference in the ICC called in connection with the 10th anniversary of its founding and the completion of another stage in the renovation and conservation of the House of the Ravens

We celebrate our 10th anniversary

1-3 June 2001



Raymond Weber, Culture and Cultural Heritage Director in the Council of Europe, speaks during the opening of the conference



Jubilee conference *Central Europe – A New Dimension of Heritage*, the Ravens Conference Hall



Director Purchla shows journalists around the new rooms at the 4th floor of the House of the Ravens, renovated for the sake of the Academy of Heritage



Professor Jacek Purchla, Director of the Centre, and Professor Andrzej Rottermund, Chairman of the Program Council, dissect the birthday cake



Matras Bookshop at Rynek Główny 23 presents our publications



Prime Ministers of the Visegrád Group making good use of jubilee 'raven' bells; from the left, Miloš Zeman, Jerzy Buzek, Mikuláš Dzurinda, Victor Orban



Professor Lech Kalinowski
speaks on the *Analysis of Beauty*
by William Hogarth



The Curator
Małgorzata Pokorska-Primus
talks about 18th century
French graphics

Professor Jacek Woźniakowski
delivers the lecture
Is Greater Europe Possible?
in the College for New Europe



Dr Erhardt Busek talks
to Voivode Ryszard Masłowski before
the inaugural lecture of the summer
session of the College



June

1 – 2 June

Central Europe – A New Dimension of Heritage, international conference to mark the 10th anniversary of the founding of the International Cultural Centre. The highlight of the celebrations was the symbolic opening by the four Prime Ministers of the Visegrád Group of the renovated interiors which are to house the Academy of Heritage (it was opened on 9 November 2001); in addition, during the conference the Minister of Culture and National Heritage met with the management and the staff of the Centre, while following the conference its participants met with the staff of the Centre in the renovated manor house in the village of Tomaszowice, where they were hosted by its current owner Mr Ziyad Raouf

5 June

Lech Kalinowski, *William Hogarth's "Analysis of Beauty"*, the second in the series of lectures accompanying the exhibition *Hogarth and His Century* presented in the ICC Gallery (27 April – 24 June)

10 – 11 June

Bratislava: participation of Director Jacek Purchla in the official government delegation headed by Minister Kazimierz M. Ujazdowski; during the meeting with the directors of Slovak cultural institutions, Prof. Purchla delivered a lecture on dilemmas of financing culture in Poland during the period of transformation

13 June

Warsaw: participation of Prof. Jacek Purchla in the international conference *Is Culture and Cultural Industry an Opportunity for the Development of Poland?*, organized by the Institute for Market Economy Research in Gdańsk; Prof. Purchla delivered a lecture *Culture and Polish Transformation*

19 June

Małgorzata Pokorska-Primus, *Artists, Philosophers, Libertines. Printmaking in 18th century France*, a lecture closing the series of meetings accompanying the exhibition *Hogarth and His Century*

21 June

The official meeting of the Centre management with the contractors who had carried out the renovation and conservation works in the House of the Ravens

22 June

Business meeting of Director Anna Gawron with Dr Maciej Szymanowski, who was to take over the post of Director of the Polish Institute of Culture in Budapest in August; talks on forms of cooperation

22 – 23 June

Wrocław: participation of Director Jacek Purchla in the 7th meeting of Ministers of Culture of the Visegrád Group; he took part in the expert meeting on the role of promotion of culture in foreign policy

27 June

15th meeting of the ICC Programme Council

27 June – 3 July

Cultural Landscape of Volhynia, another in the series of seminars on the cultural landscape of Central Europe

July

5 July

Lecture of the Prime Minister of the Province of Turingen, Dr Bernhard Vogel, entitled *Foreign Policy of the European Union*, as part of his visit in Małopolska on the invitation of the Office of the Marshal of the Voivodship

12 July

A meeting to conclude the seminar *Cultural Landscape of Volhynia* (presentation of the photographic documentation)

15 – 22 July

Ten Years After, a course in The College for New Europe attended by graduates of earlier courses, organized to mark and review the 10 years of the ICC summer school

15 – 29 July

Galicia. The Historic Region of Europe, a course in The College for New Europe

15 July – 2 August

Democracy and Diversity, a course in The College for New Europe, organized annually by the New School University of New York

16 July

Press conference as part of the promotion campaign of the courses in The College for New Europe with the participation of Director Jacek Purchla, Head of the College Barbara Szyper and Dr Elżbieta Matynia, who coordinated the annual program *Democracy and Diversity* on behalf of the New School University

16 – 20 July

A series of open lectures in The College for New Europe: Zdzisław Mach *The Problem of Identity* (16 July), Erhard Busek *Central Europe and the European Union* (also the inaugural lecture of the 2001 edition of the College courses; 17 July), Jacek Woźniakowski *Is Greater Europe Possible?* (18 July), Rik Torfs *The Conceptions of Freedom* (19 July), Jacek Purchla *Kraków and Lvov – Two European Metropolises* (20 July)

23 – 25 July

Visit of Professor Igor Dukhan, Deputy Director of the International Institute of Humanities of the Belarussian State University in Minsk; talks on the *Polish Cultural Studies* program planned by that university

26 July

To mark the 601 anniversary of the beginning of the academic year at the reopened Cracow Academy, Prof. Jacek Purchla delivered a lecture in Collegium Maius entitled *Heritage and Development. The Experience of Cracow*



The ICC team in Kaunas:
the tour is guided by Dr Osvald Daugelis,
Director of the M. K. Čiurlionis National
Museum of Art



Following the lecture of Professor Jacek Purchla in the Open Fund
Society – Lithuania; Ambassador Jerzy Bahr is the first from the right



Aesthetics of Undermining Reality:
Katarzyna Bik discusses with Neo Rauch



Paintings of Neo Rauch
from the Collection of the Deutsche
Bank in the ICC Gallery

August

8 August

Visit of the Director of the International Cooperation Department of the Russian Ministry of Culture Leonid Makharchenkov and the Consul General of the Russian Federation in Cracow Leonid Rodionov; information on the ICC and talks on possibilities of cooperation (exhibition of Russian art at the ICC Gallery; participation of Russian students in the College courses; exchange of experts and staff)

13 – 14 August

Malbork: participation of Director Anna Gawron in the inauguration of the educational program *Cultural Heritage of Hanza Towns in Europe 2001* (including historical seminars and art workshops), which is designed for secondary school students from Poland, Germany and Sweden

23 August

Lectures of Prof. Jacek Purchla in Nawojowa near Nowy Sącz for the participants of the summer school of the National Heritage Institute: *Heritage and Development* and *Is There a Regional Identity in Malopolska?*

25 August – 1 September

Study tour of the ICC in Lithuania; as part of the seminar, Prof. Jacek Purchla delivered the lecture entitled *Cracow – Vilnius in the European Core* in the Vilnius headquarters of the Open Society Fund – Lithuania on 30 August

September

5 – 9 September

Riga: participation of Prof. Jacek Purchla in the conference of Europa Nostra, combined with the inauguration of European Heritage Days 2001 organized as part of the Council of Europe program

6 September

- Official inauguration of the Hungarian Centre, run by Pátricia Pászt, which operates as part of *Expres Cracovia* Foundation, attended by Ambassadors of Poland and Hungary

- *The Island. 10 years of the International Cultural Centre*, broadcast of the documentary presenting the Centre and its activities in Channel 2 of Polish public television (dir. Józef Piwowski)

10 September

Visit of Leopold Unger, journalist, currently cooperating with the Brussels newspaper *Le Soir*, and correspondent of *Gazeta Wyborcza*

11 September

Completion of 6-month-long scholarship of Philipp Ther (as part of Feodor-Lynen-Programm Alexander Humboldt-Stiftung) from Zentrum für Vergleichende Geschichte Europas, Freien Universität Berlin, during which he was under the supervision of Prof. Jacek Purchla

12 September

- Working visit of Peter Trowles from Glasgow School of Art in connection with exhibition plans

- Meeting of Philippe Roger, the Belgian journalist, with Director Jacek Purchla; talks on presentation of Poland during the *Europalia 2001 Poland* Festival

16 September

Lecture of Prof. Jacek Purchla entitled *What is Cracow?* for ZHP scouting instructors during the meeting organized by Cracow Branch of the ZHP in the ICC to mark the 90th anniversary of scouting in Poland

18 September

Visit in the ICC of Janusz R. Morkowski from the Polish Museum in Rappersville

21 September

Courtesy visit of Prof. Jerzy Zubrzycki from Canberra, retired Professor of Australian National University

26 – 30 September

Sankt Gallen: Participation of Director Jacek Purchla in the trilateral (Hungarian, Polish and Swiss) seminar to close a series of exhibitions *Die Kultur der Abtei St. Gallen* (in autumn 1999 the exhibition was presented in the ICC Gallery)

October

1 October

Meeting of Director Jacek Purchla with Guy Simmons, Director General of the Holiday Inn in Cracow, concerning possibilities of future cooperation

2 October – 18 November

Neo Rauch. Paintings from the Collection of the Deutsche Bank, opening of the exhibition organized in cooperation with Deutsche Bank 24 S.A. Following the opening, the journalist Katarzyna Bik moderated the meeting with the artist, entitled *Aesthetics of Undermining Reality*

3 October

Anniversary celebrations of the German Unity Day, organized in the ICC by the Consulate General of the Federal Republic of Germany

4 October

- Brussels: Participation of Prof. Jacek Purchla in the discussion on the exhibition *Birth of Spring. Polish Painting 1880–1920* which opened the presentation of Polish culture at the Festival *Europalia 2001 Poland*

- Polish-German economic forum organized at the ICC by Commerzbank and Princess Irina zu Sayn-Wittgenstein-Berleburg on the German side and The Office of the Marshal in Cracow, Polish Agency of Foreign Investment, Polish-German Chamber of Commerce and Industry in Warsaw and BRE Bank S.A.

5 – 6 October

Eisenach: Participation of Director Jacek Purchla in the 4th Polish-German Seminar for the Future entitled *European Integration – Identity and National Sovereignty*, organized in cooperation with the Province of Turingen and the Malopolskie Voivodship; on the second day of the seminar Prof. Purchla delivered the introductory lecture *Elements of Culture Contributing to Creating National Identity*



Inaugural meeting of the Academy of Heritage

The first students receive their *indeks* books. Professor Jerzy Hausner, Chairman of the Program Council of the Malopolska School of Public Administration, congratulates Ms Bernadetta Szewczyk from Jelenia Góra. Professor Jacek Purchla and Dr Aleksander Broda, General Commissioner for Protection of the Monuments, stand beside him; Barbara Szyper, Head of the Academy of Heritage, stands in the background



The ICC stand at the 5th Book Fair in Cracow



Promotion of *Intruz* [Intruder] by Leopold Unger; the author talks to (from the right) Tadeusz Gaydamowicz, Krystyna Zachwatowicz-Wajda and Professor Jacek Purchla



Dr Ita Heinze-Greenberg talking to Director Purchla preceding her lecture on Erich Mendelsohn



The lecture of Professor Gregory J. Ashworth

9 October

Warsaw: • presentation of ICC publications as part of the Publishers Showroom, a periodical event organized by the Polish National Library; • the meeting of the ICC Programme Council in Warsaw

11 – 12 October

Visit of members of the Committee for Culture, Education, Youth, Media and Sports of the European Parliament headed by Ruth Hieronymi; on the first day, a discussion of problems of culture in Polish transformation took place with the participation of Professors Jacek Woźniakowski, Zdzisław Mach and Jacek Purchla; on the next day, the guests listened to the lecture of Director Purchla on the place of Cracow in European civilization and were informed on the achievements, current activities and future plans of the ICC

11 – 14 October

Pecs: Participation of Magdalena Wrońska-Sudoł (ICC Centre for the Promotion of the Arts and Sciences) in the annual meeting of the ENCC network; this time the meeting focused on *Cultural Centres and Art Institutes as Creative Actors Towards Intercultural Societies*

14 – 17 October

Vienna: Participation of Director Jacek Purchla in the international conference *Cultural Exchange Between East and West* organized by the Institut für den Donauraum und Mitteleuropa; Prof. Purchla delivered a closing lecture entitled *Europe's Rediscovered Wealth*

22 October

National conference *Management Autonomy in Non-School Educational Institutions*, organized in the ICC by Henryk Jordan Youth Centre in Cracow

25 October

Art in Context; Benys, Baselitz, Kiefer, Rauch, discussion with the participation of Maria Hussakowska-Szysko, Monika Rydiger (ICC) and Leszek Danilczyk, which was one of the meetings accompanying the exhibition of paintings of Neo Rauch (2 October – 18 November)

25 – 28 October

Presentation of the ICC publication offer during the 5th Book Fair in Cracow

November

9 November

Official inauguration of the Academy of Heritage, two-year-long post-graduate studies organized by the International Cultural Centre and the Małopolska School of Public Administration of the Cracow University of Economics, under the patronage of the General Commissioner for Protection of the Monuments in Poland; the inaugural lecture *Conservation Theories of the 21st Century* was delivered by Professor Andrzej Tomaszewski

15 – 18 November

Innsbruck: participation of Prof. Jacek Purchla in the inter-governmental conference *Culture and Business in the 21st*

Century; Prof. Purchla delivered a lecture entitled *The Visual Arts – Between State Support and Private Sponsoring*

23 November

Paradigms and Paradoxes in Planning the Past, open lecture of Prof. Gregory J. Ashworth (Faculty of Spatial Science, University of Groningen) as part of the Academy of Heritage

24 – 28 November

Nancy: participation of Prof. Jacek Purchla in the conference *L'Art Nouveau d'une Europe à l'autre: Nancy, Prague, Cracovie, Moscou*, organized by the local university; Cracow was also represented by Professor Jacek Woźniakowski and Professor Tomasz Gryglewicz

29 November

Visit of Magda Vašaryova, Ambassador of the Slovak Republic; introductory discussion on the exhibition of the works of Andy Warhol and presentation of the most recent Slovak art

30 November 2001 – 15 January 2002

Erich Mendelsohn. Dynamics and Function, exhibition of drawings, architectural sketches, designs and models of the prominent German architect (1887–1953), prepared in cooperation of German Institut für Auslandsbeziehungen and Goethe Institut in Cracow

30 November

Ita Heinze-Greenberg, *Erich Mendelsohn: Eastern Man from East Prussia. His Life and Work*, the first in the series of lectures accompanying the exhibition presented in the ICC Gallery

December

1 December

• Working visit of Rafał Skąpski, undersecretary of state in the Ministry of Culture

• Meeting with the journalist Leopold Unger in connection with the publication of his book *Intruz* [Intruder] by Prószyński i S-ka (the Ravens Conference Hall)

2 – 4 December

Budapest: participation of Director Jacek Purchla in the conference of the Central European Initiative countries entitled *The Impact of International Trade Contacts to the Cultural Policies of the CEI Member States*

4 December

Visit of the delegation of the City Council of the City of Lvov invited to Cracow by the Małopolska Agency of Regional Development; guests were informed of the current activities and plans of the ICC

6 December

Meeting of Director Jacek Purchla and Monika Murzyn (ICC Research Institute of European Heritage) with a group of conservators from the Ukraine (including Lvov, Kamjanec-Podilskij and Kiev), who visited Cracow on the invitation of the Citizens Committee for the Restoration of Historical Monuments of Cracow



Dynamics and Function in the architecture of Erich Mendelsohn with the neo-Gothic Jagiellonian University buildings of Collegium Witkowskiego and Collegium Novum in the background



The Library and the Reading Room will suitably be housed in the new rooms at the 3rd floor of the House of the Ravens; the newly acquired modern shelf systems

7 – 8 December

Meeting of the ICC Programme Council

10 December

- Working visit of the Minister of Culture Andrzej Celiński
- Working visit of Dr Olaf Schwencke, Chairman of Deutsche Vereinigung der Europäischen Kulturstiftung für Kulturelle Zusammenarbeit in Europa, in connection with implementation of joint projects, including the experts meeting under the working title of *Results and Perspectives of Cultural Policy in Central Europe* planned for June 2002

17 December

Visit of Zbigniew Gluza, Chairman of KARTA Centre; discussion of ways of cooperation

18 December

Expression in Contemporary Architecture, the meeting accompanying the exhibition of *Erich Mendelsohn. Dynamics and Function*, presented at the ICC Gallery; the discussion participants included: Professor Marek Budzyński, Dr Krzysztof Ingarden, Dr Romuald Loegler, Professor Jacek Purchla

28 December

Visit of Elżbieta Jogalla, Deputy Director of the Department of Promotion of the Ministry of Foreign Affairs

[Translated by Władysław Chłopicki]



Session 1: *Central Europe – the End or a New Beginning?* Professor Csaba G. Kiss takes the floor



Session 3, part 1: *Education for Heritage*; from the left: Professor Robert Picht, Professor Andrzej Rottermund, session moderator, and Juliusz Braun, Chairman of the National Radio and Television Council

The end of May 2001 witnessed the tenth anniversary of the Cracow CSCE Symposium dedicated to the question of cultural heritage. Simultaneously with the CSCE Symposium, on May 29th 1991 the International Cultural Centre inaugurated its activity. The decade of the Centre's existence rendered opportunity not only to look back at past achievements but also to formulate future objectives. "The mission of the International Cultural Centre – as the Centre's Director has stressed on numerous occasions – is first of all to form and promote a new attitude towards common European heritage, not burdened with the disease of nationalism on the one hand, and on the other, strongly accentuating the issues of identity, individual tradition and vernacular character of particular cultures. Our complex approach to various problems connected with cultural heritage is linked in our work with the need for continuous identification of challenges which result from dynamic relationship between the civilisation of the end of the 20th century and historical heritage. This is a case of a specific feedback: contemporary civilisation continually modifies our view on heritage, and heritage unceasingly verifies our attitude towards civilisation." These issues were the fundamental points of the conference. The title indicates the two significant areas on which the Centre's interests focus, namely the multidimensional aspects of the notion of Central Europe and the experience of the region in the formulation of a new attitude to heritage and its preservation at the turn of the 20th and 21st century.

We invited several dozen outstanding experts in the problems related to Central Europe and the protection of heritage from Europe and the USA, as well as politicians. The participants included: Erhard Busek (former Vice Chancellor of the Republic of Austria), Helena Vaz da Silva (the European Parliament), Raymond Weber (Director of the Department of Cultural Heritage of the Council of Europe), Theodossios Mastrominas (Member of the Commission of the European Communities), Daniel Therond (Director of the Section of Cultural Heritage of the Council of Europe), Lester Borley (General Secretary of the National Trust, Member of the ICOMOS). Prime Ministers of the countries forming the Visegrád Group, the Czech Republic, the Republic of Slovakia, Poland and Hungary were special guests at the conference. They symbolically inaugurated the Academy of Heritage (post-graduate studies organized by the International Cultural Centre and the Małopolska School of Public Administration). The conference was held under the honorary patronage of Kazimierz M. Ujazdowski, Minister of Culture and National Heritage.

The conference consisted of four sessions focusing on the following subjects:

- I. *Central Europe – the End or a New Beginning?*
- II. *A New Dimension of Heritage*
- III. *Education for Heritage*
- IV. *Why do We Need Co-operation?*

Within the framework of the first thematic group discussions covered issues related to the essence of the notion of Central Europe on the threshold of the 21st century and changes of its meaning, myths and



Discussions moved into the foyer: Professor Ewa Chojecka in conversation with Dr Emil Brix

stereotypes in the history of Central Europe, and the future of the region. Dr Emil Brix co-ordinated the debates. Among the lecturers were: Prof. Shlomo Avineri, Prof. Piotr Wandycz, Prof. Jan Kieniewicz, Piotr Nowina-Konopka and Prof. Antoni Podraza.

The second group dealt with issues connected with a new way of interpreting heritage and new challenges arising from it, for instance, the perspective of European integration and adapting to capitalism. The planning of heritage and the role of heritage in the future of Europe was another important thread of discussions. The discussions were led by Dr Lester Borley and Dr Aleksander Broda, General Commissioner for Protection of the Monuments in Poland. Prof. Gregory J. Ashworth, Dr Erhard Busek, Prof. Joseph Rykwert, and Prof. Andrzej Tomaszewski, delivered lectures.

In the third session the emphasis was put on the role of education in the process of the preservation of national heritage. Debates were conducted by Prof. Andrzej Rottermund and Prof. Zdzisław Mach. Among the lecturers were: Rupert Graf Strachwitz, Prof. Henryk Samsonowicz, Juliusz Braun and Prof. Jacek Woźniakowski.

The problem of international co-operation in the field of the preservation of national heritage was undoubtedly another significant theme of the conference as it constituted the subject matter of discussions held in the fourth thematic group. The session was conducted by Raymond Weber. Papers were presented by Theodossios Mastrominas, Prof. Andreas Wiesand, Michał Jagiełło and others.

The conference, addressed mainly to representatives of regional and municipal governments, institutions and persons having interest in the problems related to the process of European integration and active preservation of cultural heritage, rendered a perfect opportunity to promote Cracow, one of the most important historical cities of the region of Małopolska and Central Europe, playing the role of a platform between Western and Eastern Europe. The debates were accompanied by Editor Jacek Borzęcki's TV programme entitled *Małopolska – Mała Europa* [Little Poland – Little Europe] which gave rise to numerous discussions in the lobbies. Following the tradition of the ICC, 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 Ewa Partyka]



Ostrog: participants of the seminar at the courtyard of the Academy of Ostrog

The north-western part of Ukraine – Volhynia was this time the focus of studies on the state of preservation and protection of the cultural landscape of Central Europe. The seminar was attended by distinguished representatives of Polish scientific circles, historians, art historians, conservators and architects including Prof. Adam Miłobędzki, Prof. Jerzy Mikułowski-Pomorski, Prof. Andrzej Rottermund, Prof. Andrzej Tomaszewski, and Prof. Jerzy Wyrozumski. The Office of the Conservation of the Historical Environment of the City of Lvov was represented by an architect Liliana Onyszczenko-Szwec.

The study tour included places of exceptional significance and meaning in the history and culture of Poland and Ukraine, for example, Zbaraż, Kremenec, Dubno, Ostrog, Korec, Olika, Luck, Volodimir-Volinskij and Červonograd. Meetings and discussions with representatives of Ukrainian conservation authorities, art historians, conservators and museum staff as well as with the representatives of the Polish community and clergy were an important part of the seminar.

In Dubno, the group was welcomed by Oleg Suprun, the Chief Architect of the Town, in Kremenec, the delegation arranged a meeting with Jadwiga Guśławska, one of the most active members of the Polish Cultural Society. Furthermore, in Ostrog, the seminar's participants were guests at the Academy of Ostrog, re-established in 1992 as well as paid a visit to Witold Kowalow, the local parish priest actively engaged in charity, publishing and editorial work. The contacts established in Ostrog, with both the representatives of the academic and religious circles, are a potential starting point for the future co-operation between the ICC and the town – a centre which seems to generate a lot of local initiative in comparison to the stagnation visible in other Volhynian towns.

The Polish-Ukrainian "round table" in Luck was an important part of the study tour. The meeting was attended by a number of Volhynian conservators including Taras Raban, the Director of the Historical and Cultural Reserve in Luck and Jurij Kazmiruk, the Chief Architect of Volhynia. The issues discussed included the possibility of co-operation and exchange of experiences between Polish and Ukrainian scientists and conservators, namely the setting up of a Polish-Ukrainian team studying the issues of conservation, restoration and present-day use of historic structures.

Ecclesiastical buildings and complexes belonging to the Orthodox Church are the best preserved and maintained monuments in the area, due to the fact that they have had a continuous owner and user. The castles which house regional museums (Zbaraż, Ostrog, Luck, Dubno) are also in a relatively good state of repair. Although, generally speaking, the palaces and buildings used by public institutions (hospitals, cultural centres, schools, etc.) are in a poor state of repair, it is still possible to restore them. However, the financial assistance of the young Ukrainian State is not satisfactory in that matter. As follows, without securing appropriate funds and setting up good programmes of restoration, they may soon turn into ruin. The technical condition of the structures which were once used as factories, warehouses and store-houses, and are now left empty, is disastrous. The lack of economic activities, absence of any local entrepreneurial initiative, and the predominating



Višnivec: ruins of St. Stanislaus Church – interior

homo sovieticus mentality are striking. The general situation in the pauperized community awaiting aid from its weak State is not conducive to the preservation of cultural monuments. Even those historic complexes and towns which could potentially attract many tourists do not have an appropriate tourism infrastructure. They remain passive and stagnant (e.g. Korec). The support of Polish institutions, organizations and teams of conservators, both in the form of financial aid and technical support, seems indispensable in order to save at least some of the historic complexes and structures from complete destruction. A process of urban regeneration should begin in larger towns (e.g. Luck), those situated close to the Polish border (e.g. Žovkva) and having sentimental values for the Poles (e.g. Kremenec). However, the key issue is the improvement of the quality of the local transportation, accommodation and restaurant infrastructure and the education of the Ukrainian community and Polish minority to make them realize that they should co-operate and use historic monuments for their common benefit. The meetings in Luck and Lvov resulted in the formulation of a preliminary idea of such a co-operation in the field of the preservation of cultural heritage.

Monika Murzyn

The Research Institute of European Heritage



Vilnius: at the courtyard of the Presidential Palace



Meeting with Dr Małgorzata Kasner, Director of the Polish Institute in Vilnius



Open-air museum in Rumszyski: this is how towns in pre-war Lithuania typically looked like

Conferences Seminars

A Study Tour of the Staff of the International Cultural Centre in Lithuania

25 August – 1 September

18 members of the staff of the International Cultural Centre participated in a study tour and a seminar in Lithuania. The seminar was an experiment aimed at introducing a new form of team work. The participants of the tour were engaged in the defining of objectives and decided themselves about the form of attaining them. The objectives were closely connected with the programme carried out within the framework of the statutory activities of the International Cultural Centre. They particularly focused on the following issues: 1) cultural institutions in the borderland between Poland and Lithuania and the development of neighbourly relationships, 2) artistic links between Poland and Lithuania at the turn of centuries, 3) Polish traces in Lithuania.

A substantial element of the programme was a seminar organized in co-operation with the Polish Institute in Vilnius and thanks to its Director, Dr Malgorzata Kasner. It took place on the premises of the Open Society Fund – Lithuania, partner of the International Cultural Centre in Polish-Lithuanian programmes realized in Cracow. Jerzy Bahr, Polish Ambassador in Lithuania was a guest of honour at the seminar. The main item of the meeting's agenda was Prof. Jacek Purchla's lecture *Cracow – Vilnius in the European Core* and an accompanying discussion.

The tour was the first direct contact with the tradition and culture of Lithuania for most of the members of the ICC staff. All of them were surprised by a good state of repair of numerous historic structures which they visited and an exceptional care for their surroundings (beautifully maintained parks, lots of greenery in towns).

Our Lithuanian friends who acted as our guides, Osvald Daugelis, Director of the M. K. Čiurlionis National Museum of Art in Kaunas, Nida Nakrošiene from the Office of the President of Lithuania, Benjamin Petraitis from the Department for International Co-operation of the Lithuanian Parliament, played an important role in the realization of our programme. They informed us about the economic and political situation in Lithuania and acquainted us with the history and culture of the regions that we visited.

The study tour had not only educational merits. It also resulted in the establishing of permanent contacts which will serve the purpose of future Polish-Lithuanian co-operation. An example of such a co-operation is an exhibition which was initially discussed during our visit at the M. K. Čiurlionis Museum in Kaunas. The International Cultural Centre, continuing its research work on the phenomenon of culture of Central Europe, intends to prepare an exhibition of works of Lithuanian artists who were active in the interwar period, namely A. Varnas, P. Kalpokas, K. Sklerius and A. Galdikas. The exhibition is planned for the year 2004.

The experiment proved to be extremely successful and its participants unanimously agreed that it was justified and advisable to continue such a form of team work.

Barbara Szyper
Head of The College for New Europe



The Czech Art 1939-1989 in the ICC Gallery (Szewska street in Cracow)



At the opening of the exhibition; from the left: Professor Jacek Purchla, Zdeněk Novak, the first Deputy Minister of Culture of the Czech Republic, Dr Pavel Zatloukal, Director of Art Museum in Oloumouc, and Dr Janusz Cisek, representative of the Ministry of Culture and National Heritage

Exhibitions

Between Tradition and Experiment. Czech Art 1939–1989 (From the Collections of the Olomouc Art Museum) *8 March – 14 April*

Czech art of the 20th century constitutes the largest part of the collections of the Olomouc Museum of Art, systematically gathered throughout the 1970s and the 1980s. Today it is an exceptional assemblage of works of artists who in those days were disapproved of by the authorities. Prints, drawings, and *collages*, unlike paintings and sculptures, were treated in a more tolerant way by censors. This made it possible to collect an impressive set of almost twenty-five thousand works. One hundred of the most interesting pieces which reveal in the most pertinent way the transformations which affected Czech art after World War II were presented in the gallery of the International Cultural Centre.

They were arranged chronologically, thus allowing viewers to follow the rhythm of appearing and disappearing tendencies. This in turn showed how intensely and creatively

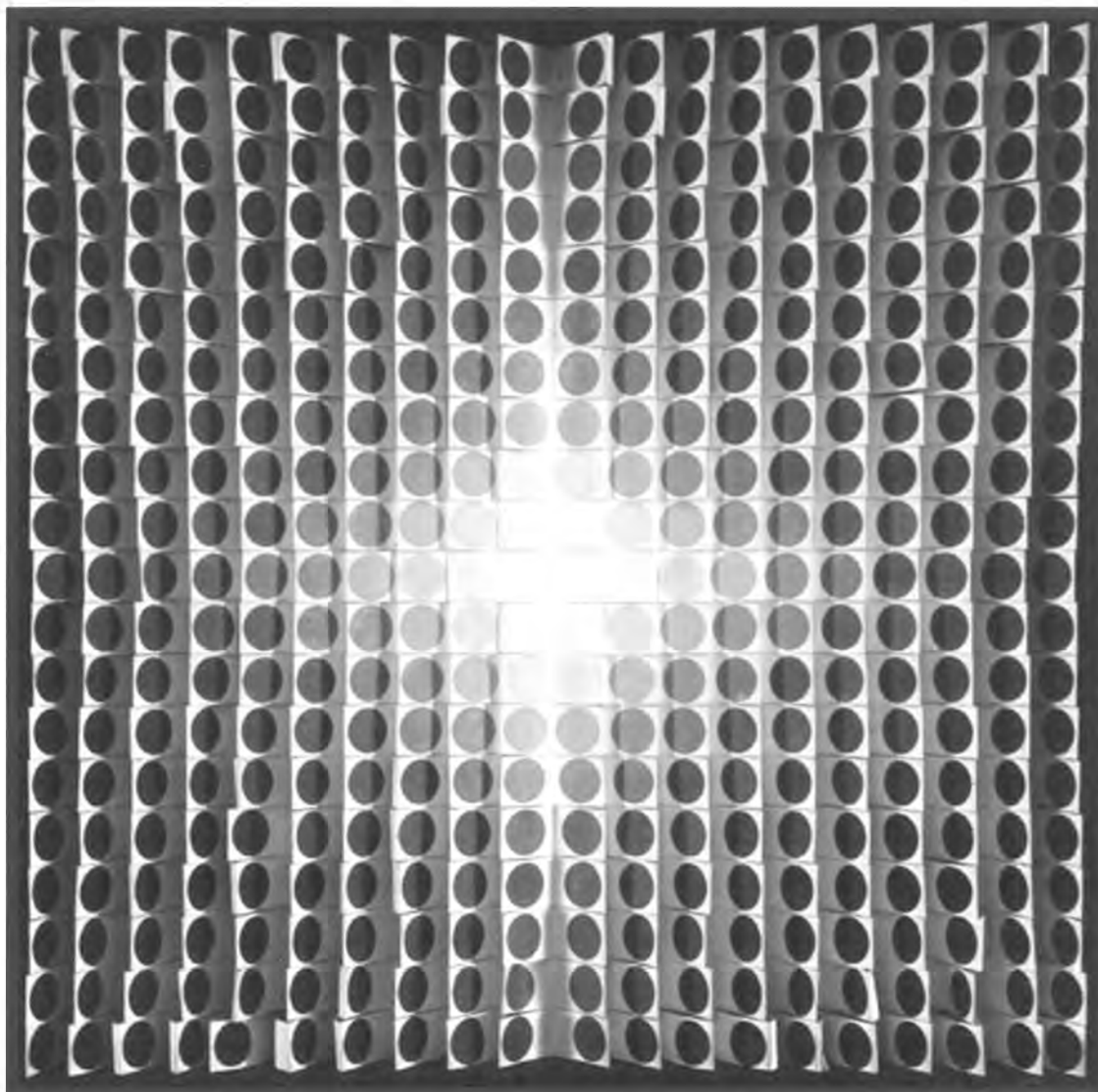
Czech artists used to react to novelties filtering through the borders. They were fully aware of what was happening in the world art but they did not borrow from it any ready formulas, instead satisfying themselves only with impulses drawn from that source. Wishing to confirm their own artistic search, they kept comparing their ideas with new concepts coming from the West.

The exhibition was designed as a new version of the one presented in 1997 in the Olomouc Museum. At that time the basic criterion of the selection of works was paper used as a medium of expression. Works on paper and of paper were exhibited in Cracow too. For many artists paper is a special medium. It allows a fast registration of impressions and sensations in the form of sketches, and in the case of graphic art it permits multitudinous repetitions of a work. The exhibits included also special compositions verging on sculpture, graphic art, painting and photography. A unique part of the exhibition was composed of specially designed, original books by Jiří H. Kocman, Milan Knížák, Václav Vokolek, Ladislav Novák and Dalibor Chatrný.

The exhibition, arranged chronologically according to decades, opened with drawings from the 1940s by Jan Smetana, Ladislav Zív, and Václav Chad, in which there were still visible references to Surrealism, and abstract works by Václav Zykmond and Josef Istler which stemmed from Expressionism.

The 1950s were the decade of Social Realism. As a trend imposed by the totalitarian authorities, it was met with strong opposition by avant-garde artists. Vladimír Boudník and Ludmila Padrtová totally departed from figural representations and created abstract works, close to *informel*. Others were fascinated with experiments not only with the form but with the material as well. Jiří Kolař created startling *collages* and Vladislav Mirwald used more and more ingenious techniques.

The 1960s witnessed an explosion of modernity in Czech art. On the one hand Czech artists allowed themselves to be influenced by lyrical abstraction (Miroslav Šnajdr), and on the other, by the *hard-edge* geometrical abstraction (Zdeněk Sýkora, Jan Kubiček) and op art (Jiří Hilmar). Jan Steklík and Běla Kolářová exploited the material and its structure in their works. Others continued crossing the boundaries between dif-



Jiri Hilmar, *Paper Relief*, 1968

ferent artistic fields, creating visual poetry and acoustic drawings (Bohumila Grögerová, Milan Grygar). In the case of Jiří Balcar and Věra Janoušková, advocates of new figuration, the human figure remained the chief motif of their works.

The section of the exhibition which was devoted to art of the 1970s included conceptual works by Jiří Valoch, Jiří H. Kocman, Dalibor Chatrný, Stanislav Kolíbal, and Jan Kotík. For these artists the thinking process was the appropriate material and a work of art served merely the purpose of its recording.

The exhibition closed with works from the 1980s which evidenced the return to traditional means of expression in painting and drawing. Jiří Kovanda, Milan Knížák, Jiří David and Jan Knap submitted to Post-Modernist game of quotations, paraphrases and eclectic compilations.

Works presented in chronological order were arranged with an intention to show that the unceasing oscillating between abstract forms and figuration, and between the unrestrained and autonomous creating and the imitating of true shapes was the most essential feature of the 20th century art.

The exhibition was accompanied by lectures which constituted a specific commentary on it. Pavel Zatloukal, Director of the Olomouc Art Museum, acquainted the audience with significant moments and facts in the work of contemporary Czech artists. A separate theme focused on the art of Olomouc the values of which were also discussed by Pavel Zatloukal. A meeting with Jacek Baluch, a former Polish Ambassador in Prague, turned into a special event, full of colourful reminiscences and valuable reflections upon Czech art and literature.

Dr Monika Rydiger
Polish curator of the exhibition

[Translated by Ewa Partyka]



William Hogarth, *Sir Hudibras and His Squire Ralf off for the War*, 1725/1726, etching and engraving

Exhibitions

Hogarth and His Century. Masterpieces of 18th Century Printmaking from the Print Room in the Polish Academy of Arts and Sciences and Polish Academy of Sciences Library in Cracow 27 April – 24 June

The International Cultural Centre presented once more selected masterpieces of old printmaking from the collection of the Polish Academy of Arts and Sciences. More than 100 famous prints dating from the 18th century were displayed. The exhibition focused on the works of one of the most distinguished artists of his epoch, William Hogarth. It included the artist's most significant engravings like the illustrations to the comic poem *Hudibras* by Samuel Butler. Hogarth's extraordinary artistic ingeniousness is best revealed in widely known moralizing series: *A Harlot's Progress*, *A Rake's Progress*, *Marriage à la Mode*, and *The Four Stages of Cruelty*. An amusing pair of engravings *Before and After* and the series titled *The Four Times of the Day* demonstrated witty erotic contexts. His other famous prints which include: *A Midnight Conversation à la Mode*, *The Cocks' Fight*, *Garric in the Character of Richard III*, permitted us to appreciate fully the artist's extraordinary abilities as regards the construction of complicated compositions.

François Vivares's, William Woollett's and Sir Robert Strange's engravings exemplified the high standard of copperplate engraving in England in the second half of the 18th century. The art of mezzotint, which in Britain at that time also reached the highest world standards, was represented by masterpieces by Valentine Green, Richard Earlom and John Raphael Smith. Extremely popular engravings, created with the use of the stipple technique and printed in brown or other colours, were also included in the exhibition. On display were works by pioneers of this technique, namely William Wynne Ryland and an Italian artist, Francesco Bartolozzi. French Rococo impressions of prints constituted a fairly large part of the collection. It embraced several plates by Jacque Philippe Lebas who was the most famous engraver in France. Large *galant* subjects and portraits engraved by other artists, who gained popularity on the European scale in their epoch but are forgotten today, aroused lively interest.

The 18th century abounded in experiments as regards the technology of engraving. At that time techniques were invented which splendidly imitated crayon drawings (crayon manner), pastel painting (pastel manner) and watercolours (aquatint). Works of the inventors of these techniques, Jean Charles François, Louis Marin Bonnet and Jean-Baptiste Le Prince and other outstanding graphic artists, were also presented at the exhibition. At that time colour printmaking was improved to perfection. Different ways of making colour prints were exemplified by Swiss, French and British engravers' works. Works of famous etchers of the century, Giovanni Battista Piranesi, Bernard Bellotto named Canaletto, Daniel Chodowiecki and François Boucher were not left out of account and were shown at the exhibition too. The exhibition was accompanied by a catalogue in Polish and English containing a complete set of reproductions of displayed works and papers on Hogarth's theory of art, French Rococo graphic art and the development of printmaking technology in the 18th century.

The multiplicity of esthetical trends which were developed in the 18th century, as presented at the exhibition, provoked reflections and deliberations on the essence of "Beauty". The issue was commented on in a cycle of lectures by Prof. Władysław Stróżewski, a philosopher and Prof. Lech Kalinowski, an art historian. A museum custodian, Małgorzata Pokorska-Primus presented a circle of French graphic artists against the background of the customs typical of their epoch.

Krzysztof Krużel
Author of the exhibition



Neo Rauch, *Die Weiche*, 1999
(detail)



Exhibition opening with the artist taking part;
from the left: Neo Rauch, Friedhelm Hütte,
Head of the Art Department of the Deutsche Bank,
and Dr. Friedhelm Herb, Chairman of Deutsche Bank 24

Exhibitions

Neo Rauch. Paintings From the Collection of the Deutsche Bank 2 October – 18 November

Neo Rauch's enthusiastic attitude towards painting is striking. His oil paintings with their unique colour tones, pale and chalk hues are intriguing and irritating on the one hand but, on the other, they enchant with their unusual character. Rauch likes large formats, emotions aroused by colours, the obviousness of figuration, shortcuts in the perspective and traces left by carelessly applied paint. Painting – a field of art with long and weighty tradition, endangered by a loss of identity today – is the only way to show reflections, emotions and images for the artist.

Neo Rauch's canvases surprise with their way of narration. Seemingly illusionistic, made of broken threads, they show reality which is well-known but not explicit. Spaces, planes and moments which are contradictory, shifts of the scale and suggestive colours serve the artist to create the world inhabited by strange characters. They are schematic like templates cut out of cardboard. Petrified and paralysed during some acts they populate indescribable interiors, devastated landscapes and curious spaces. They appear with accessories reminding of the former German Democratic Republic. Elements of socialist aesthetics, which Rauch quotes in his paintings, do not bespeak the artist's longing for the past. This is rather anamnesis than nostalgia. Anamnesis – a recollection of shreds of memories, elements of ideas and thoughts embedded in subconsciousness – permits Rauch to undertake a parallel discourse with past reality and the present.

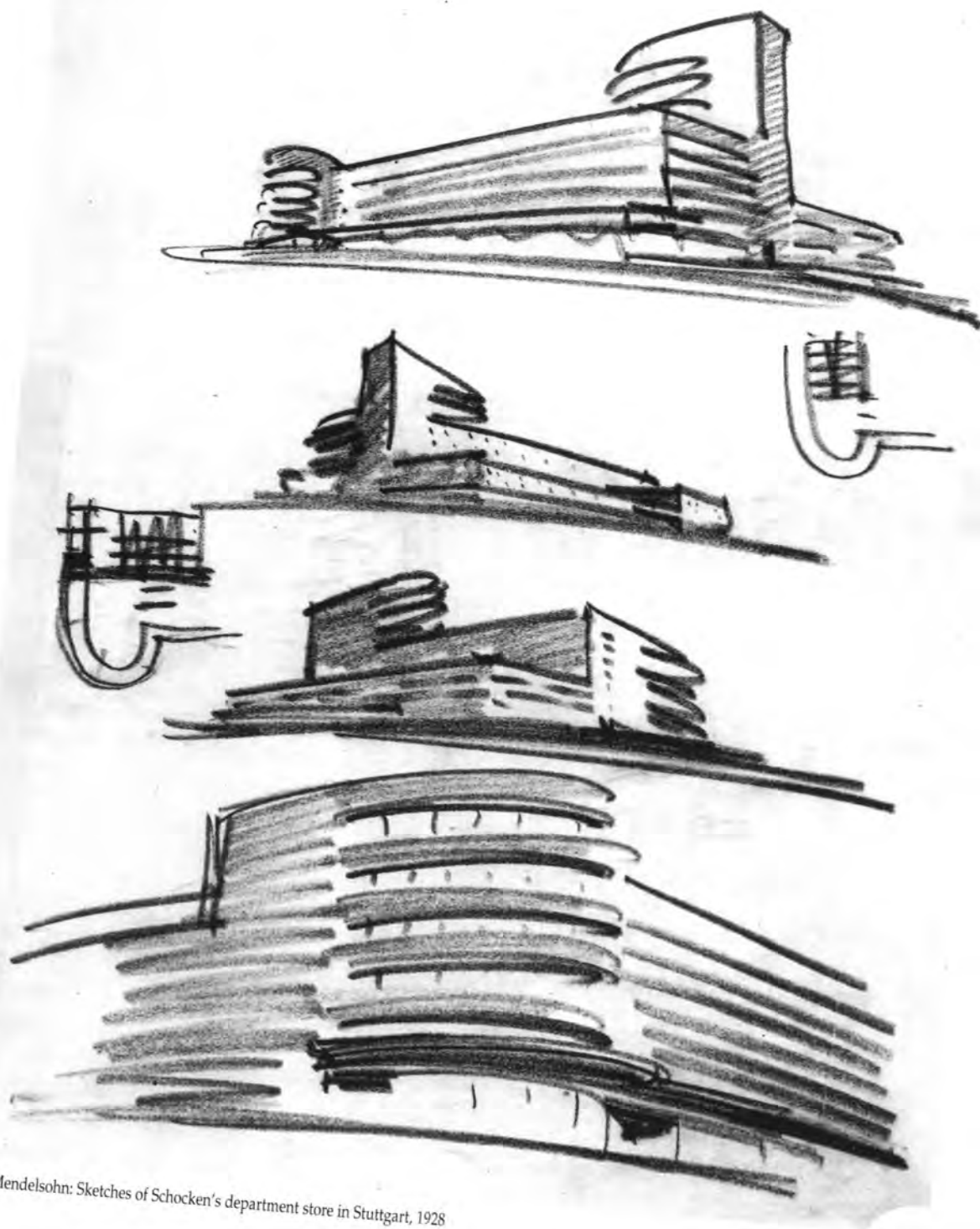
It is symptomatic of German art after 1945 that it can be interpreted not only as an analysis of recent tragic events and facts but at the same time as a commentary on the contemporary situation of the country, partitioned and experiencing disintegration. The burden of wrongs that were done and suffered, and the lack of acceptance of perilous reality constitute the starting-point for Joseph Beuys's, George Baselitz's and Anselm Kiefer's dramas. A cathartic power of their works affects others. Beuys states that "art is therapy".

Rauch's paintings undoubtedly originate from this tradition. Do his controversial and ambiguous paintings which are full of contradictions and false scents have purgative effect? Certainly, they confront viewers with the necessity to get to complicated sources of the artist's perception of reality. They destroy established patterns, not allowing viewers to trust orthodox opinions deep-seated in their subconsciousness and views that are frequently false. Rauch's paintings disclose the truth of art, namely that art cannot be disengaged from reality.

Dr Monika Rydiger

The Centre for the Promotion of the Arts and Sciences

The exhibition was accompanied by discussions on: *Aesthetics of Undermining Reality* – a meeting with the artist (October 2); *Art in Context. Beuys, Baselitz, Kiefer, Rauch* – a discussion led by Maria Hussakowska-Szyszkó, Monika Rydiger and Leszek Danilczyk (October 25).



Erich Mendelsohn: Sketches of Schocken's department store in Stuttgart, 1928

Exhibitions

Erich Mendelsohn.

Dynamics and Function

30 November 2001 – 15 January 2002

"I surrender totally to the rule of subconsciousness because although intellect participates in the constructing of reality, intuition is more important in architectural forming" – wrote Erich Mendelsohn, one of pioneers of Expressionism and modernity in architecture.

He used to design with Bach's music in the background. Listening to the famous composer's fugues, cantatas and concerts he drew his first sketches and spontaneously recorded incipient ideas and emotions. He surrendered to impulses of imagination. In this way the first conception of the famous Einstein's Tower in Potsdam was conceived, and Schocken's department stores, factories, synagogues, and villas designed. Mendelsohn was able to give his brave visions a rational and logical architectural form.

Drawings, sketches, conceptions, ready designs and models show the way he understood architecture. For him architecture was a field of art that demanded special predispositions, like intuition and imagination, on the one hand, and on the other, the logic of rational thinking and a sense of reality. Maintaining the balance between artistic values of architecture and its practical function and practical advantages was the essence of designing for Mendelsohn.

Attaching importance to *decorum* is clearly evident in all his works. Suitability and conformity, categories that we owe to Vitruvius and his *Ten Volumes About Architecture*, are seldom respected by contemporary architects. Whereas Mendelsohn sought a new expression in architecture, he did not forget about its qualities such as usefulness, purpose and durability. Determined not only by its function, an architectural form should respect an urban-planning context, culture, the climate and a landscape.

While on the Russian frontier in 1917, Mendelsohn in a state of great excitement was making sketches of factory buildings, airport halls, railway stations and department stores. These were expressive edifices of glass, concrete and steel, astounding with their original forms. This was architecture based on the contrast between shapes made of curving and straight lines, and between cylindrical and sharply-edged and soft and dramatic forms. It was an expression of fascination with the dynamics of modern way of life.

A similar fascination with modernity and progress is evident in the form of the Einstein's Tower in Potsdam. Erected in the years 1920–1924, it brought a young architect fame and admiration. Albert Einstein enthusiastically named the building, typified by irregular, soft and flowing lines, "an organic composition."

In the process of designing department stores and warehouses for Herpich (1924–1925), Cohen-Epstein (1926–1927), Petersdorff (1927–1928), and Schocken (1929–1930) Mendelsohn sought wholly original solutions. He departed from the established pattern of architecture based on the model of a box with decorated elevations. He introduced horizontal series of windows, rounded glazed corners, protruding moulds and semi-cylindrical projections into elevations.

In this way Mendelsohn achieved the effect of linking his buildings with the surrounding. Strong contrasts between light and shade, perpendicular and horizontal lines and asymmetry produced a special expres-



Partial view of the exhibition in the ICC Gallery (first floor);
this time the newly renovated rooms of the 4th floor were also used to house the exhibition

sion of motion, power and dynamics. Ita Heinze-Greenberg, whose lecture accompanied the exhibition, stressed that Mendelsohn perceived everything in motion. For him architecture was merely “a petrified moment in the race of history: a momentous and unique solution, a little island in the current of eternity.”

The presentation of Mendelsohn’s designs was a starting-point for a discussion on the expression in contemporary architecture. Outstanding Polish architects, Marian Budzyński, Krzysztof Ingarden and Romuald Loegler, who took part in the meeting, admitted that they found Mendelsohn’s sketches to be a particularly valuable source of inspiration. Mendelsohn’s innovative ideas paved the way for twentieth-century architects who sought forms having strong effect on imagination and awakening picturesque associations. Today such architecture is created by Santiago Calatrava, Frank Gehry, Philippe Starck, and Zaha Hadid. For them dynamics and function is the essence of architecture. “On the one hand architecture becomes pure technics – states Zaha Hadid – as if it were a field of engineering, but on the other it is preoccupied with creating images, as if it were a branch of advertising”. Contemporary architecture is the *architecture parlante*.

Dr Monika Rydiger

The Centre for the Promotion of the Arts and Science

[Translated by Ewa Partyka]



Course participants at the terrace of the Centre of Japanese Art and Technology "Manggha"



A keepsake to aid the memory...

First educational programmes of the College for New Europe were organized in a very special historic period. Shortly after the first group of students arrived in Cracow to learn about different aspects of "New Europe", the countries of Central Europe defined their new identities. Most communities were afraid, however, that the new order would not last long. Young people who came mainly from the former Soviet Block were discussing their worries both during classes and afterwards. Debates revealed enormous differences in their views on political and social issues. The "independent" young held together in small national groups and kept a distance between themselves and others. However, from year to year the meetings acquired more and more integrative character, rendering opportunities for their participants not only to learn about cultures of different nations but also to talk about problems that were essential for young Europeans. Gradually they felt able to shake off prejudices, revise stereotypes, freely express their views, establish friendships and exchange experiences.

For many of the participants Przegorzały became a place where for the first time they were able to speak freely about their convictions and hopes for a better future, build together the bases for the new European community and seek their own forms of dialogue beyond borders. The subsequent meetings were held in ever improving atmosphere. Linguistic and social barriers were progressively removed. The classes' profile changed from a "basic" type to a more "specialized" one. Eventually the International Cultural Centre developed an idea to invite the graduates of the College to Cracow to celebrate its tenth anniversary. Unfortunately, it proved extremely difficult to contact them because many of them had changed addresses, had their professional obligations or were away from their countries. Finally, a dozen representatives of Poland, Austria, the Ukraine, Slovakia, Yugoslavia, Hungary and Russia took part in the meeting.

Lecturers, who had co-operated with the ICC for many years, realized the programme in thematic groups which focused on the issues related to Central Europe, the European Union, political and social changes, and the protection of human rights. Discussions held after the lectures concerned the problems of national identity, freedom, the future of European countries after Poland's accession to the Union, dangers connected with the globalisation, and a current state of events in the world. Representatives of the Ukraine and Yugoslavia hoped that the discussions would result in defining the "golden mean" which would make it possible to change contemporary realities. A meeting with Erhard Busek, the former Vice Chancellor of Austria, who demonstrated an astonishing knowledge of their countries and problems, turned to be a truly intellectual experience.

The programme of morning and early afternoon classes, which took place in the complex of Villa Decius, was supplemented with open lectures held in the Ravens Hall in the ICC building, which gave the students an additional opportunity to walk around Cracow and admire its monuments. There was also a study tour around the "New Cracow". The outcome of the programme was summed up on the occasion of a farewell party at the conference centre at Tomaszowice.

Anna Depowska
The College for New Europe



Tarnów: course participants watch the Gypsy wagon leave the square



Przemyśl: Cathedral of St. John the Baptist in the background

The College for New Europe

Galicia. The Historic Region of Europe *15 – 29 July*

The course, which was organized on the basis of Dr Emil Brix's idea, was attended by 22 students from Austria, Bulgaria, Poland, the Ukraine and the USA. Lectures and classes were conducted by a group of eminent lecturers.

Prof. Alois Woldan prepared a series of lectures which were particularly moving for the course's participants. They concerned the development of literature in old Galicia, the presence of the myth of Galicia in later literature and screening of novels. Prof. Woldan invited Krzysztof Koehler, who read his poetry and later gave his commentary on it. Prof. John Paul Himka, a Ukrainian patriot permanently residing in Canada, debated whether Galician Lvov was the cradle of the Ukraine and asked why Lvov was always different and whether its different nature was a Galician heritage. Prof. Larry Wolff, in his lectures on politics and artistic life, showed Galicia rocked by politicians' ambitions and artists' imagination, wealthy with social and national varieties but poor in economic sense, nevertheless pulsating with life. Prof. Arnold Suppan presented a map of the Austro-Hungarian Empire and analysed the history, the geography, the economy, and the social and national structure of the Habsburg Monarchy. In a similar way Prof. Jacek Purchla and Prof. Krzysztof Zamorski presented Galicia, additionally discussing the role played by the old historic region in today's culture, politics and economy of Małopolska and Podkarpackie.

Dr Emil Brix, the initiator of the programme, summed up different threads of the deliberations, combining politics, culture, stereotypes, history, modernity, and nationality in one image of Galicia – an exceptional province of the Monarchy. He also tried to link Galician heritage with the future of Europe. The same thread constituted the essence of Prof. Jacek Woźniakowski's and Dr Erhard Busek's presentations. Prof. Nancy Sinkoff spoke with an extraordinary scientific passion of the annihilated Jewish culture.

The programme included a sightseeing tour around Cracow guided by Dr Jakub Basista who showed monuments and spoke about the city's history recorded in them. Then, a study tour around the region of former Galicia took place, during which the students visited the castle at Dębno Tarnowskie, the monuments of Tarnów, the castle in Łańcut, churches and fortifications in Przemyśl and finally arrived in Lvov. They were guided around the city by Jurko Prochasko and Dr Rafał Solewski who pointed out the multicultural heritage of the city and the superb beauty of its architecture.

The course was a great success as it attracted participants who became particularly involved in all matters related to Galicia and showed their interest not only during lectures but also at social meetings. Enthusiasm with which they welcomed the idea of continuing the programme concerning Galicia best bespeaks its success.

Dr Rafał Solewski
Deputy Head of The College for New Europe

[Translated by Ewa Partyka]



"Richness and variety": students after the course inauguration



The new staircase in the House of the Ravens enjoyed considerable popularity among course participants

The College for New Europe

Democracy and Diversity 15 July – 2 August

Participants in the programme *Democracy and Diversity*, organized by the Transregional Center for Democratic Studies (New School University of New York) headed by Dr Elżbieta Matynia, Director, met in the Institute of Polish Studies of the Jagiellonian University for the tenth time. 43 students from Central and Eastern Europe, Asia, the United States, Latin America and the Republic of South Africa attended the course in order to obtain credits in the scope of a chosen thematic group. Lecturers of the New School University, Prof. David Plotke, Prof. Jeffrey Goldfarb, Prof. Ann Snitow and Prof. Elżbieta Matynia, and Professor Ilya Prizel of the John Hopkins University conducted seminars concerning the following subjects:

- *Sustaining Democracy?*
- *Ethnos and Demos*
- *Democratic Culture*
- *Theories of Gender in Culture*

According to the already established tradition Adam Michnik, Editor in Chief of the daily "Gazeta Wyborcza" took part in the evening meetings, sharing with the audience his views, worries and hopes in the context of the process of Europe's integration. Among invited guests were Edward Mortimer, Director of the Executive Office at the Secretariat of the UNO, who spoke about Europe and the UNO in the 21st century, and Bernd Weisbrod from the University of Göttingen, who gave a lecture on the latest history of Germany. The so-called breakfast meetings were new elements of the programme. The freshness of early morning coupled with a coffee aroma on the terrace of the castle with a view of the Tatras effectively stimulated the students to participate in the classes. Dr Jakub Basista, Director of the regional Civic Education Project, presented opportunities that the project affords to young scholars. Robert Kostrzewa, Dean of the New School University, acquainted the students with the possibilities of educating young people in the United States. The programme included a traditional visit to the Museum of the Collegium Maius of the Jagiellonian University and the Museum of Martyrdom in Auschwitz.

The first decade of the course *Democracy and Diversity* is already over. However, the interest in Cracow has not expired and students from far corners of the world come here in order to study and get to know each other in the unique atmosphere of the complex at Przegorzały. We shall certainly meet them here next year.

Anna Depowska
The College for New Europe

[Translated by Ewa Partyka]



Market day at the market square in Lvov, early photograph



The Sokół Building in Stanisławów, a postcard from the collection of Marek Sosenko

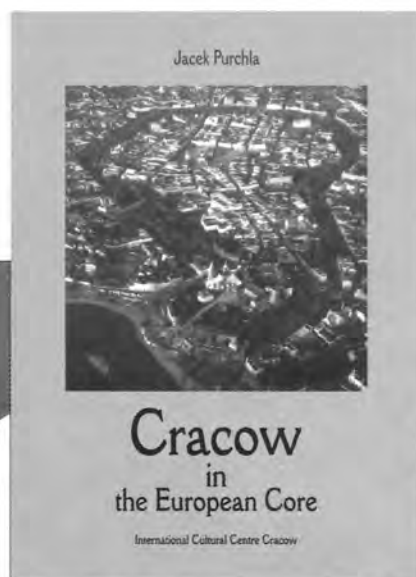
Work on the project has continued since 1999. Paradoxically, although the condition of various structures is fairly good, the development of the studies on issues related to the architecture and town-planning in Galicia in the 19th and 20th centuries is unsatisfactory.

In the context of recently published monographs on a number of Galician cities, such as Nowy Sącz, Tarnów and Rzeszów, an urgent need for some basic research becomes self-evident. As early as 1996, under a grant from the State Committee for Scientific Research for the project called "The Architecture and Town-Planning in Lvov in the 19th and 20th Centuries", the International Cultural Centre undertook an effort to change the state of affairs. Over a period of almost two and a half years ample material was gathered, which now provides the starting point for further studies and research. The main objective of the project is to continue the research and extend it so as to cover the whole region of Galicia, to prepare a complete bibliography on Galician architecture, and collect photographic documentation of Galician culture, which in future should result in a synthetic presentation of architecture and town-planning conception of the entire area. The team working on the project under the supervision of Professor Jacek Purchla consists of researchers who prepare complementary monographs on such subjects as, among others: town-planning, architecture and architectural environment of Lvov and Cracow in the 19th century, spatial development of major Galician towns (e.g. Brodów, Kołomyja, Stanisławów, Stryj, Tarnopol), architecture of smaller Galician centres, neo-Baroque and fin-de-siècle in the architecture of the region. Not only should the documentary and scientific results of the project enrich the state of research on Galicia-related issues but they should also help a better understanding of problems focusing on the preservation of common cultural heritage of Poland and the Ukraine.

Dr Krzysztof Broński

Head of The Research Institute of European Heritage

- Publications



Miasto historyczne
Potencjał dziedzictwa

Vernacular Art in Central Europe

International Cultural Centre



Emil Nolde

MADE IN HUNGARY
FOTOGRAFICY WĘGERSCY



HOGARTH

I JEGO WIEK • AND HIS CENTURY



Cracow – Dialogue of Traditions (1991)

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

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

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

Piotr KRAKOWSKI

Sztuka Trzeciej Rzeszy [Art of the Third Reich] (1994)

The first Polish book to present a reasonably comprehensive and expert 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 great similarities to what happened to art in the countries of the socialist camp (254 pp., 216 colour and black-and-white illustrations).

Adam MIŁOBĘDZKI

Architektura ziem Polski / The Architecture of Poland (1994)

Architektura ziem Polski / Architektur Polens (1998)

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

Zdzisław NIEDZIELA

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

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

Władysław SEMKOWICZ

Polacy i Słowacy w dziejowym stosunku

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

A 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 are 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 Češi? [Who are the Czechs?] (1997)

Philosopher Jan Patočka wrote his essay in the 1970s, when any discussion of a nation's identity, its past and present

was impossible in Czechoslovakia. The essay – a repetition of history – aims to outline the main developmental tendencies of the Czech nation and state, and to show the problems of Czech national identity and political awareness formed in a historical process (trans. J. Baluch, 95 pp.).

Tadeusz BARUCKI

Architektura Węgier [The Architecture of Hungary] (1997)

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

Lidia KORCZAK

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

In seeking the roots of Lithuanian culture identity, 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, did they not lose their identity after several centuries in the Polish Commonwealth. To answer this question, the author draws upon pre-Christian layers of Lithuania's spiritual life, and the wealth of its myths and ideas (140 pp., 11 ill.).

Jacek Purchla

Cracow in the European Core (2000)

Kraków w Europie Środka (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's 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, 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 or E. Brix (English and Polish version).

Exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

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

Alfons Mucha. Plakaty ze zbiorów lwowskich

[Posters from the Lvov Collection] (1992)

This catalogue, published on the occasion of an exhibition of a collection of posters by A. Mucha, one of the most popular creators of Art Nouveau style, contains numerous reproductions of the artist's works and a note about him and his work.

EGO. Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński

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.

Graphik des deutschen Expressionismus (1992)

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

Gustav Klimt (1992)

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

Natalia LL (1992)

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

Tadeusz Brzozowski.

Malarstwo, rysunek / Paintings, Drawings (1992)

This album contains 24 reproductions of paintings and drawings by Tadeusz Brzozowski, one of the classics of the Cracow Group. Also: a diary, selection of major publications about the artist, selected bibliography, major interviews with Brzozowski, filmography, and exhibitions.

Dłubak.

Przeciw stereotypom / Against Stereotypes (1993)

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

Grand Prix '91, Günter Dollhopf (1994)

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

Margot Trierweiler. Malarstwo / Malerei / Painting (1994)

This publication, accompanying the exhibition of paintings by the contemporary German artist, contains reproductions of her paintings, a note about her work, and opinions of critics.

Nowosielski. Rysunki / Drawings (1994)

A minicatalogue published in connection with an exhibition of Jerzy Nowosielski's drawings in Budapest, 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.

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. Werner on the artist's life and work.

Artysta i jego Mecenat [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.

Krzysztof KRUŻEL, Jan MOTYKA

Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki PAN w Krakowie

[Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences in Cracow] (1995)

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

Artyści węgierscy / Hungarian Artists.

Bukta – Halász (1996)

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

Charles Rennie Mackintosh (1996)

This exhibition catalogue presents, for the first time in Poland, the life and work of this 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, as well as 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 reproductions).

Egon Schiele (1996)

Following catalogues of the work of Gustav Klimt and Oskar Kokoschka, this presents the art of another outstanding Austrian Expressionist (1890–1918). The publication contains colour reproductions of Schiele's 10 oil paintings and 100 drawings and watercolours as well as texts by J. Purchla, S. Sabarsky, P. Krakowski and P. Werner, which analyse many aspects of the artist's life and work (Polish version, 168 pp., 25 black-and-white + 110 colour reproductions).

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

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

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

This catalogue documents the dynamic output and artistic value of 400 necropolises during the First World War. They are a keepsake of the battles of that conflict and a monument to the cultural splendour of the Austro-Hungarian Empire. The illustrative material (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 reproductions).

Architektura Lwowa XIX wieku / Die Architektur Lembergs im 19. Jahrhundert
Architektura Lwowa XIX wieku / Архитектура Львова XIX століття
[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 reproductions).

Marcel Mariën (1920–1993) (1997)

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

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

This catalogue presents the work of an outstanding Japanese artist, laureate of the International Print Triennial Cracow '94, painter, sculptor, 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 reproductions).

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

This publication accompanies an exhibition organised within the framework of the Krzysztof Penderecki Festival. Reproductions of famous representations of the dance of death, opera drafts, and photographic documentation of

the performances are preceded by essays: T. Chrzanowski's "The Theology of Horror", M. Tomaszewski's "Listening to Penderecki", R. Chłopicka's "Theme of Death in Penderecki's Musical Theatre". The publication is supplemented with a list of Penderecki's major works and selected literature (92 pp., 17 colour and black-and-white ill.).

Margaret Hunter (1998)

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

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

This catalogue accompanied an exhibition which may be described as a specific kind of dialogue between six works (rather than between the artists themselves, as is usually the case) produced by modern Polish and Hungarian artists: Katarzyna Kozyra and Péter Forgács, Ryszard Winiarski and Dóra Maurer, Antoni Mikołajczyk and János Megyik. In addition to introductory texts written by 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 reproductions).

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

This catalogue presents the copperplates, serigraphs and lithographs of Maria Helena Vieira da Silva (1908–1992). She was an outstanding Portuguese painter. Her works represent the vein of lyrical abstraction. In addition to prints, the catalogue contains A. Zeńczak's text 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 reproductions).

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

A publication accompanying the exhibition of works by M. H. Baillie Scott (1865–1945), an outstanding architect and a representative of the Arts and Crafts movement, the author of the idea of "an artistic house" where its practical service corresponds with beauty, and a block of stone, the inside of the house and the garden produce a harmonious artistic effect. The catalogue contains a foreword written by prof. Jacek Purchla and the texts by Diane Haigh ("Baillie Scott and the Artistic House in Poland") and Edyta Supińska-Polit, the exhibition curator ("Poetically Man Dwells... Baillie Scott's House"), as well as two comments by Baillie Scott on his own projects, a biographical note and numerous reproductions: the photographs of the houses, the interior designs, the garden details and concepts made by the artist (88 pp., 44 colour and black-and-white illustrations).

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 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 photo comes from 1915 and the latest one was taken in 1996. Some of the photos 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 these 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., 125 ill.).

Mersad Berber (2000)

The publication presents the works of M. Berber, Grand Prix winner of 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 reproductions).

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 pavillions, 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: primacy of function over the form, utilitarianism, technology as an art, the use of new stuff, and economics of design. The book also comprises Wagner's biography, a list of projects and edifices accomplished, and a comprehensive catalogue (256 pp., 160 ill.).

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

This publication, coinciding with an exhibition presenting the Worpswede artists' *oeuvre*, comprises essays published

in the German-language edition of the catalogue, written by U. Zeller, W. Herzogenrath and K. Erling, and also biographical notes and a catalogue of the exhibited works (42 pp.).

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

The catalogue presents the artistic output of the most eminent Belgian symbolists: F. Khnopff, F. Rops, X. Mellery, E. Berchmans, J. Delville, A. Rassenfosse, E. Fabry, A. Ciambrellani, W. Degouve de Nuncques, C. Montald, L. Frédéric, E. Laermans. Transitory moments, 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 elaborated by C. Croës (Polish-French version, 88 pp., 62 ill.).

Hogarth i jego wiek / and His Century (2001)

The catalogue presents masterpieces of the 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 an 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 dry point 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 the 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.).

Materials from seminars, symposia and research projects

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

Materials from the CSCE Symposium on Cultural Heritage held in Cracow in June 1991.

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

The 7th volume of the Niedzica Seminars on Gothic art. The seminars are held every other year and each time are devoted

to a different period of art and artistic links between Poland, Bohemia, Slovakia, and Hungary. Art historians, architects, and historians take part in the seminars (80 pp. + 86 sketches and illustrations, texts in English and German).

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

The CSCE Conference on Cultural Heritage was held in Cracow between 28th May and 7th June 1991. This publi-

cation 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)

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 nineties placed artistic circles and the whole culture in post-Communist countries in a wholly new, and – for many – unexpected, situation. The past model of artistic patronage, based on state monopoly, broke down. Our part of Europe struggles with a multitude of new problems. Some eminent representatives of culture from Poland and 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 the cities which are only now entering that road (290 pp.).

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

The session, whose results are contained in this publication, was 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 co-existence added vigour to both structures (168 pp., 39 ill.).

Heritage Landscape (1994)

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

Stereotypes and Nations (1994)

Papers given during an international conference under the same title, organised in June 1993. It presents, in a comprehensive and unconventional way, the issues of national stereotypes: how they are formed and how they function in popular consciousness and in art, and what threats they pose. The authors include C. Miłosz, S. Barańczak, T. Venclova, K. Zanussi, T. Jastrun, K. Dedecius, S. Frenkiel, L. Baier, R. Scruton, F. Alting von Geusau, J. Błoński, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions; 1999 – German version).

Wokół Matejki [Around Matejko] (1994)

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

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 Słowacki Theatre. Rich comparative material makes possible a multi-faceted formal and programmatic interpretation of theatre architecture from the turn of the century, set in a wider historical context. This publication also permits us to determine the effect the constructed theatre buildings exerted on urban planning; it permits us to answer the question of to what extent theatres inscribed themselves in the cultural landscape of cities and metropolises and to what extent they determined it for the decades to come (145 pp., 131 ill.).

Zarządzanie kulturą [Management of Culture] (1995)

This volume contains selected materials from a seminar for cultural managers, which was held in March and April 1993. There is an overview of institutions and international foundations, provided with their addresses and comment on their activities and the kind of help 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 follow-

ing 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 at the threshold of the 21st century: against the background of other media sources, in the context of revolutionary changes in broadcasting techniques, in the face of a re-evaluation of the cultural canon, as a means of broadcasting which creates and strengthens social ties (136 pp., 7 ill.).

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

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

Mayors and City Halls (1998)

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

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

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

The 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 anthropology of culture. The examination of Lithuanian and Polish culture in terms of political coexistence of the two countries, and the 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 the globalisation is developing so rapidly, it is worth not only reminding a phenomenon of European history which was the unity of Poland and Lithuania, but also the 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. Sepiol ("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 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 Benedictine mission, and the Sankt Gallen Abbey together with its monumental manuscripts, but also the descriptions of connexions Polish Benedictines had with the abbey from the territory of the empire; we read not only about the codexes of Sankt Gallen but also about their commercial relations, or cultural links (151 pp., German and Polish version).

Vernacular Art in Central Europe

The publication in English version 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 a 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 against the 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).

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

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

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, Lvov, Nawaria, Olesko, and Podhorce. With the great variety of catalogued monuments, what they share is availability, relatively high artistic class, and copious documentation (125 pp. + 366 ill.).

Vol. I, part 2: Jerzy T. Petrus *Kościół i klasztor Żółkwi* [Churches and Monasteries of Żółkiew] (1994)

Another volume in a series which is an inventory and documentation of Żółkiew's religious monuments, particularly the parish church under the invocation of St Laurence the Martyr, the church of the Assumption, the monastery of the Dominicans, the church of the Sacred Heart, the nunnery of the Felicians, the former church under the invocation of St Andrew and the former nunnery of the Polish Province of the Dominicans (200 pp. + 355 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, Miłatyn, Sądowa Wisznia, Stojanice, Twierdza) and Sambor (Błozew, Czyski, 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, Miłatyn 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 Lwów archdiocese. The buildings described in this publication are located in Biskowice, Borynia, Brześciany, Chyrów, Czukwia, Felsztyn, Ilnik, Komarniki, Laszki Murowane, Łomna, Rakowa, Rozłucz, Sambor, Sąsiadowice, Stara Sól, Stary Sambor, Strzałkowiec, 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 Drohobycz deanery in its prewar boundaries. In addition to parish churches, this publication also discusses several subsidiary churches and even late chapels on Młynki in Drohobycz and in Stara Wieś. The buildings described in this publication are located in: Borysław-Tustanowice, Borysław Hubicze, Borysław Mrażnica, Dublany, Gaje Wyżne, Krynica Szlachecka, Letnia, Lipowiec, Majdan, Medenice, Neudorf, Nowoszyce, Podbuż, Równe, Rychce, Schodnica, Słońsko, 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, Czajkowiec, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Krysowice, Lipniki, Łanowice, Miżyniec, Mościska, Myślatycze, Pnikut, Pohorce, Radenice, Radochońce, Rudki, Rumno, Tamanowice, Trzeniec and Tuligłowy. The publication presents the variety of the Przemyśl area considering its cultural and ethnic questions, indicates the significance of the patronage of lordly families for

the artistic development of the region, thus giving an opportunity of analysing and comparing the monuments of architecture, painting and sculpture which belong to different periods – from Gothic till the year 1939 (pp. 424 + 555 ill.).

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 Lwów deaneries, and also a part of the Żółkiew deanery – in their prewar boundaries. These monuments are mainly religious edifices none of which have survived intact. Some of them (e.g., in Kukizów or Żółtańce) no longer exist, and some are extremely dilapidated. The described monuments are in Barszczowice, Białogóra, Białohorszcze, Biłka Szlachecka, Brzuchowice, Czyski near Lwów, Glińsko, Gródek Jagielloński, Janów, Jaryczów Nowy, Kłodno Wielkie, Kościejów, Krechów, Kukizów, Lubień Wielki, Małachów, Powitno (Małczyce), Prusy, Przedrzymichy Małe, Rodatycze, Rzęsna Polska, Sichów, Sokolniki, Wiesenberg, Wołczuchy, Zboiska, Zimnawoda, Zubrza, Żółtańce, Żydatycze (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, Siemianówka, Skole, Stryj, Synowódzk Wyżny, Szczerc, Wołków, Zulin, Podhorce, Żurawno and Żydaczów (the former Szczerc and Stryj decanate). The churches situated in the places mentioned above vary as to the time of their construction – from the end of the Middle Ages till the beginning of modern times, the second half of the 19th century and the 20th c., and as to their state of preservation. Up till now only the churches in Stryj and Szczerc have survived almost in their original form, the other ones lack their internal fittings, the buildings have been destroyed, ruined or even pulled down. The studies of the preserved though incomplete documentation let the authors include these outstanding and unique monuments of wooden architecture into the volume (608 pp., 456 ill.).

Yearbooks of the International Cultural Centre

- Vol. 1 (May 1991 – May 1992)
- Vol. 2 (June 1992 – May 1993)
- Vol. 3 (June 1993 – May 1994)
- Vol. 4 (June 1994 – May 1995)
- Vol. 5 (June 1995 – May 1996)
- Vol. 6 (June 1996 – May 1997)
- Vol. 7 (June 1997 – December 1998)
- Vol. 8 (January – December 1999)
- Vol. 9 (January – December 2000)

These volumes contain reports of the activity of the International Cultural Centre. They contain information about research programmes, seminars, conferences and exhibitions held at the ICC Gallery. The section Reflections • Impressions • Opinions includes essays on philosophy, culture and history. They complement and comment on the current research and on the statutory activity of the Centre. They are provided with interesting photographic materials and a Diary (starting from Vol. 2), which records in detail current work of the ICC (Polish and English versions, in two volumes).

- Appendix

Balance of the Decade

May 1991 – December 2001

PUBLICATIONS

Between 1991 and 2001 the International Cultural Centre published 119 titles, including:

- 60 exhibition catalogues
- 28 publications of materials from seminars, conferences and research projects
- 31 publications covering other areas
- 9 issues of ICC Yearly (Polish and English versions)

Most of the books have been published in two language versions.

EXHIBITIONS

In its Gallery the International Cultural Centre organised 80 exhibitions. The Centre also presented its exhibitions outside of Cracow, at the Royal Castle in Warsaw, in Vienna, Budapest, Bratislava, Kosice, Rovereto (Italy). It participated in organising international art exhibitions in Copenhagen, Graz, Rotterdam, Vienna. The exhibitions attracted 170 thousand visitors.

CONFERENCES AND SEMINARS

ICC in Cracow organised 51 international conferences and seminars, including:

- Post-Totalitarian Mentalities and Culture* (1991)
- European Cultural Month* (1992)
- Stereotypes and Nations* (1993)
- Poland in Europe* (1994)
- 9th Forum of European Cultural Networks* (1996)
- Vernacular Art in Central Europe* (1997)
- Beyond Cultural Diplomacy – International Cultural Cooperation Policies* (1999)
- Central Europe – A New Dimension of Heritage* (2001)

EDUCATIONAL PROGRAMMES

Within the framework of the College for New Europe ICC organised 40 regular summer courses for 1500 students from Poland and other countries.

- Regular courses:
Democracy and Diversity;
Basic Political, Economic and Cultural Problems of New Europe;
Integrated Urban and Landscape Preservation and Restoration;
Sommerakademie – Studienstiftung des deutschen Volkes;
Culture Management
- and:
The Future of Central European Roots;
The Geography of Central Europe in History, Politics, Economy and Culture;
A New Era of Democracy;
Population Movements in Central Europe. Past – Present – Future;
Galicia – The Historic Region of Europe

RESEARCH PROJECTS

- within the framework of the State Committee for Scientific Research:
Architecture and Town Planning in 19th-Century Lvov (1996–1998)
Architecture and Town Planning in 19th-Century Galicia (1999–2001)
- in the cooperation with the Government of Flanders:
Heritage and Transformation in Central Europe. The Case of Kraków (1999–2000)
- for The Office of the Marshal of the Malopolskie Voivodeship:
Cultural Industry in Malopolska – Modular Study for the Voivodeship Operational Programme (2000)

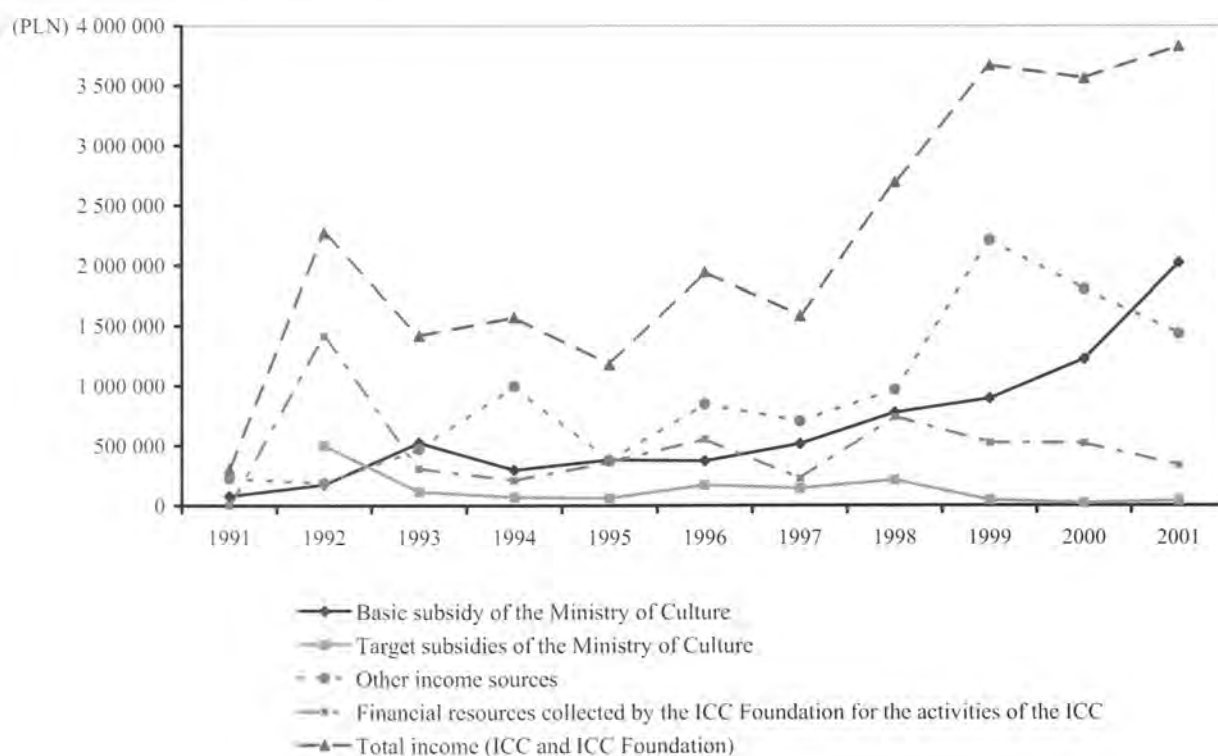
[by Magdalena Wronska-Sudol]

I. The Finances of the International Cultural Centre and the ICC Foundation in the years 1991–2001

Year	Subsidies of the Ministry of Culture of the Republic of Poland		Other income sources	Financial resources collected by the ICC Foundation for the activities of the ICC	Total income (ICC and ICC Foundation)	Percentage of the basic subsidy of the Ministry of Culture in the total income	Percentage of the subsidies of the Ministry of Culture in the total income
	Basic subsidy	Programme subsidies					
1991*	79 000		227 000	lack of data	306 000	26	26
1992*	173 210	500 000	185 970	1 411 104	2 270 284	8	30
1993*	523 200	114 200	471 496	307 755	1 416 651	37	45
1994*	297 066	70 500	993 514	208 900	1 569 980	19	23
1995	382 093	61 780	371 868	360 951	1 176 692	32	38
1996	371 643	170 847	847 462	554 067	1 944 019	19	28
1997	513 886	143 568	702 633	223 000	1 583 087	32	42
1998	774 952	211 483	966 728	742 762	2 695 925	29	37
1999	892 913	45 000	2 210 564	522 799	3 671 276	24	26
2000	1 222 000	20 000	1 803 138	519 219	3 564 357	34	35
2001**	2 022 000	40 000	1 434 838	335 121	3 831 959	53	54

* For the purposes of comparison figures for the years 1991–1994 have been denominated according to the rules from 1995

** Data valid for 20 December 2001



[by Maria Biel]

Jacek Purchla *The Renovation of the Decade*

Ever since it was established the International Cultural Centre has been integrally associated with the House of the Ravens at Rynek Główny 25 in Cracow. Already in January 1991 the local authorities guaranteed to the newly-created institution a prestigious address right in the heart of the city, thus fulfilling the initial condition put the Polish government. However, not until May 1998 – by extending the usufruct of the building to over at least 40 years – did the Municipality of Cracow formally open the possibility to carry out an ambitious investment programme, whose aim became to adapt the historic building to the needs of the dynamically developing institution.

It's a paradox that it took 7 years of intensive work of the Centre to create circumstances enabling it to build premises suiting its needs. Contrary to other institutions, we began with undertaking of various programmes. Today they are the main strength of the Centre. Creating in the centre of the city and in a historical building of a modern interior adapted to our needs was the end not the beginning of the Centre's creation.

The first stage of the four-year investment project was the renovation of the ground-floor (1998–1999), which in practice meant the creation of a modern Raven Conference Hall. The greatest and most difficult investments in the seat of the Centre were carried out in the years 2000–2001. Without changing the exterior silhouette and carefully restoring all elements added since the medieval times until the 20th century, the third and fourth floor were completely rebuilt, together with the staircase, in which a modern panoramic lift was installed. All the works were carried out according to the ideas of Romuald Loegler, one of the most eminent Polish architects.

The bold combination of the historical with the modern within the House of the Ravens constitutes an at-

tempt at a conscious break with conservatory stereotypes and a prelude to the new stage of the Centre's development. The placing of the Academy of Heritage on the highest floor and under a glass roof – in a modernly arranged space with a spectacular view of St Mary's Church and Wawel – has already become Cracow's symbol of a new perspective on the past and the philosophy of heritage preservation. The third floor houses a library with a reading room, the centre for heritage documentation and seminar facilities. The new area (ca. 700m²) has been fully adapted to the needs of the disabled.

It is worth to stress the speed and efficiency with which such a serious investment programme has been realised. Despite the fact that our institution was working with full speed (including our Gallery), the works were carried out with a commendable efficiency within the period of six months, between November 2000 and May 2001. During the works 2000 tonnes of crushed brick were removed and the construction was reinforced with 70 tonnes of steel and 7 tonnes of flameproof glass. The general contractor was the company owned by Jacek and Ryszard Kasperczyk, and the substitute investor – the Board for the Restoration of Historical Monuments of Cracow.

Such a serious investment project would not be possible without the financial support of Kazimierz M. Ujazdowski, who as the first Minister of Culture allocated a significant part of the budget for necessary adaptations and modernisations. Apart from the financial support of the Ministry of Culture, which allocated 4.9 mln PLN to our investment project, the conservatory and adaptation works in the years 2000–2001 were sponsored by: the National Fund for the Restoration of Historical Monuments of Cracow; the General Commissioner for Protection of the Monuments in Poland and State Fund for the Rehabilitation of the Disabled. The total sum of the money assigned to the investment project within the seat of the International Cultural Centre between 1998–2001 amounted to over 10 mln PLN. The amount of money is bigger than the value of the whole House of the Ravens before 1998.

II. The House of the Ravens – investment expenditure between 1991–2001

Source of Financing	1991–1997	1998–1999	2000	2001	TOTAL
The Polish Ministry of Culture	–		2 000 000*	2 900 000	4 900 000
The Office of the General Commissioner for Protection of the Monuments in Poland	–	1 585 952	139 930	17 700	1 743 582
National Fund for the Restoration of Historical Monuments of Cracow	–	799 999	500 000	630 000	1 929 999
The Municipality of Cracow	–	998 256	50 000	–	1 048 256
State Fund for the Rehabilitation of the Disabled	–			450 000	450 000
TOTAL		3 384 207	2 689 930	3 967 700	10 071 837

* The above mentioned sum includes the expenses for computer equipment and a car

[by Piotr Bąk]

Agnieszka Gruszczyńska-Hyc *The Modern in the Old*

The meeting of the new with the old is a natural way of life. It may be difficult, it is a source of conflicts, but it also stimulates and provides inspiration. In architectural practice the ability to analyse the achievements of our predecessors and extract the best is difficult and necessary at the same time. During that process moderation and modesty are most valued. That does not mean, however, that we have to abandon the idea of a new expression – sometimes an old structure demands a counterpoint, a counterweight. It seems particularly important in Cracow, where lately, under the influence of investors, more and more adaptations and modernisations of historical buildings have taken place.

The seat of the International Cultural Centre itself – an institution whose aim is to preserve cultural heritage – is the record of this heritage. The usufruct of the apartment house at Rynek Główny in Cracow has been granted to the Centre for a period of 40 years by the municipal authorities. The building was created in the 19th century by joining of two (or, according to specialists inspecting the cellars, possibly even three) medieval houses. At that time the yard was built over and the former gate became a corridor. When the owners of the house sold it to the Galician Bank for Trade and Industry, the ground-floor was rebuilt to create a spacious hall, whose ceiling after the removal of walls was supported with thin cast-iron columns.

Until recently the ICC had at its disposal a conference complex created in 1999 at the back of the building, a Gallery on the first floor and some offices above. The increase in the range of the ICC's activities required the adaptation of more space. The investor issued an invitation for tenders for the design of the interior modernisation, won by the studio owned by Romuald Loegler. The most important suggestions of his team were to remove partition walls and some elements of construction, to support the ceiling of the third floor and the attic with pillars, to introduce a lift in the hollow newel and in this way provide access for wheelchairs.

All those things, which in the design seemed merely to rationalise its functions, in reality turned out to be a considerable challenge. Placing of the steel-glass construction of the lift in the staircase, in which it was difficult to find a right angle, posed serious problems. The stairs were cut and lengthened and, at the same time, reinforced. (Included in the design – according to the expectations of the ICC – restoration in the lower parts of the building of stairs in historical form, made of Ukrainian red marble with a balustrade decorated with golden studs and a wooden hand-rail probably fulfills the demands of conservators, but it doesn't correspond with the technically sophisticated lift). Another major achievement was to replace the former polycarbonate skylight with a glass one, located above the staircase and part of the attic. It was the only interference in the exterior form of the building and, it has to be admitted, it is hardly noticeable from behind

the historicistic facade designed by Tomasz Pryliński. During works on the skylight it turned out that two edges of the slanting roof slopes are not parallel. The designers solved this problem by creating a special steel construction, on which they based another one, filled with glass panes screened with aluminium shutters; the distance helped hide several-inch differences. As a result of the abovementioned solutions, the construction is strong, almost heavy, but congruent with the form of the lift, completed by new pillars covered with aluminium plates. The pillars are a reference to the cast-iron columns, which support the ceiling on the ground-floor in the former bank. They helped create space for the library and the reading room on the third floor and the former offices have been combined into larger rooms, separated from the staircase with light wooden walls with glass elements.

By removing the random design of the attic and introducing of attractive fan-shaped stairs, the architects created a spacious and bright interior (additionally illuminated by windows in the roof slope), which in future, thanks to the system of mobile divisions, will be able to serve seminar and expository purposes, depending on current needs. Part of the attic has been assigned for the boiler room and air-conditioning for the Gallery on the first floor, which has considerably increased its standard. During the works modern brick pointed arches and motifs of gothic walls were discovered. Carefully restored, they are visible in the staircase and the hall on the third floor as the material record of the building's history.

During the modernisation carried out by Romuald Loegler and his associates the whole building was treated with equal care. Whatever was good in the old form of the building has been preserved and exposed, wherever an idea was worth continuing – it was continued. The overall expression has, however, remained fresh and independent and it introduced new values into the historical interiors. Modern steel elements of technical character, whose forms are justified functionally, contrast with the old interior. Clear and lucid solutions introduce order to the whole building.

The touch of luxury, that is the glass scenic bridge with winding stairs (an element introduced at the final stage of the project, upon the request of the investor), is justified by the location of the ICC at Cracow's main market square with a view of the Town Hall Tower and the Cloth Hall – one of the most beautiful urban landscapes in Poland.

This article, entitled "Nowe w starym", has been published in: *ARCHITEKTURA – murator*, no 10/2001, p. 97–105.



Front façade during the renovation (December 2000)



The staircase (January 2001)



One of many inspections: Director Jacek Purchla with Director Ryszard Blachut and the design author, Dr Romuald Loegler, at the construction site (December 2000)



The cellars (February 2001)



Third floor rooms from the backyard side (January 2001)



Assembly of the winding stairs leading to the 4th floor and the scenic bridge (May 2001)



The temporary entrance to the International Cultural Centre for several weeks; view from the entrance hall downstairs (February 2001)



It was truly worth the effort: view of the Market Square in Cracow from the top scenic bridge (June 2001)



Rooms of the 4th floor with the steel-glass lift construction (June 2001)



Patrons and sponsors
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Cultural Centre*
(January – December 2001)

the Ministry of Foreign Affairs of the Republic of Austria
the Ministry of Culture of the Republic of Poland

the General Commissioner for Protection of the Monuments in Poland
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 Malopolskie Voivodeship

the Adam Mickiewicz Institute
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Rafał WIŚNIEWSKI
Jacek WOŹNIAKOWSKI
Jerzy WYROZUMSKI

Organizational structure of the International Cultural Centre

MANAGEMENT

Director

Jacek Purchla

Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Ryszard Błachut

Chief Accountant

Maria Biel

TEAM

The Research Institute of European Heritage

Dr Krzysztof Broński (Head)

Monika Murzyn, Anna Sawłowicz

Library: Anna Strzebońska, Agnieszka Bromboszcz,
Agnieszka Rak

The Centre for the Promotion of the Arts and Sciences

Regina Pytlik (Head)

Barbara Kołacz, Teresa Leśniak, Monika Rydiger,

Anna Śliwa, Alicja Walkiewicz-Górka,

Magdalena Wrońska-Sudoł

The College for New Europe

Barbara Szyper (Head)

Anna Depowska, Krzysztof Kowalski

Assistant to the Director

Agata Wąsowska-Pawlik

Organizational Bureau

Barbara Bańka

Anna Stoczek (Archivist)

Anna Zakrzewska, Sylwia Żmuda-Żelazny

Office for Administrative Affairs

Piotr Bąk (Head)

Roman Kawalec, Antoni Michalik,

Janusz Ogonowski (Conference Complex Co-ordinator),

Agnieszka Orzechowska, Grażyna Sanak

Office for Finances and Accountancy

Barbara Sendor

Officer for Public Procurement

Alina Drozd

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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