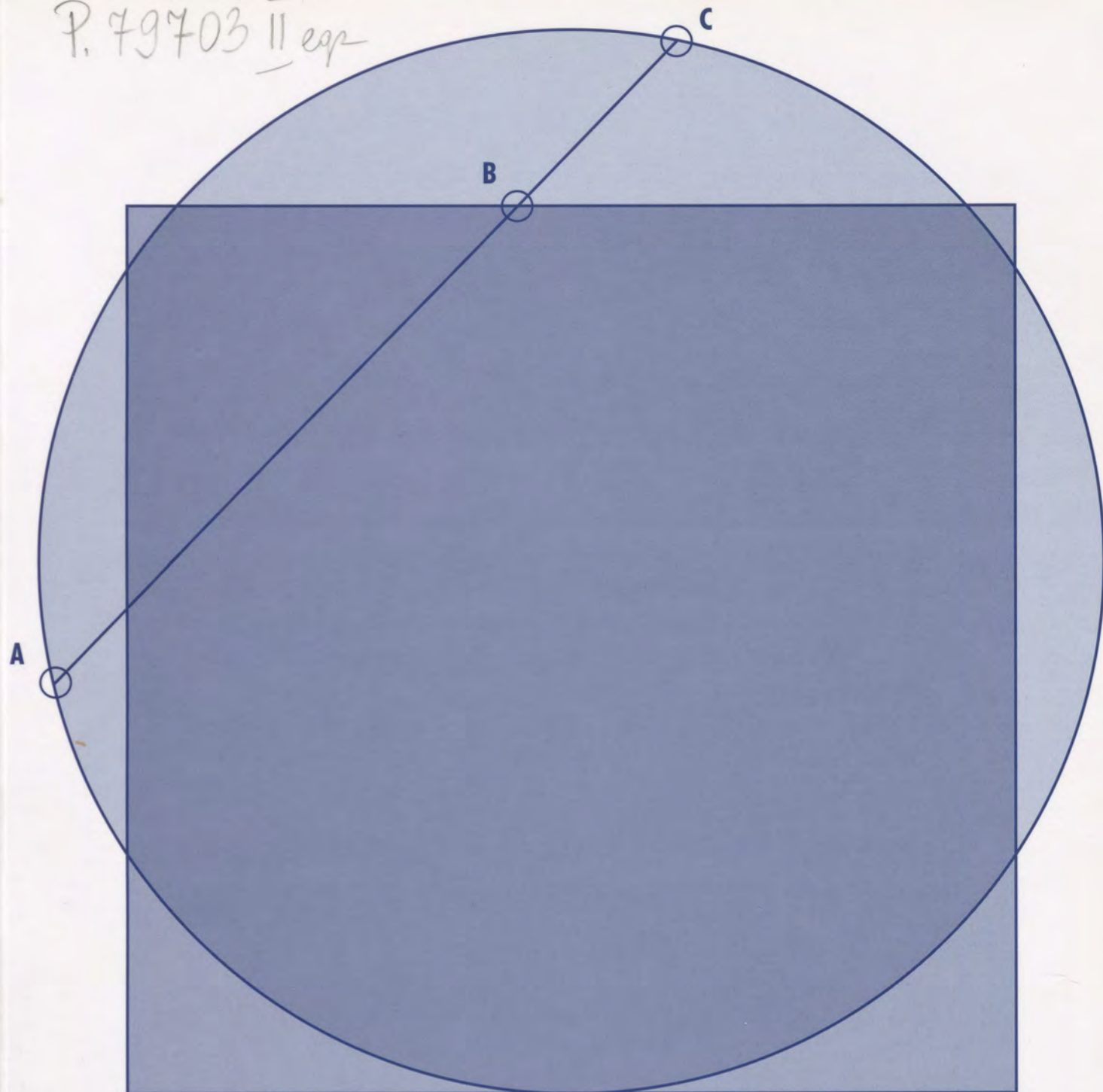


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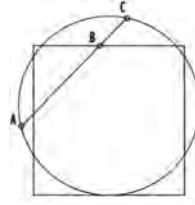


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The imminent fifteenth anniversary of the International Cultural Centre's founding is less an invitation to look back and take stock than a challenge to assess the development potential for this institution that has, from its inception, been an experiment in terms of both programme and organisation. The work it has already done, and the rapid progress in international co-operation on heritage protection are firm proof that its creation was necessary and its mission remains current. The Centre's programme is a blend of our own experiences and abilities on the one hand, and our reaction to the challenges constantly posed by our international cultural co-operation on the other. The success of the Centre's operations depends on many external factors, but is above all a function of its relations with the structures of the Polish state, in particular the Ministry of Culture and National Heritage, its founding body.

The Centre's capital today is more than the sum of its fifteen years' contribution to culture, its international standing, its team of people and its seat. Its other major assets also include its proven formula of interdisciplinary operation, innovation, and programme autonomy combined with the capacity to finance its own projects. Another ingredient of its success has been the percipient choice of institutional profile and the field of cultural heritage, which has grown in relevance over recent years. The need to be constantly ahead of rapidly developing international co-operation and to react flexibly to the changing needs of the Polish state in this area begs the question of the Centre's mission and future shape.

As a centre for intercultural dialogue and heritage studies, the International Cultural Centre is active in areas including the following:

- *learning and teaching about heritage;*
- *conducting interdisciplinary research into Central European heritage;*
- *monitoring world dialogue on heritage issues;*
- *developing awareness of issues connected with heritage and its preservation in society;*
- *bringing to light Polish heritage assets of greater than "local" (i.e. national) significance;*
- *the relationships between heritage and modernity;*
- *heritage management theory.*

The international discussion on the phenomenon that is heritage is accompanied by a significant broadening of both the conceptual scope of the term and the areas to which heritage protection extends. The 1990s brought developments including the transition to preservation of the

heritage landscape; the extension of the timeframe of heritage preservation to include the modernist period; interest in the heritage of totalitarianism and the heritage of atrocity (in particular the Holocaust); and the discovery of heritage of the disinherited (e.g. Jewish cultural heritage, or the Polish heritage of the borderlands of the former Polish Republic). Heritage is memory, choice and identity; hence the recent rise in the significance of intangible heritage, and the recognition that identity is not just about people, but also about territories.

Parallel to the unceasing process of “refreshing” the collective memory runs rapid progress in heritage theory, already known in some circles as heritology. This new discipline is making niches for itself at universities, and forcing integration between areas of knowledge as diverse as the humanities, economics and management theory, and law and spatial planning. This is accompanied by a transition from passive, static preservation of heritage as a sacrum to a comprehensive approach to managing heritage potential within the turbulent reality of privatisation and the commercialisation of public space. This change is all the more vital in Central Europe today in view of the conflicts and threats to heritage that arose after 1989 with the transformations of the system.

The twenty-first century will be a century of communication through culture, and intercultural dialogue can also mean intercultural rivalry. In this respect, it is high time we recognised not only the European dimension of the national culture, but also the fact that the Polish institutional culture sector is in deep crisis. To become competitive, cultural institutions need autonomy. The slogan “make them public, take them off the state” is in a sense a European postulate, and one that Polish politicians have neglected in the decade and a half of the transformations. There is a marked asymmetry with the scientific sector here. Our state universities are now far closer to the notion of public utility institutions, and, partly as a result, hold their own on the European scientific exchange market. For international cultural dialogue to be effective, Poland needs an autonomous institutional culture scene. As director of the International Cultural Centre I have been reiterating this with determination for over a dozen years.

The “incubation period” is now over, the material base for its activities assured; now the International Cultural Centre faces the decisions that will shape its work in the coming years. These should not alter too much from its initial assumptions, although they should take account of the evolution of the Centre’s core area of interest, in aspects including the context of Poland’s integration with the European Union. There is a need for restructuring and stabilisation (of the Centre’s profile, staff and budget), partly in view of the need for more synchronised activity with the goals of state policy as regards Poland’s participation in international cultural dialogue, which is now a discussion of global proportions. Hence the need to take the programme beyond Europe.

The Centre’s mission for 2005+ is thus above all to continue and reinforce the International Cultural Centre’s function as a specialist institution in research, education and international co-operation in culture. Moreover, the Centre, as a national cultural institution, should be seeking, as a strategic development aim, to detach itself from state structures and transform into a public utility institution, while retaining its national status.

[Translated by Jessica Taylor-Kucia]



- Reflections
- Impressions
- Opinions

Shaping the EU's Eastern Dimension: the Polish View

The shaping of the eastern dimension of the enlarged European Union is one of the priorities of the Polish Ministry of Foreign Affairs. The Polish interest in this issue dates as far back as the early 1990s. Since the moment we started our peaceful transformation towards a market economy and democracy we have been seeking to build good neighbourly relations with all the states with whom we share borders and – in the same vein – with our western partners, advocating at the same time a pro-active attitude to future Eastern partners in the enlarged Union.

We addressed this issue from the start of our accession talks in March 1998. The opening statement of Poland at the first round of the accession talks contained a reference to the future eastern dimension of the European Union and Poland's contribution to that policy. This thread ran through all the years of our accession efforts and found expression, *inter alia*, in the Polish non-paper of June 2001, and in the paper presented to the fifteen EU member states at the end of 2002, when the discussion on the European Neighbourhood Policy was initiated at the European Union. Later, while we were still an active observer in the institutions of the European Union, we gave a more practical shape to our ideas, pointing to specific instruments and methods of using them.

Of course it is not about instruments and methods but about their purpose that I want to talk. What is that purpose? The answer is quite clear. It is in our interest as well as in the interest of all the member states of the European Union to have neighbours who are creators rather than just consumers of stability, security, democracy, progress, economic development and so on, and to have neighbours where real democratic processes take place, i.e. authorities are elected in a transparent way and respect democratic rules of social behaviour. Indispensable is a set of democratic institutions based on a system of checks and balances, and civil society organisations that develop and grow more and more active, exerting increasingly effective influence on elective authorities. The rule of law cannot be an idle platitude but must have a real meaning. That will not happen within a day and will not be built within a month. Furthermore, human rights and the rights of national minorities need to be respected, in line with the commitments our eastern neighbours have made as members of

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Text of a lecture delivered at the opening of the 15th edition of the College for New Europe (International Cultural Centre, 15 July 2005).

the OSCE and the Council of Europe. Free media need to thrive and a regulatory framework that underpins the market economy should be created. If all these ingredients are in place and influence each other in a positive way, then and then only can we expect stability, predictability, good neighbourly relations and positive interaction between our neighbours and the European Union to grow.

As you see, there is nothing special about it. From a general perspective, the western, southern and south-eastern dimensions are hard to distinguish. We simply need to have good, democratic and predictable neighbours who contribute to, rather than detract from, our security, well-being, progress and development.

The key to that are instruments that will help efficiently those who want to be helped. Otherwise any assistance will prove unproductive. Poland has always believed that the institutional and contractual framework of the European Union's relations with its existing neighbours needs not only refinement but also advancement and new, additional instruments. In this context we seek instruments that might serve as the foundation on which to build the European Neighbourhood Policy, which is still in the making. We have proposed instruments, such as twinning arrangements between the national administrations of the EU member states and the respective arms of the governments of our eastern neighbours, and have suggested setting up dedicated funds such as the European Neighbourhood Civil Society Fund, the European Neighbourhood Investment Fund, the European Internship Programme, the European Scholarship Programme, European Information Centres in our eastern neighbours' countries, as well as financial instruments to support the forging of infrastructural links, whether in energy or transport, with these neighbours.

Has it all come to fruition yet? Not very abundantly, although progress has been observed in the European Neighbourhood Policy since its inception in 2003 and its instruments have been enhanced. Yet our work is far from done because discussion continues on how great the EU's financial exposure towards its eastern neighbours should be and what aid procedures to apply. The European Neighbourhood Policy instruments, specifically the financial instruments that we will use in relations with our eastern partners, are an integral element of the New Financial Perspective, i.e. the long-term budget of the European Union for the period after 2006. Not until this budget is ready can we give our Eastern neighbours a full and final guarantee of the volume of the overall assistance to them. All that we can say is that in all likelihood it will be larger than whatever the European Union has offered so far, and that the procedures and requirements for providing that assistance should be easier to fulfil.

It is not only about finance that we talk with our eastern neighbours. Obviously, the European Neighbourhood Policy is designed to help forge links in foreign policy between civil societies, universities, research institutions, different arms of governments, etc. The question that should always be asked is: Is this sufficient? From the perspective of the giver, the answer will usually be: "We have done our best, we can hardly do more." The recipient will tend to say: "This may be not enough to help us." This dilemma will always be with us. The European Union must realise that, being a global actor, we cannot seek to influence every situation in every partner country. The instruments we have are of restricted effectiveness and efficiency, which sets the limits of their usefulness. The European Neighbourhood Policy should therefore be regarded as a package of useful proposals for today and the nearest future, which are geared towards our eastern partners and if not optimal then certainly near-optimal.

True, not everybody is equally happy with that. There is some tension as regards the concepts of neighbourhood and membership. Some of our eastern partners, Ukraine among them, believe (and we in Poland admit they are right) they should be offered a European perspective, i.e. a commitment and a *de-facto* promise of future membership in the Union. Arguably, prospects of membership have proved to be the most efficient instrument in foreign policy-making of the EU. They were a magnet throughout the 1990s that more than anything else helped the countries in Central Europe that embarked on democratic transformations to stay the course and remain coherent, and consistently pursue economic and democratic reforms and approximate eligibility for EU membership. I can find no other example of a foreign policy instrument that would be as potent as prospects of membership.

Yet as the European Union grows larger and larger, this magnet does not seem to be growing stronger. On the contrary, its attraction is dwindling. If prospects of EU membership are distant, as in the case of the countries of the Western Balkans, one begins to wonder if the magnet will be strong enough to motivate the establishment and business operators in those countries to follow reforms unwaveringly and to make headway

persistently and constantly without going back. That is a real question. Is the enlarged Union really good enough for prospects of membership to have impact and effectiveness comparable to those back in the 1990s?

The supporting role of the instruments of the European Neighbourhood Policy cannot be overestimated. Those who profit from the European Neighbourhood Policy can and should use it as an additional leverage and boost to their own efforts. Transformation is not pursued and reforms are not continued for the sake of getting jobs in Brussels, but in order to make life and prospects easier for your compatriots. If this is what the elite and political parties of our Eastern partners want, the European Neighbourhood Policy can only be of additional help. This is the way to look at this policy. Let me stress again: we need to be realistic. One cannot expect the European Union to be a cure-all. We can help but only to a degree.

Looking farther east than Ukraine, Moldova and Russia, we see countries which are equally important for the security and well-being of the EU but have a much longer way to go to achieve democracy and efficient market economy. With their authoritarian regimes, the European Union is facing a dilemma: we can pursue a policy of critical engagement while staying true to principles of democracy and human rights, but at the same time are aware that authoritarian regimes sometimes need to be given a helping hand to change. Change and transformation can be brought about without using sticks, sanctions or punishment for undemocratic behaviour. For example, we cannot shut our eyes to bloodshed and repressions like in Andijan in the valley of Fergana a few weeks ago, but we must realise that if we want to support transformation towards more democracy, jobs, ordinary people being able to influence authority, and economic growth, we can only do so through incentives, that is carrots, not only sticks. Or by acting in a concerted way with other global actors who can exert positive influences on the situation in a country with a failing economy and democracy.

You do not need to search far for examples. For the past several years Poland has been a neighbour of Belarus, a country that instead of ensuring freedom of expression, independent non-governmental organisations and a civil society, has elected to go in the opposite direction. A couple of years ago, when Poland was already actively involved as a candidate country, the European Union formulated "the Benchmark Policy Approach" for its relations with that country. It was a well-calibrated and well-designed package of serviceable incentives to be launched in case that regime allowed more freedom for the media, independent institutions, and civil society. Looking back, I must say this policy has not really been successful. In fact, it has not been successful at all.

Is the European Union as efficient and effective as it claims it is, then, one will ask. The country I am talking about is our direct neighbour, which has some trade with and economic interests in the majority of the member states of the European Union, including Poland. The nationals of that country are exposed to some, though insufficient, unbiased information from the world in general and the European Union in particular. Every year hundreds of thousands of them travel to countries that follow economic reform and democratic transition and are harvesting the fruit of their efforts, such as Poland, Lithuania, Slovakia or Hungary. And yet neither this exposure nor the instruments that the European Union has used jointly and severally in relations with this country have proved effective.

You may ask if it would make a difference if we offered the European Neighbourhood Policy to Belarus. Note that this policy is now on hold and will not be released until the country makes a move toward more freedom. This question cannot be answered in an unambiguous way, as we simply do not know. It might, arguably, help a bit, but on the other hand it would mean that instead of sticking to established principles and rules of international relations we might be giving them up in order to advance our economic interests.

Here the aforementioned dilemma of the European Neighbourhood Policy becomes apparent. It is not easy to answer the question of up to what point you can offer this policy to a country with a failing democracy, and when you deny such instruments to an authoritarian regime. And even if there is a clear-cut majority or unanimous view on that, such unanimity does not have to guarantee immediate success in relations with a country, something which I have witnessed many a time. We need to know our limits, and remain realistic and sometimes humble, because we cannot help all the evils of this world in one go.

A special case here in Poland is certainly the relationship between the European Union and Ukraine. So much has been said about it that this brief presentation will not shed any new light, but let me make a couple of comments.

While a definite step towards democracy, rule of law and a market economy has been made in Ukraine in the Orange Revolution, the bulk of the job still remains to be done. We are at a critical stage. On the one hand, we are working on instruments designed to help Ukraine implement the government's and president's policies after they took power. On the other hand we see clearly that Ukraine has not started a lot of the necessary economic reforms yet, and in all likelihood they will come only after the elections on 26th March 2006.

What should we do? First of all we should help the administration, government and NGOs to meet the commitments into which Ukraine entered under the Action Plan, which is a package of declarations concerning the economy, legislation, the judiciary, building of institutions, and the operations of border guards, customs officials, etc., in the areas of transportation, environmental safety, company law, agriculture, trade and foreign investments. It is a very ambitious programme which, if implemented properly and within the deadlines set by the EU and the Ukrainian authorities, will result in meaningful change. The member states have every interest in helping Ukraine deliver on that.

One may ask if that will be sufficient. I don't know, but one thing is certain: if that really becomes part of the Ukrainian reality, it will be much easier for our neighbour to access the common market and enjoy the four freedoms that govern it. That might give a boost to the country's economy, enhance its external competitiveness, provide a more solid and more resilient basis for further growth and development, and drive the country's progress. And this is our bottom line. The aim is not membership in the EU but improving prospects for the younger generation, making life more bearable for everybody, and safeguarding human rights, legal compliance, transparency, higher efficiency and quenched corruption. This is in the best interest of each of our eastern neighbours, not only of Ukraine, and in our interest. This is why Poland, which at present has the longest part of the EU external border of all the twenty-five member states, will remain more determined than the others to help its neighbours achieve democracy, good governance as well as resilient and competitive market economies.

There are issues that we should take care of this year. Ukrainians must promptly see the benefits of the course elected by their new leadership. They look forward to the EU and Poland in particular delivering on a number of issues, for instance simplification of visa procedures. It is rational and normal for Ukrainians to expect that by the end of 2005 visas and travel to EU member states will be much easier to obtain and cheaper for businessmen, students, sportsmen, pupils, teachers, non-governmental organisations. This would be a large step forward.

Another issue of paramount importance for Ukraine is to become a full party to the World Trade Organisation. While this has a largely symbolic value and meaning, it will push the country towards improved trade and investment relations with the other parties of the WTO. Poland and the EU have every interest in supporting Ukraine in these efforts but Ukraine needs do more. Ukraine must help itself.

Furthermore, we must forge new infrastructural links between Ukraine and the EU by improving border control in Ukraine: border guards, customs officials, as well as veterinary and plant health control centres. We must help Ukraine obtain the status of a market economy within the EU, the meaning of which is mainly symbolic, albeit significant, by implying our recognition of the market as the driving force of production costs and prices in Ukraine.

These are top priorities. Additionally, we need to build up co-operation with Ukraine, which started so promisingly in the first months of this year in the area of common foreign policy. After all, what had been unthinkable still a year ago all of a sudden became real in autumn 2004.

Ukraine now shares the EU's attitude to foreign policy in relations with third countries. For example, it has signed an agreement with the EU on participation in our military and civilian crisis management system. Earlier this year Ukraine joined in the EU's condemnation of the undemocratic actions of some regimes, like Cuba or Belarus. Ukraine is doubtless much closer to our way of thinking, values, standards and principles now than ever before. It is also in our interest to help the country stay the course.

What I said about Ukraine refers also to all the other Eastern neighbours of the EU. I repeat: all we need and want is neighbours with an efficient economy, rule of law, safeguards for human rights, democratic institutions and a fully-fledged fabric of civil society. With these in place we may have a good neighbour who will contribute to our own security, prosperity and stability. It is not about dividing spheres of influence or a zero-sum game of the EU against Ukraine, Moldova, Georgia or any other country. We only seek to support our eastern neighbours in completing the transformation that is so sorely needed. If this is achieved, all of us will

be better off and we will live in security, stability and predictability, which should be the objective of the European Union eastern policy. As you see, there is nothing extraordinary about it, no trick or stratagem, just a simple formula for relations between any group or pair of countries, whether neighbouring or geographically distant.

This is how we want to contribute to the shaping of the eastern policy of the European Union in the years to come. We have no particularistic interest there. We have no hidden agendas. We simply want to help democracy and living standards to grow sound and solid. That can only help all parties.

Barbecue in the European Garden

This essay addresses a deep controversy that arises from two different concepts of "Europe", roughly defined here as "cultural" and "political". The former, based on common spiritual values, tends to be more inclusive and humanistic, open for dialogue and diversity that might rather benefit than hamper European convergence. The latter, based on the common economic wealth and discriminatory rules of the "Wallersteinian" world economy, tends to be highly exclusive and immoralist ("pragmatic"), susceptible to xenophobic populism within the desirable "fortress Europe". Each project has its own "pros" and "contras" that are discussed in the context of the new divisions that emerged after the 2004 "big bang" EU enlargement.

Twelve years ago, *The Atlantic Monthly* featured Matthew Conneley and Paul Kennedy's article "Must It Be the West against the Rest?" with a provocative picture on its cover. A white middle-class American was grilling a barbecue in his back yard while hundreds of coloured people of all races faced the process silently from behind the fence.¹

The metaphor seems to be highly topical. No contemporary discussion on the future of Europe and of the world can ignore the profound West/Rest divide that is becoming even deeper, harsher and irreconcilable. One need not be a committed Marxist to appreciate Immanuel Wallerstein's idea of the "world economy" as of a highly hierarchical system where the developed "core" nations (the "West") have historically established dominance over the "periphery" and "semi-periphery" (the "Rest"), and where no "peripheral" or "semi-peripheral" nation can get into the "core" without the core nations' support and consent.

Such a view, however discredited by Leninist revolutionaries and antiglobalist zealots, and even more compromised by the corrupted, incompetent and repressive "peripheral" regimes, is largely accepted by those intellectuals who bother to think about global problems and who reasonably loathe the world where an

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average European cow gets more in subsidies than an average African manages ever to earn, however hard he or she works. Yet, at the same time, the view seems to be unacceptable to the majority of the common people in the West – not only because of the discrediting and compromising factors mentioned above, and not only due to the apparent absence of any feasible solution in sight. It might be psychologically uncomfortable to recognise that the well-being of the West is largely based on the poverty of the Rest; that the so called “free market” favours the stronger player who is in a position to establish (and change if necessary) the rules of the game, i.e. all sorts of self-indulgent tariffs, quotas, and subsidies; and that the popular liberal mantra of free movement of goods, services, and capitals – without free movement of labour – is just a Western hypocrisy.

Any talks on the essence of Europe and on its probable future should be placed, therefore, in a global context. This cannot be ignored – with all its profound divides and controversies. The recent paper “On the Spiritual and Cultural Dimension of Europe” prepared by a Reflection Group of prominent European intellectuals, paves a rather uneasy way between the Scylla of political expedience and the Charybdis of political correctness.² The middle way seems to be simple. The paper asserts that “economic integration as a basis of the European peaceful order” is not sufficient today. It requires political integration, based on common values and institutions. Such integration can be facilitated by the common European culture. The process would be ultimately beneficial not only for Europeans but for the whole world: “If Europe acknowledges the values inherent in the rules which foster its unity, then it will hardly be able to refuse a solidarity with others defined through these rules.”

These nice words and intentions can be hardly negated, even though the next sentence reveals a possible (and rather typical) loop-hole for many Western commitments and declarations: “From this globally defined solidarity, there follows a European duty, to make a contribution *in accordance with its strengths and possibilities* to ensuring peace in the world and to fighting poverty” (italics mine. – M.R.). Double standards that dramatically undermine not just Western impartiality and credibility, but Western values in general, can be easily justified by the notion of “strengths and possibilities”. Thus, the genocide in Chechnya, unlike in Kosovo, can be tolerated; the authoritarian regime in Uzbekistan, unlike in Belarus, can be internationally recognised; totalitarian China, unlike Cuba, should be accepted; its occupation of Tibet can be overlooked, unlike Hussain’s invasion of Kuwait; the Russian economy, unlike its Ukrainian twin, can be given “free market” status, and so on.

The main problem, however, is that the paper, like many other European cultural projects, twists between the apparent task – to support the political integration of the EU (ostensibly represented as “Europe”) by a cultural and spiritual pillar – and the hidden desire: to represent this particular goal as universalistic and inclusive. “Fortress Europe” is a reality, which will not be dismantled in the foreseeable future since it corresponds to how the world (world economy) is arranged. People within the fortress will certainly benefit from the political integration, and the fortress itself will certainly be more competitive and secure against internal and external challenges. And the common culture and spirituality would indeed be of some help, both internally and externally. This does not, however, mean that – as the Euro-idealists claim – the economy would not suffice to maintain solidarity within the fortress. The barbecue in the back yard and hungry faces behind the fence facilitate the social cohesion and solidarity of the barbecue-makers pretty well. Of course, good politics is desirable to make the backyard more secure; and good culture would undoubtedly improve the internal climate and international PR.

But the whole story seems to be primarily about the barbecue in a cosy garden and throngs of aliens forcing their way in. At least, this is how the majority of outsiders would interpret the ambiguous notion of “European solidarity”: “This solidarity must be stronger than the universal solidarity, which human beings (should) feel for other human beings, for example when they give humanitarian aid.” Euro-centrism looms large in these words and, perhaps, there is nothing wrong with that – as long as we recognize that all peoples are equal but values are not, and as far as Europeans themselves are firmly committed to the proclaimed values.

Whatever nice words intellectuals may say on cultural interaction along the borders, for the majority of Europeans their external borders are primarily a source of security threats rather than of cultural exchange and enrichment. The reason for this is simple: “The existence of a social security system implies that there is a defined space in which people can earn benefits... Many people express the idea that migrants are essentially coming to profit from the social security system to which they have not contributed and have no right; these people conclude therefore that they should be excluded by strongly defended clearly demarcated frontiers.”³



Some 14 months ago, on the eve of the “big bang” EU enlargement, I happened to look through international newspapers that covered the forthcoming historic event. Virtually every second report resembled a war communiqué – a direct report from the frontline:

Dorohusk, Poland – The message here at this gleaming border post overlooking the thickly forested banks of the Bug River is that Poland is ready.

Inside a spotless weapon room is a rack of snub-nosed Gliberyt automatic pistols, a Polish version of the famous Uzi. There are 9-millimeter pistols, boxes of bullets, two submachine guns and night vision goggles inside green canvas kits.

Outside is a Land Rover, motorcycles and two dogs trained to follow tracks in the woods. Not seen, but also available to protect this stretch of the 327-mile border between Poland and Ukraine, are snowmobiles, a helicopter and a patrol plane (...)

“There was a belief that hordes of illegal migrants are waiting outside our borders and that our controls were inefficient,” said Jan Truszczyński, Poland’s chief European Union negotiator.⁴

This sample comes from the respectable *New York Times* read throughout the world, and it represents a typical rather than exceptional way of addressing the issue – here is, for comparison, a twin article from the British *Observer* cooked apparently by the same recipe:

Come May Day, the edge of the edge of Europe... Here [at the little village of Horodlo] is the easternmost point of a new 2,400-mile frontier of the European Union...

Springtime is stirring in the little park in Horodlo and in the Sparrow pub, to which Darek and Monika have returned from Warsaw, hoping the frontier will mean new business. “They’re bringing in 40 extra policemen just for our little village,” says Monika, “to add to the two we have at the moment. And that’s in addition to the border guards.”

“They’ve been chasing out the Ukrainians,” says Janusz who keeps the mini-market, “because the Ukrainians bring in smuggled cigarettes to sell for two zlotys (28p), while we have to sell them for five. Now people will have to come to us for a smoke.”

The border of the new EU is both porous and harsh. Upriver, what they call the new “Velvet Curtain” is being drawn, on Brussels insistence – a necklace of new guard posts manned by thousands of newly recruited armed men.⁵

From such a report, very few readers would ever think of the easterners behind the border as of human beings engaged, in fact, in many more businesses besides smuggling cigarettes and challenging European Land Rovers, helicopters and snowmobiles, let alone the Polish version of the Uzi and Central East European dogs trained to follow tracks in the woods. Some of those easterners, one wouldn’t believe, build aircrafts and teach students, translate European poetry and direct symphonic orchestras, and most of them have typically one head, and two eyes, and move mostly vertically on their two legs. All of them, however, are treated as underdogs, an inferior East European race of smugglers and prostitutes eager to sneak into the European garden for a free barbecue. Just try to enter any West European consulate with a Ukrainian passport and you would feel the superiority of each pettiest official who knows in advance that you are not a writer, not a scholar, not a journalist but just human trash like everybody else in this land, just one more trickster striving to blunt the officials’ vigilance and bypass the fence.

Honest journalism would certainly try to present the second side of the medal, however catchy and marketable the first, outer, side might be. So far, only the Polish mass media do care about balanced reporting on the “new neighbourhood” and, not surprisingly, it is primarily Polish politicians who treat their eastern neighbours, in most cases, honestly and coherently. They never avoid hot issues (and there are many more hot issues between Poland and Ukraine than probably anywhere else in Europe). But they do not refrain from good words about the diligence of Ukrainian agricultural workers – even if they work illegally; they do not blame Ukrainian teachers in remote Polish villages for the country’s high unemployment; and they do not reduce eastern aliens to the caricatural images of the *New York Times* – perhaps because they know that the neighbourhood is not just about chasing Ukrainians out with Polish versions of the Uzi and smarty dogs trained to follow tracks in the woods:

The Ukrainian tourist is a guest who is very much awaited in Poland [Polish radio quotes a government official]. Today we have almost 2m tourists from Ukraine, tourists who come to our country above all for rest. This is a prosperous tourist, a tourist who spends relatively speaking a lot of money in Poland. Zakopane [leading southern mountain resort] and the south of Poland today in great measure live off Ukrainian tourists. But Ukrainian tourists ever more frequently come to the Polish coast, to the Tri-City.⁶

As a matter of fact, the serious studies reveal today that only 6% of Ukrainians express any intention of emigrating,⁷ and only 13% have valid international passports – a far cry from a mass exodus from an impoverished country.⁸ Again, the poverty in the Ukraine is a very relative notion (if compared with Africa or South Asia). A nominal average salary in Ukraine of \$112 a month is in fact – in adjusted purchasing capacity – five times higher.⁹ In practical terms it means that an inhabitant of Kyiv, where the average salary is 2,000–3,000 hryvnas a month, can afford more or less the same standard set of goods and services as an inhabitant of Moscow, Athens, or Lisbon. Little surprise then, that the capital city, where the unemployment rate is next to zero, has become itself a powerful magnet for labour migrants, from both Ukraine and abroad (mostly from Asia). Such a “buffer” apparently cushions the flow of labour-seekers to the West.

In sum, the Ukrainian immigration “threat” is largely exaggerated. As a matter of fact, reliable studies prove that there are about a million, maximum two million Ukrainians working abroad, both legally and illegally.¹⁰ Nearly half of them (41–45%) work in Russia, about 18% in Poland, and about 11% in the Czech Republic. In all these cases not only geographic closeness but also language (cf. the very limited move of Ukrainians to neighbouring and visa-friendly Hungary) and cultural proximity prove to be more important than higher salaries in the West. Western countries as destinations for Ukrainian *gastarbeiters* lag far behind Ukraine’s immediate neighbours: about 11% of Ukrainian *gastarbeiters* work in Italy, 9% in Germany, 7% in Portugal and 7% in Spain.¹¹ In real numbers, this means around 100,000 workers, and certainly not more than 200,000, in each country.

Virtually all of them work hard and make no claims on Western welfare. Most of them have no intention of staying permanently in their host country but typically return to their families in Ukraine with the earned money to invest it in housing, education of their children, or other business. Even those few who decide to stay permanently abroad usually get integrated in the host society, i.e. create no ethnic ghetto, demonstrate no welfare parasitism, and certainly show no susceptibility to religious fundamentalism and Al-Qaida propaganda. Ironically, the countries where Ukrainian workers are most present fear the “Ukrainian invasion” much less than the countries where Ukrainians are virtually absent. It is primarily Poland, Portugal and Spain who tend to legalise Ukrainian illegal workers and sign agreements with the Ukrainian government to regulate inflow, employment and return of Ukrainian, mostly seasonal, labourers.

Xenophobia is primarily a biological, not a sociological phenomenon. It comes from a basic instinct that can be controlled – or not; can be tamed by culture and education – or released and exploited by populist ideologies and political forces. The second approach is certainly much easier to employ, so it is little surprise that the populist media and glib politicians make a scarecrow of the “Polish plumber” who allegedly takes all the jobs from diligent Frenchmen, and blame the allegedly “too soft” visa regime that reportedly facilitated a large-scale import of Ukrainian prostitutes to Germany in 1999–2001 (even though at the same time dozens of reputable Ukrainian professionals – scholars, journalists, businessmen – were denied a visa: a clear sign that it was not a matter of “softness” but, rather, of large-scale corruption, in which German officials apparently had been involved).

It is clearly not so easy to influence the dominant public discourses but the problem should certainly be addressed and a degree of political correctness and professional responsibility be established by joint efforts of politicians, journalists, experts, governments and, of course, public intellectuals. So far, it seems they may talk abundantly about Europe as a cultural project and about their common ideals and values, but can hardly spread their wishful thinking beyond their low-circulation books and esoteric journals. Real people who get real news and make real politics know pretty well that Europe ends at the eastern border of the EU. Further east, as the EU official document sets out, the so-called “European (sic) Neighbourhood” begins. Frits Bolkestein, an EU commissioner, put it unequivocally: “In the east, there is a geo-political need for a buffer zone between the EU and Russia.”¹² “In this context [a German scholar comments] the impending shift in the boundary of the EU squares well with an influential macro line-driving exercise, namely the lines drawn by Samuel Huntington in his *The Clash of Civilisations* (1996). For this American, once the EU border has moved eastwards to include Poland there can be no reason to consider any further extension to the east. Eastern Christianity is another civilisation, antagonistic to the liberal, pluralist, democratic Europe that Huntington wants passionately to defend. In short, here we have a strong macro argument for a cultural border, for the first time congruent with a political and economic border, and likely to accentuate pressures to consolidate a permanent ‘Fortress Europe’ to the west of the new border.”¹³

In practical terms, "Fortress Europe" means just a new iron curtain that protects the in-group against the out-group, the European haves against the non-European have-nots. Or, as a Romanian scholar ironically remarks, it is a "new wall that separates Europe from the 'desert of the Tatars' to its east", since "the primordial and immediate interest of EU Europe as regards wider Europe is clear: Guard the borders east and south to prevent immigration and other unwanted flows from and through these marginal countries."¹⁴

Such an approach, however, is highly dubious in moral terms since it subverts the very principles the western liberal democratic world is built upon. This world, of course, is very inventive in finding convincing excuses and sophisticated ways to bypass certain principles or to accommodate them to the daunting reality. But even in purely practical terms, besides the questionable commitments to elevated words and exalted ideals, the minimalist strategy aimed at containment of "odd neighbours" may require ultimately even more resources than its maximalist alternative aimed at their engagement. In the modern world, where versatile security threats have become globalised, firm borders tend to bring less and less help:

"Hard borders are not even very useful for combating cross-border crime. Most experts agree that improving police and security co-operation between countries is a more efficient alternative than hiring lots of border guards or buying expensive surveillance technology."¹⁵ "Extensive research shows that numbers of migrants will be limited, and that organised crime is much better fought through targeted, intelligence-led policing in the cities, not border controls and visas alone. Criminals usually have access to passports and forged documents, so new border controls will have a much bigger effect on Ukrainian traders and Belarusian peasants than on organised crime. But politics is often irrational – opportunistic politicians (like Jörg Haider) exploit potent fears of uncontrolled migration, even if these fears are unfounded."¹⁶

In sum, we should probably recognise that Europe will never become a genuinely cultural project, as Denis de Rougemont and other *Kulturliterati* envisaged. There is too much *Realpolitik* around, too much "might makes right" and "charity begins at home". There are too powerful forces and too strong temptations to make project Europe genuinely political and economic. And this is why we should still produce our low-circulation books and esoteric journals, and carry out our discussions on European culture, identity, and solidarity. We cannot complete our idealistic project but we can probably rescue it from ultimate degradation.

For Ukrainians and other East European nations who have been cynically excluded from Europe as a political project, culture remains the only field in which to cherish our imaginary Europeanness, and to look for symbolic resources that might enhance our resistance to dark neo-Soviet/neo-imperial forces that loom large in the East. Once and again, we would refer to Norman Davies' encouraging dictum: "The right to be referred to as to as 'Europe' (...) cannot be granted to just one part of the continent. Eastern Europe has never ceased to be European only because it was poor, underdeveloped, or ruled by tyrants. On the contrary, due to the fact that it was deprived of so many things, it became more European, more attached to the values that may be taken for granted by more prosperous citizens of the West."¹⁷

The impressive Orange Revolution in Ukraine, otherwise unexplainable, came fully in line with these perspicacious words, as well as with Adam Zagajewski's earlier deliberations – relevant, as it appeared, not only in Central but also in Eastern Europe: "Soviet Russia has created some very strange things in our part of Europe. It has created informants, liars, censors, and bums who don't feel like working. But at the same time, without wanting to, it has produced wonderful things in people who by the grace of God are stronger, and somehow more noble. It has aroused in them a wild hunger for truth, freedom, dignity, books, paintings... for Europe. And this exactly how Europe exists in Central Europe – as a Europe of the imagination, of delusion, of hope, of hunger... The enormous cultural longing felt so strongly in our part of Europe is one of the paradoxical consequences of 'Sovietization'."¹⁸

However critical we might be about fortress Europe and however unhappy we might feel with Wallerstein's world economy, we should clearly understand that no one can change these odd systems from outside, if at all. No outsiders' complaints would be heard inside or, if heard, taken seriously. All these complaints apriori are compromised as laments of lazy-bones, failures, or crazy leftists. Sometimes, or perhaps often, that's true. But the West/Rest problem exists, and any attempt to cushion it or, at least, facilitate cushioning – as our modest intellectual activities do – should be appreciated.

Endnotes:

¹ *The Atlantic Monthly* (December 1994), pp. 61–84.

² *Institute for Human Sciences Newsletter*, no. 86 (Fall 2004), pp. 1–5.

³ D. Hübner, "Frontiers and boundaries in an integrating Europe", *Europe 2021. Beyond visible and invisible borders*. SSEES Occasional Paper, no. 53. Ed. by R. Fearey and G. Kolankiewicz (London: British Council and School of Slavonic and East European Studies, 2001), pp. 28–29.

⁴ *The New York Times*, 25 April 2004.

⁵ *Observer*, 18 April 2004.

⁶ Polish Radio 1, Warsaw, in Polish, 30 June 2005; BBC Monitoring Service, UK, in English, 30 June 2005.

⁷ V. Kovtykha, "Zavizovane prynyzhennia" ["Rubber-stamped visa humiliation"], *Den*, 24 June 2005, p. 7.

⁸ J. Konieczna, *Unia i Rosja. O planach migracyjnych Ukraińców* [European Union and Russia. The Ukrainians and their Migration Plans], (Warszawa: Fundacja Batorego, 2004), p. 4. Cf. the conclusion made by the same reputable sociologist: "The research reveals that there are no reasons to fear any new wave of labour migration from Ukraine. It seems that everybody who wanted to move has moved. In the meantime, the great majority of the citizens are absolutely not interested in any issues related to searching for a job abroad. The group of travellers is rather narrow, albeit very active." (*Ibid.*, p. 10).

⁹ This methodology is currently employed by the World Bank (www.worldbank.org). In 2003, its experts evaluated Ukrainian GDP per capita in terms of purchasing power parities as \$5,430. (M. Schularick, "Ukraine: The Long Road West." Deutsche Bank Research, Frankfurt, 27 May 2005).

¹⁰ As suggested by J. Konieczna, *op. cit.*, p. 3.

¹¹ J. Konieczna, *op. cit.*, p. 5.

¹² *Financial Times*, 7 March 2004.

¹³ Ch. Hann, "Borders in anthropological perspective", *Europe 2021. Beyond visible and invisible borders*. Conference Papers (Cracow, 26–28 April 2001), p. 74.

¹⁴ A. Mungiu-Pippidi, "Beyond the New Borders", *Journal of Democracy*, vol. 15, no. 1 (2004), p. 53.

¹⁵ J. Zielonka, "Challenges of EU Enlargement", *Journal of Democracy*, vol. 15, no. 1 (2004), p. 29.

¹⁶ H. Grabbe, "On the sharp edge of Europe: the dilemmas posed by EU border policies for applicant countries", *Europe 2021. Beyond visible and invisible borders...* (Cracow), *op. cit.*, p. 42.

¹⁷ *Tygodnik Powszechny*, no. 18 (1992), p. 6.

¹⁸ *Cross Currents. A Yearbook of Central European Culture* (Ann Arbor: 1987), p. 21.

The Phenomenal Orange Revolution: Historical, Political and Psychological Dimensions

More than half a year after the Orange Revolution, the events of November and December 2004 are still objects of detailed analyses and deliberations in press articles, books, and documentaries. The name "Orange Revolution" has become irreplaceable in the political vocabulary in Ukraine. Revolutions of the more or less distant past were dubbed "bourgeois", "socialist", "cultural", or "scientific", but never before in history, it seems, has a revolution been given the attribute of colour. Both components of its name are worthy of a closer look.

Historically, the Ukrainians were not the first to have used the colour orange as a symbol of resistance. Suffice to mention the Dutch rebels fighting against the Spanish conquerors under Duke Alba in the second half of the 16th century. Or the project Orange Alternative, an initiative of rather local and cultural (artistic) significance in Poland in the 1970s, that aimed to counterbalance the Socialist Realism imposed on artists and intellectuals by the Communist authorities. This reference to Polish artistic life of the totalitarian period is, as I see it, quite right not only because of its underlying rejection of false values but also because the memorable Ukrainian events of late 2004 made use of a range of signs and symbols drawn from art, particularly the carnival folk culture of Western Europe. An orange ribbon on a dog's collar or bright yellow flowers on the shields of OMON soldiers are forms of resistance akin to the carnival culture of laughter. That culture of humour and carnival was directed against the too serious, anachronistic, excessively hierarchical and hermetic authorities. The process of carnivalization in its Ukrainian version took the colour orange for its emblem. Warm and intense, it inspired to action and was known for its uniting and consolidating effect on people. The colour of youth, the colour of the sun, the colour of energy – these were some of the connotations of orange brought up in public discourse, whereas white and blue were considered cold, official, and conservative.

Orange was to become the colour of victory, even if that implied making a fetish of it. In a television debate between the two presidential candidates, Viktor Yushchenko noted that the players of the football club Shakhtar Donetsk began to win after a series of losses when they put orange jerseys on. The colour orange turned into the symbol of both Yushchenko's team and Ukraine in that unique period. This orange "branding" gave Ukraine a more positive image, which could be overestimated in a country previously unknown to the world except for Chernobyl, corruption and scandals of all sorts.

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The November/December weeks of 2004 attracted the world's attention to Ukraine, making it more recognisable and easily identifiable, and casting a much more positive light on it than before. Both recognition and positive identification were associated with the orange crowds on Independence Square (Maidan Nezalezhnosti). Orange became a fad as people in the West, mainly politicians, wore orange scarves, ribbons, ties, and sweaters to demonstrate their solidarity with Ukrainian protesters who rallied in Maidan braving the bitter cold.

As to the other part of the name "Orange Revolution", its relationship with the Ukrainian events is, in fact, quite loose. The bourgeois revolution of 1789 in France or the Bolshevik Revolution of 1917 in Russia triggered off violent changes in the social order and brought terror, bloodshed and thousands of victims. In contrast, the radical 20th-century changes under the leadership of "Mahatma" Gandhi in India or Martin Luther King in the US, which led to India's liberation from British colonial rule and the Afro-Americans' fight against racism respectively, were accomplished through peaceful methods and mass involvement of people (although in both cases the leaders gave their lives for their cause). There are also fresher examples of non-violent resistance, mentally and historically closer to the Ukrainian experience: the "velvet revolutions" of the 1980s in Eastern Europe. Incidentally, the appearance on Independence Square of two charismatic leaders of those revolutions, Lech Wałęsa and Václav Havel, were emblematic of that proximity. Ukraine's sense of belonging to Europe was reflected in the peaceful behaviour of the protesters, their ability to consolidate for the restoration of fair order, and their dialogue with opponents.

All that was a revelation for the world. Even the opponents could not deny that in Maidan good will and a positive spirit prevailed. There was no incident, no set-up and no blood when thousands of people came for mass demonstrations. Viktor Yushchenko called this behaviour "elegant." All social strata and age categories were represented: Maidan erased cultural differences and overcame social rifts. The slogan "Together we are many, we cannot be defeated" reflected the solidarity and determination of the protesters. Notably, these events were unexpected, spontaneous and unforeseeable, especially in terms of the massive character and scale of them, although some of Yanukovich's supporters and the Russian media claimed they were prompted by external forces, mainly America. A hue and cry was raised about "oranges filled with drugs" and "American-supplied winter boots" but only to the jeering ridicule of both "orange" politicians and the people in Maidan. Similarly unpredicted was the courage of the people gathered in Maidan, who would take turns standing there for seventeen days in the freezing cold. It will be no exaggeration to say that it all came as a surprise, elating for the majority of voters and bitterly disappointing for the authorities. In front of the world's eyes, at the turn of 2004 and 2005, a political nation was born.

Rolling news coverage of the revolt by the international media made Viktor Yushchenko and Yulia Tymoshenko instantly recognisable around the world. The scarred face of the opposition leader left a strong impression on viewers in many countries. The Western mass media emphasised the difference in Yushchenko's looks *before* and *after* the poisoning as more than convincing evidence for the dramatic events in Ukraine, for the price that had to be paid for them and the extent of crime the former authorities were capable of committing to have a powerful opponent out of the race.

In fact, for the first time since Kuchma took office a figure emerged from the opposition that summoned mass support, providing a serious alternative to a candidate backed by the outgoing president. Until then, the most convenient contender for Kuchma's candidacy in elections was the Communist leader Petro Symonenko: given his Communist ideas that could be inspiring for no-one but some older voters his victory was hardly realistic. Yushchenko riding high in the polls sapped the authorities' confidence. A planned campaign to discredit the most popular Ukrainian politician unfolded in the Ukrainian and Russian media yet with no palpable impact on the situation. (The engagement of Russian spin doctors and Vladimir Putin personally in the campaign was obvious to everyone.) That's why the most radical instruments like dioxins were resorted to: when the rival could not be crushed through black propaganda, an attempt was made to assassinate him physically. There does not seem to be any exaggeration in this statement, as doctors confirmed that Yushchenko's life was in danger in the first days after the poisoning.

It is interesting to note that Yushchenko was forced into opposition by the official authorities themselves. He used to work in government institutions, as head of the National Bank (1996 to 1999) and prime minister (1999 to 2001), but was popular with the majority of the nation for his positive achievements and –

equally so – for his appearance. According to opinion surveys, the Ukrainians are guided in their political choices not so much by the candidate's platform or programme as by the general impression of the person. That's why the electoral advertising that broke through the information blockade showed Yushchenko encircled by his family (archetype of the father) or in spontaneous encounters with the man in the street, where he appeared as an average, approachable and sincere person – a real picture rather than the working of electoral techniques. The voter could hardly be misled by pro-government media scenarios showing Yushchenko as an extremist, nationalist, or American agent. These myths did not produce the intended effect.

Yushchenko's dismissal as prime minister in 2001 was regarded by the majority of Ukrainians as not only an unjust and cynical ousting by the oligarchic system of a prospective rival for presidency (despite a strong opposition from the oligarchs Yushchenko's cabinet filled its scorecards with significant social and economic achievements), but also as the elimination of an attractive politician with a courageous and human face, who communicated easily and with confidence with ordinary people, kept his word and did not steal. In the mass consciousness, Viktor Yushchenko had grown to be the people's ally and an enemy of the oligarchic and non-patriotic authoritarian regime. As Maidan proved, the trust in Yushchenko spanned all social strata and was common among his bloc. Even oppressed and deprived of their businesses, a lot of wealthy people nevertheless followed Yushchenko till the victorious end.

Hopes for positive future changes were kindled by a person who reflected the values of the majority of Ukrainians. And when the wish of that part of the nation was violated by blatant vote rigging, people took to the streets. The role in the Ukrainian events of factors such as Yushchenko's purely personal traits should not be underestimated in the context of the profound Ukrainian change: the fact that an honest, clever and patriotic person had come into the country's politics was crucial for the course the rebellion in November and December 2004 took. In my opinion, without Yushchenko as a unifier, without his charisma or the hopes invested in him, there would have been no Maidan wonder.

As mentioned before, while the revolution itself was unexpected, the campaign in support of the opposition candidate up till his poisoning, when he had to stop canvassing the regions, had attracted ever larger audiences. Not insignificant were also the student anti-regime protests in the 1990s, when Ukrainian students camped on Maidan, foreshadowing the recent orange revolt.

In 2004 protesters gathered on the main squares of most of Ukraine's cities yet Maidan became the epicentre of the political and social upheaval that drew the media and the attention of the world. Live broadcasts of the Orange Revolution in the media featured "orange" politicians who needed no translators to speak in English about the situation in the country (Zvarych, Tarasiuk, Poroshenko, Rybachuk and many others). By contrast, the white-and-blue bloc lacked people with a good command of English or of any other foreign language. Thus the international media made a significant contribution to the victory of the Orange Revolution. In less than a month, the attitude toward Ukraine changed from indifference and disrespect (a natural reaction to post-Soviet oligarchic power) to kind interest and approval. I think that the Western politicians' stance and actions were much driven by the media; nevertheless Solana, Schroeder or Bush's refusal to congratulate Yanukovich on his apparent victory should not be played down. The turnaround in the Ukrainian media in November/December 2004 was also part of the victory. Before, only Channel 5, the mouthpiece of the revolution, and Radio Era offered balanced news.

The atmosphere in the streets and people's behaviour echoed Yushchenko's personal characteristic: he was famous for a negative attitude to violence and for being thoughtful, intelligent and open to dialogue. And vice versa: the mass support was a manifestation of people's reliance on Yushchenko as a representative of their interests and expectations for the future. As I speak now, the majority of population in Ukraine still has confidence in the president despite some unpopular government decisions, which would have been unthinkable for the former Cabinet. In short, Yushchenko was close to the people and the people were close to Yushchenko, as if in defiance of the regime's election-time pressure on the voters, anti-Yushchenko hysteria in the state-controlled media, and the poisoning of the contender. It was the apogee of the path Ukraine had been plodding under Kuchma's rule for a decade. For years, the government had neither listened to the citizens nor seen a need for dialogue with society. It disseminated myths and used drastic administrative measures in the regions to keep sway at any cost, which was the main purpose of Kuchma's regime. Strategically, for the whole period of inde-

pendence little was done for ordinary citizens or in the interest of the nation. Chances were squandered for diversification of energy sources, for coherent market development, for setting priorities in foreign policy, and for many other issues.

Simply, Maidan was the force that brought Yushchenko to power, with the help of the legitimising decisions of the Supreme Counsel and the Supreme Court, as well as world-wide support. That's why the reaction of the international media and global political circles, as well the contribution of Ukrainian institutions must be seen as instrumental in the revolutionary process, although secondary to the events that led directly to the Orange Revolution.

It is logical that the new authorities should strive to comply in their actions with the slogans of Maidan, which have become key reference for most political decisions in post-revolutionary Ukraine. For example, Viktor Yushchenko explained his nomination of Yulia Tymoshenko to the post of prime minister saying that was what the people in Maidan had wanted. Maidan became partly the site even for fairly ritual events such as the New Year celebrations or the inauguration. And when decisions of the new government do not seem to be democratic enough, citizens voice concern about the ideals of Maidan. The Cabinet, in turn, often evoke "the eyes of Maidan" in the context of their responsibilities. Yuriy Yakymenko wrote that the image of Maidan is "a symbolic collective creation with its own mind, values, and ideals" and with a "mandate for legitimising our own decisions", and is present in the rhetoric of state officials as well as in social mythology as a "criterion for the evaluation of the new authorities."¹

It is important to emphasise that the key postulates of Maidan were not wage increases, higher standards of living or any other material advantages, but freedom, respect for the individual and protection of human dignity. The people in Maidan defended individual freedom and the right to live in a democratic country under the rule of law. All these are basically European values and Europeans could not remain indifferent to such zeal for freedom and democracy. In his interview for *Dzerkalo Tyzhnia*, Krzysztof Zanussi noted the Ukrainian instinct for autonomy and their spirit of liberty.² The perception of the country is similar among the French: a high-profile diplomat in the French Foreign Ministry and a rank-and-file clerk from a municipal office in Lyon say with one voice "You Ukrainians, are a European nation." Such compliments are often heard, not undeservedly, I believe. The question remains to what extent the new Ukrainian authorities will live up to the high social expectations. Nevertheless, the recent events in Ukrainian society and the popular belief in concerted action as a means of public control make return to authoritarian rule hardly likely.

Pluralism in the media as well as the citizens' ability to protect their rights and freedoms has become the most tangible effect of the Orange Revolution, which was the most glorious event in the modern history of Ukraine since the day the country regained its independence. It was not only a social and political but also a spiritual revolution, which overcame a serious moral crisis in Ukrainian society. It made it plain Ukraine was a democratic, European country, and gave its people a chance of becoming members of the civilised world.

Endnotes:

¹ *Dzerkalo Tyzhnia*, 2005, No. 25.

² *Dzerkalo Tyzhnia*, 2005, No. 19.

This sketch is devoted to the Hungarian Eastern Borderlands – Transylvania (in Hungarian Erdély, in Romanian Ardeal, and in German Siebenbürgen [in Polish Siedmiogród – translator's note]). There is in fact no consensus as to whether such notions, areas and traditions even figure in the national identity and consciousness at all; hence the question mark in the title. Neither are the capital letters arbitrary – analogies with Poland's Eastern Borderlands are involuntary and unavoidable. And that being so, wherever possible I intend to exploit those analogies or parallel phenomena.

Transylvania – Europe in miniature

The Transylvanian lands, or the "lands of the seven cities", as their German and Polish name translates, were always a distinct entity within the Hungarian kingdom.¹ The borders of Transylvania and the wider bounds of historic Hungary essentially remained unchanged for a thousand years (i.e. from the earliest days of the Hungarian state), conditioned as they are by their geographic location. The northern border ran along the ridge of the Carpathians, so forming a natural, stable demarcation line. The Polish borderlands, by contrast, shifted slowly westwards over time, and so the meaning of the term "Eastern Borderlands" evolved from century to century to denote a constantly changing area.

In the Middle Ages the Hungarian Eastern Borderlands were ruled by a governor appointed by the king. As the eastern outpost of the kingdom, these territories were particularly vulnerable to hostile attack (for instance from the Cumans), and so certain strata of society were more privileged in recognition of the fact that they bore the main burden of defence. One such group were the Szeklers (Hung. *székelyek*), whose duty it was to defend the borders. In return, they retained their status as freemen, paid a flat rate of tax, and had an autonomous judicial system. However, this community suffered partial disintegration in the fifteenth and sixteenth

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enth centuries, with some of its members joining the ranks of the nobility, the *Natio Hungarica*, while the majority swelled the masses of the peasantry. Whatever their geographic roots (and these are rather uncertain), in terms of language, culture and national consciousness they were, and remain, Hungarians. To some extent they are reminiscent of the Cossacks – a free, warrior people defending their country's frontiers but also fighting to retain their own privileges.

Another group connected with these former borderlands of the Hungarian kingdom were the Teutonic Knights, an order with which Poland also had intimate dealings. The Order was first invited to and subsequently expelled from the southern regions of Transylvania by Andrew II. Its expulsion came in response to its attempts to create an autonomous state on the lands with which it had been invested. Towards the end of the Middle Ages the most privileged estates were the nobility (in a colloquial sense the Hungarians), the Szeklers, and the Saxons. The latter nation came to Transylvania in the thirteenth century and developed a real, broad-based autonomy that was to last for hundreds of years, the *Universitas Saxonum*. This was the genesis of a distinct bourgeois community on the south-eastern fringes of the Latin world, with its centre in Sibiu/Nagy-szeben/Hermannstadt).²

A third important nation in Transylvania were the Romanians, who for the most part were peasants or shepherds. The region was essentially ruled by the nobility with the co-operation of the Saxon cities, though for centuries divisions along national lines were less significant than social divides – there were many Hungarians among the peasants, and not a few Romanians in the nobility (in the Middle Ages in particular, as members of the *Natio Hungarica*, the Romanians became Magyarised in great number, converting also from the Orthodox faith to Roman Catholicism). Unlike in the Polish borderlands, Hungarian did not have (and still does not have) any local dialects in these lands; what is more, Hungarian, German and Romanian, as languages from separate linguistic groups, were never mutually comprehensible.

Transylvania's was thus a multiethnic and multiconfessional society typical of a borderlands environment. The Reformation had a major, somewhat disintegrating impact in this region. From the mid-sixteenth century, Hungarians might be Catholic, Lutheran, Calvinist or Unitarian (comparable to the Arians in the Polish tradition³). The Saxons became Lutherans. The Romanians were Orthodox, and following the union with Rome in 1699 also Greek Catholic (though the majority belonged to the Orthodox church). Living alongside them were also smaller groups of Jews and Armenians, whose chief occupation was trade. It is no accident that Samuel Huntington in his *Clash of Civilizations* holds that the frontier between the Latin and the Orthodox worlds ran along the Carpathian ridge, separating Transylvania from two Romanian principalities.⁴ This ethnic, religious and to a certain extent also geographical diversity makes Transylvania worthy of the name "Europe in miniature".

Paradoxically, Transylvania saw its heyday following the defeat of the Hungarian army at Mohács in 1526. In the wake of the battle, the lands of the Hungarian state were partitioned three ways: most of the territory came under the occupation of the Ottoman Empire; the northern section, known as the Kingdom, passed to the Habsburgs; while Transylvania, as a separate principality, became a vassal state of the Sultanate, though it retained a good deal of internal autonomy. It was no accident that Transylvania was the cradle of the nascent Hungarian independence movement of the sixteenth and seventeenth centuries, to name but Stefan Batory or Gábor Bethlen, who both, in different ways, fought for a sovereign Hungarian state.

After the rout of the Turks at the end of the seventeenth century, Hungary was united under the Habsburgs. Transylvania, however, remained a separate part of the Lands of the Holy Crown of St. Stephen. In this period the region once again became a defensive outpost, as a militarised border zone (and cordon sanitaire) stretching from Croatia to Bukovina developed chiefly to guard against the Turks. Transylvania served its defensive purpose well and without interruption until the mid-nineteenth century.

It proved less adept, however, at exploiting the benefits of the economic boom that the rest of the Austro-Hungarian Empire was enjoying. There was little industry in these parts (its medieval gold, iron ore and salt mines were unsuited to industrialisation), and neither Hungarian nor Austrian potentates seemed interested in investing in the region. A glance at the map of railways built in the second half of the nineteenth century is very telling. The rail network in Transylvania was vastly underdeveloped, and poor infrastructure remained a major unsolved problem here. The problems of the former principality were further compounded by the Romanian nationalist movement that emerged in the late eighteenth century and gathered momentum over the next

century. The Romanians strove single-mindedly for the unity of territories with large ethnic Romanian populations (Transylvania, Wallachia and Moldavia). It was in this period that the strongly westernising Greek Catholic clergy in Transylvania demonstrated the Latin roots of the Romanian language.⁵

Transylvania – part of Romania

World War I brought Poland, after long years of partition, a sovereign state that also incorporated parts of her eastern and western borderlands. For Hungary, by contrast, it brought bitter defeat. Ethnic problems led, among other things, to the break-up of the millennial state (in the early twentieth century non-Magyar peoples accounted for nearly half of the country's population). In 1920 under the Treaty of Trianon, Hungary lost two-thirds of its territory and population, and, conversely, millions of Magyars paradoxically found themselves left outside their own country.

The year 1918 saw the rise of Greater Romania, which brought together all the ethnically Romanian lands and also had a significant population of other ethnic minorities. Territories that passed from the Kingdom of Hungary under Romanian rule included not only the historic Transylvania, but also the eastern part of the Great Hungarian Plain (e.g. the town of Oradea/Nagyvárad/Grosswardein), swathes of Crişana-Maramureş (Satu Mare/Szatmárnémeti), and part of Banat (Arad, Timişoara/Temesvár).⁶ Trianon also gave Romania more land than the mutilated Hungarian state was left by the "treaty" (103,000 km² compared to 93,000 km²).⁷ The 1930 population census showed that Transylvania was home to 2,833,000 Romanians (53.8%), 1,664,000 Hungarians (31.6%), 565,000 Germans (10.7%) and 182,000 Jews (3.5%).⁸ Even important Hungarian cultural centres such as Cluj/Kolozsvár and Oradea/Nagyvárad came under Romanian rule, and so it is hardly surprising that regaining its lost territory was a priority of the interwar Hungarian state⁹, or that the Hungarian national consciousness of the day was determined by the revisionist slogan "Mindent vissza!" ("Everything back!"). Incidentally, interwar Romania also had its Eastern Borderlands – Bessarabia (today Moldova). This region was inhabited by many nationalities (Ukrainians, Jews, Russians, Gagauz), and the Romanian majority was, in political and social terms, relatively backward.¹⁰

It was during this period that the idea of Transylvanism emerged and took shape. Transylvanism gave expression and depth to the national and historical identity of both the intelligentsia and broad strata of the Hungarian minority in Transylvania. The spiritual father of the idea was the famous architect and writer Károly Kós, who took the view that the former, pre-partition Hungary was gone, but Transylvania/Siebenbürgen/Ardeal was very much extant. This attachment to the "small homeland", to the land of residence, was very strong, accompanied by a sense of responsibility for the community.

Transylvanism did not negate a Hungarian national identity – on the contrary, it functioned within that identity as an expression of regionalist patriotism and local tradition. Moreover, it sought paths of communication between ethnic groups. These nationalities had strong contacts with their mother countries, and whether Magyars, Saxons or Romanians, they interacted productively in many aspects of life, and co-operation between them developed without significant problems. Though the Transylvanist idea gained particular popularity among the Magyars, beyond the region's borders at the beginning of the 1920s both the movement and its ideology were seen largely as a provincial phenomenon, and by 1923 it had clearly started to concentrate on seeking the restoration of cultural autonomy for the Hungarian minority in Romania.¹¹

Transylvania forgotten

After World War II – during the communist era – any attempts to raise the issue of Transylvania in particular and the minority Magyar communities outside Hungary in general were muffled, even stifled. In this respect, numerous parallels can be drawn with the Polish People's Republic and the official Polish position on the Eastern Borderlands. Budapest was silent when minority schooling in such areas was abolished, when ethnic repressions began, and also when the Romanian authorities imposed restrictions on Hungarians and Romanians crossing each others' borders. In general, the communist authorities in Hungary seemed to find the whole ethnic question alien, even incomprehensible, and János Kádár's regime focused above all on social issues. It seemed as though Budapest believed that once socialism had been built in all the countries where there were

large Magyar minorities, the ethnic problem would resolve itself. And so the Hungarian government gave Romania a free hand in "solving" the matter – and Romania took eager advantage, bandying around both communist and nationalist slogans (Romania's socialist constitution did not even make mention of ethnic minorities).¹² The communist period robbed Transylvania of much of its multiethnicity: on the one hand a primitive Romanian internal colonisation policy was pursued, and on the other there was a steady outflow of local Magyars and Germans to their native countries for both ethnic and economic reasons. The "genius of the Carpathians" actually sold the Germans back to the Federal Republic of Germany in return for hard currency in the 1970–1980 period, which is why today we are witnessing the twilight of the more than seven-hundred-year period of the Transylvanian Saxon social, cultural and economic presence in this region.

After the political transformations, Hungary and its citizens rediscovered not only their northern, southern and eastern borderlands, but also their newly independent neighbours (Slovakia, Ukraine, Romania and Yugoslavia). It sought – and on the whole succeeded in establishing and reinforcing – good neighbourly relations with them.¹³ Thanks to the pursuit of this line of foreign policy (and paradoxically also in part to its internal policy) by Budapest, and to some extent also Bucharest, there are still some 1.5 million ethnic Hungarians living and preserving some form of autonomy in Transylvania, making this the largest concentration of Magyars outside the homeland proper.¹⁴ The Transylvanian Hungarians, unlike the Poles in their Eastern Borderlands, have their own institutions and a strong sense of national identity, especially in the county of Harghita/Hargita and in Covasna/Kovászna, the former Szekler lands, where 80–85 percent of the population are Hungarians.

Transylvania seen from the Motherland

Two opinions are current in Hungary regarding the position and future of Transylvania. The first is a conviction as to the authenticity of the Hungarian national identity, linguistic purity and, significantly, attachment to religion, chiefly to Catholicism and Calvinism, that have survived there. The second is that Transylvania is a distant, backward country that occupies an inferior rung on the ladder of civilisation. What the two views share is the conviction that it is a rural, provincial backwater, a sort of working "back-to-nature" experience, where the locals are united by strong community ties.¹⁵

This opinion is not only rooted in history (Transylvania has always been very distant from the centre, regardless of whether that centre was Budapest or Bucharest), but also has a source of more recent provenance. During the communist years neither rapid industrialisation nor even modernisation reached this region, and the dictatorship of Nicolae Ceaușescu, which in addition to class and ideology also had a nationalistic dimension (repression of ethnic and church institutions), effectively and consistently isolated Transylvania from its Motherland.

But in time even the Transylvanian Magyar had his day as the archetypal Hungarian, displacing the peasant from the Great Plain (Hung. Alföld, the lands east and west of the river Tisza). The nineteenth-century oeuvre of one of Hungary's greatest poets, Sándor Petőfi, was intimately bound up with the Plain, while "the Carpathians were nothing". However, while it was therefore natural that the Hungarian *puszta* (and its inhabitants) were at the forefront of the national consciousness in this period, by the next century, owing to the modernisation, industrialisation and urbanisation of the whole country wrought largely by the socialist state, the peasantry of this region became "devalued", whereas the Transylvanian countryside had remained untouched by major modernisation. In this way, Transylvania preserved a great wealth of tradition, religiosity and a unique brand of conservatism – in a word, values that had become rare currency among average Hungarian citizens.¹⁶ And hence the "national centre" shifted eastwards, and Transylvania is viewed by certain parts of society as a "reservoir of true national identity".

At this point I would like to draw attention to a major contribution to the "defence of the Hungarian borderlands": the works of Albert Wass. He is at present one of the most popular, perhaps even the most popular writer among nationally oriented readers. He lived in Transylvania between the wars and after World War II emigrated to the US, where he wrote several books. He was not "discovered" until 1990 – until then his extensive oeuvre was known to only a very few readers in Hungary.

Wass is virtually obsessed with the shrinking "Hungarian state of possession" in Transylvania, and takes the view that this state must therefore be protected – in both the realm of the consciousness and in fact – and by definition the eastern borderlands must also be protected, both as legend and as the past, as tradition,

and as a historic yet still current truth. For Wass, Transylvania is an absolutely Hungarian land, spiritually, politically and geographically (a collection of his essays bears the forthright title *Give me back my mountains*). Perhaps for this reason he is very unpopular in certain circles in Hungary, and all the more so in Romania, considered a dangerous nationalist, even a fascist.

This notwithstanding, since 1990 the Hungarian borderlands are steadily being “discovered”, not only in a spiritual sense, but also in a physical one. This is something that appears to be common to Poles and Hungarians: what is being sought are real connections with the two countries’ eastern territories. Tourists from Hungary visit Transylvania for the beauty of its natural assets, and for leisure (mountains, spa resorts) – a purely recreational brand of tourism. However, there is also a type of tourism known as “national heritage tourism”: “ethnic pilgrims” visit sites of historical importance, monuments or churches – of which there is no shortage in this region. This category of tourist goes to Transylvania out of a profound need to identify with these lands, specific places, and the countryside. These are journeys both sentimental and patriotic; even, one might say, nationalistic, undertaken out of a need for perpetuation. It is important to remember that in present-day Hungary there are no high mountains. Here, there are.

An important point on the map of Hungarian Christianity is Csíksomlyó (Rom. Șimleu Ciuc), a centre of Marian cult. This is the Hungarian Ostra Brama, and all the dearer to us that there is no equivalent of Jasna Góra within Hungary itself. At Whitsuntide tens of thousands of pilgrims gather here from all over Transylvania and the Motherland. What is more, owing to the unique confessional structure of our people (Hungary, as I have pointed out above, is not a homogenous country in terms of religion), there are often Protestants among the tourists. Hence in Csíksomlyó religious and national bonds are closely intertwined, which may be obvious to Poles, but is not necessarily so to Hungarians. I suspect that it would not be an exaggeration to say that Transylvania in a sense “exports Hungarianness” to the Motherland, whereas in the case of the Polish borderlands the opposite is true.

The Eastern Borderlands to Hungarians and Poles

As the above pages show, both the Poles and the Hungarians at once have their Eastern Borderlands and do not have them. The Hungarians’ are by no means a figment of the imagination; they exist, 400 kilometres east of the Hungarian border, although from the Hungarian point of view they are now lost. But the Hungarian ethnic minority in Transylvania still numbers hundreds of thousands, and has its own cultural, educational and political institutions (including a 7–8% representation in the Romanian parliament). This – and of course the historical background – creates the sense that the region is a country in its own right. Significantly, the western territories of the former Lands of the Holy Crown of St. Stephen (e.g. Burgenland, now in eastern Austria) or the area known as Upper Hungary, for instance (what is now Slovakia), never played a role in the collective consciousness and the Hungarian identity like that once played and to a certain extent still played by Transylvania. The reason for this is that these lands never functioned as independent states, with distinct social structures, while in historic Transylvania, though there were never any great landed estates, the three main orders in the region systematically extended their spheres of influence and maintained a long-term historical presence.

The Polish social consciousness, however, has a complex, deeply rooted and emotional notion of the borderlands as lands lost, slipping away into the past. They are now no more than a myth, perhaps even more myth than history.¹⁷ The concept of the Eastern Borderlands functions only within Poland, not beyond the borders of the Polish state. For me, Henryk Wisner expressed it aptly in his words spoken at a 1966 conference on the borderlands: “The borderlands is a concept most commonly used to refer not to the territorial and cultural unity of the lands along the borders but to the national consciousness of Polish society. To reduce it to a simplified outline, the borderlines exist neither in the green lands of the Ukraine nor, even less so, in the Vilnius region, but in Warsaw.”¹⁸

Common to both the Polish and the Hungarian Borderlands, however, is their situation between two worlds. Both Poland’s Eastern Borderlands (in this case territory in Ukraine and Belarus), and the Hungarian-Romanian Transylvania are regions at the intersection of West and East, whose geopolitical situation has always depended on whose powers of attraction and political strength were greater (the Kingdom of Hungary, Austria or Turkey in the case of Hungary, and Russia/the Soviet Union, Ukraine, Belarus or even Lithuania in the case of Poland). Throughout history, Transylvania has been always a region where the influences of East and

West rubbed shoulders and shifted backwards and forwards. There are also certain obvious parallels with the Polish Borderlands – in both instances the decisions as to their fates were taken over the heads of the local populations, by at least two strong outside decision-making centres.

Another circumstance worth remembering is that to the average Hungarian, the word “végek” (borderlands) tends to elicit associations with the sixteenth century, when battles were being fought against the Turks, and the greatest Hungarian poet of the Renaissance, Bálint Balassi, was writing of “*Laudatio confiniorum*”. The internet is of no assistance either: the words “keleti végek” (eastern borderlands) typed into a search engine throw up precious few documents. The term “eastern borderlands” tends to be used in Hungary as a journalistic shortcut, and when the press refers to the borderlands, the implication is usually Debrecen or Békéscsaba, the two largest cities lying near the Hungarian-Romanian border.

And so the question in my title remains an open one, though some aspects of the general – even universal – concept of the borderlands are common to both our nations. What I have in mind in this regard is the multiethnic, multiconfessional and hence also multicultural nature of these lands, and also their peripheral location in relation to the centre. Another important characteristic of Hungarian and Polish perceptions of Transylvania and the Polish Eastern Borderlands, respectively, is the deep emotional attachment to and nostalgia for lost territory, even given the acceptance at the rational level that these territories are now irrevocably part of neighbouring states.

Endnotes:

¹ As is normal in the case of borderland regions, the history of Transylvania is presented in different ways by scholars of different nationalities. The Hungarian point of view with regard to the history of Transylvania is put forward most fully in the book *History of Transylvania*, ed. B. Köpeczi, Budapest 1994, which has also been translated into German and French. The Romanian angle on the region is reflected in a number of works from both the pre-1989 and post-1989 periods. These include: Ș. Pascu, *A History of Transylvania*, Detroit 1992; C. Bodea, V. Candea, *Transylvania in the History of Romanians*, Boulder, Col. 1982; I.A. Pop, *Romanians and Hungarians from the Ninth to the Fourteenth Century: the Genesis of the Transylvanian Medieval State*, Cluj-Napoca 1996; and D. Prodan, *Supplex Libellus Valachorum or the Political Struggle of the Romanians in Transylvania during the Eighteenth Century*, Bucharest 1971. The German stance is set out in works including H. Roth (Hrsg.), *Minderheit und Nationalstaat. Siebenbürgen seit dem Ersten Weltkrieg*, Köln 1995. Authors who address recent Romanian history include K. Hitchins, *The Romanians, 1774–1866*, Oxford 1996; idem, *Romania, 1866–1947*, Oxford 1994; A. Otetea, *The History of Rumanian People*, New York 1970; and A. Mackenzie, A. Otetea, *A Concise History of Romania*, London 1985. A new title in Polish is M. Willaume, *Rumuni*, Warszawa 2004 (the “*Historia Państw Świata w XX Wieku*” series).

² For more on the Transylvanian Saxons see also G. Gündisch, *Aus Geschichte und Kultur der Siebenbürgen Sachsen: ausgewählte Aufsätze und Berichte*, Köln 1987.

³ Note that the Transylvanian Unitarians and the Polish Brethren had close, friendly ties from the end of the sixteenth century. After the Arians were driven out of the Polish Republic in 1660, several hundred of them found asylum in Transylvania. Cf. J. Tazbir, *Bracia Polscy w Siedmiogrodzie, 1660–1784*, Warszawa 1964.

⁴ Not only this American scholar considers Romania to be the borderland of Europe. This view is shared by Lucian Boia, a leading contemporary Romanian historian: L. Boia, *Romania: Border-*

land of Europe, London 2001. One of this author’s books has also been published in Polish: *Rumuni: świadomość, mity, historia*, Kraków 2003.

⁵ S. Mitu, *National Identity of Romanians in Transylvania*, Budapest 2001. See also the following collection of studies: B. Trencsényi, D. Petrescu, C. Petrescu, C. Iordachi, Z. Kántor (eds.), *Nation-Building and Contested Identities. Romanian and Hungarian Case Studies*, Budapest 2001.

⁶ It is worth adding that in Hungary, “Transylvania” is commonly construed as the territory lost to Romania at Trianon. Cf. works including G. Sonkoly, “Pays, Patrie, Espace et Territoire – notions et pratiques en Hongrie aux XIXe–XXe siècles”, [in:] J. Kłoczowski, P. Plisicki, H. Łaskiewicz (eds.), *The Borders and National Space in East-Central Europe. The Example of the Following Four Countries: Belarus, Lithuania, Poland and Ukraine*, Lublin 2000, pp. 141–147.

⁷ On the unification of Transylvania with the “Regat” (the Kingdom of Romania) after 1918, cf. I. Livezeanu, *Cultural Politics in Greater Romania. Regionalism, Nation Building and Ethnic Struggle, 1918–1930*, Ithaca-London 1995.

⁸ On the subject of population censuses and the ethnic structure of Romania (and also Hungary), cf. P. Eberhardt, *Między Rosją a Niemcami. Przemiany narodowościowe w Europie Środkowo-Wschodniej w XX w.*, Warszawa 1996.

⁹ Among the plentiful literature on the Treaty of Trianon cf. I. Romsics, *A trianoni békeszerződés*, Budapest 2001; B. K. Király, L. Veszprémy (eds.), *Trianon and East Central Europe. Antecedents and Repercussions*, Boulder, Col. 1995; and B. K. Király, P. Sugar, I. Sanders (eds.), *Essays on World War I: Total War and Peacemaking. A Case Study on Trianon*, New York 1982.

¹⁰ J. Rotschild, *East Central Europe between the Two World Wars*, Seattle – London 1992, p. 286.

¹¹ P. Balogh, "Transzilvanizmus: revízió vagy regionalizmus?", [in:] I. Romsics (ed.), *Trianon és a magyar politikai gondolkodás, 1920–1953*, Budapest 1998, p. 167. More information on Transylvaniam: B. Pomogáts: *A transzilvanizmus. Az Erdélyi Helikon ideológiája*, Budapest 1983.

¹² R. Joó (ed.), *The Hungarian Minority's Situation in Ceaușescu's Romania*, New York 1994. On the policies of the Ceaușescu regime cf. works including: K. Verdery, *National Ideology under Socialism: Identity and Cultural Politics in Ceaușescu Romania*, Berkeley 1991; T. Gilberg, *Nationalism and Communism in Romania: the Rise and Fall of Ceaușescu Personal Dictatorship*, Boulder 1990.

¹³ I. Kovács, "Przed i po zmianie ustroju. (Szkic wydarzeń historyczno-politycznych)", [in:] A. Rzegocki (ed.), *Narody i historia*, Kraków 2002, pp. 142–147; Cs. Gy. Kiss, "Węgry i ich sąsiedzi (pytania i dylematy)", [in:] J. Purchla (ed.), *Od świata granic do świata horyzontów*, Kraków 2001, pp. 79–92.

¹⁴ According to the 1992 census there were 1.62 million Hungarians living in Romania, or 7.1% of the country's entire population. However, it is worth remembering that, as in 1977, in 1992 the census included the categories "Magyar", "Szekler" and "Csango".

This policy, the aim of which is to undermine the ethnic unity of the minority group, is reminiscent of Poland between the wars, where members of the largest ethnic minority could "choose" between being "Ukrainian" or "Rusyn".

¹⁵ M. Feischmidt, "A magyar nacionalizmus autenticitás-diskurzusának szimbolikus terftoglalása Erdélyben", [in:] M. Feischmidt (ed.), *Erdély-(de)konstrukciók. tanulmányok*, Budapest 2005, pp. 7–32.

¹⁶ L. Kürti, *The Remote Borderland: Transylvania in the Hungarian Imagination*, Albany 2001, p. 157.

¹⁷ As such the Polish (or Polish-speaking) reader has a wide choice of literature. An important Polish work is Jacek Kolbuszewski's *Kresy* (Wrocław 1999), which, significantly, was published as part of the series "A to Polska właśnie". It both reflects and shapes the Polish national imagination. Another fact worthy of note is that a few years later the author published an expanded version of the book: *Kresy. Na pograniczu kultur i wyznań, prawdy i mitu*, Wrocław 2002.

¹⁸ H. Wisner, "Głos w dyskusji", [in:] K. Handke (ed.), *Kresy – pojęcie i rzeczywistość*, Warszawa 1997, p. 314.

[Translated by Jessica Taylor-Kucia]

The Convention concerning the protection of the World Cultural and Natural Heritage was adopted at the UNESCO General Conference in Paris on 16 November 1972, and came into force in 1975. Poland ratified it in 1976 – the text was published in *Dziennik Ustaw* (No. 32 of 30 September 1976, item 190). Currently there are 177 signatories to the Convention, which makes it one of the most universal resolutions ever signed by the United Nations. Historians generally assume thirty years is the activity span of one generation. If this is so then the Convention has just entered a new stage in its life-span, which is a good opportunity to examine its effectiveness and further viability.

There is no doubt the Convention has fundamentally changed our understanding of cultural heritage and its role in society, both on a local level and on an international one. The List of cultural heritage produced by the Convention has become a focal point for many local communities. The logic of what is included in the List has not always been convincing, but it cannot meet the expectations of everyone involved, and the inclusion criteria have evolved. Initially the List was designed as a limited catalogue of cultural and natural heritage, which would constitute a world canon of heritage, that is those elements of human habitat and works which relate to the common history of mankind. As Poles, we can be proud because the original List included two Polish historical sites: the Old Quarter in Cracow (including Wawel Castle and the Jewish district of Kazimierz) and the salt mines in the town of Wieliczka.

The original assumptions behind the Convention were on the one hand to promote world heritage as a combination of natural beauty and human works, and on the other to draw attention to cultural and natural heritage by developing and promoting high standards of their protection. These standards put human heritage in a special and quite original perspective that is not the perspective of an academically minded naturalist or historian of art, but is meant to stimulate sensitivity and reflection among all nations and societies. Such an

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approach devalues the national status of heritage, especially when a historical site or monument – crucial for the identity of a given nation – does not have any universal value and does not produce any international resonance.

The Convention's overall objective and the logic of what is included in the List may be briefly characterized as human heritage as seen by a civil society, which is founded on universal values, bound by common symbols, developing in the context of natural and human works, and vital for future generations. It is a very broad perspective, transcending narrow academic disciplines and the competing priorities of ecologists, curators and conservators; as such, it emphasizes common goals and common responsibility.

A dynamic expansion of the World Heritage List due to a rapid increase in the number of requests for inclusion from the signatories (the first List entries come from the year 1978) culminated in a record number of objects (754) submitted by 129 countries in the year 2003. This can be regarded in a positive way, as proof that the majority of countries have intensified their efforts to protect their heritage, or in a negative one, when inclusion in the List is thought to boost the country's prestige, comparable to a national sports team winning a championship. The ultimate paradox is that the List's expansion, which proves the significance of natural and cultural heritage for many countries, may at the same time devalue its rank.

This has been of major concern to the World Heritage Committee, whose job is, among other things, to control the expansion of the List. Sometimes the decisions made by the Committee may surprise or annoy, especially when they are felt to create formal barriers for those countries which are overrepresented so as to appease those which are underrepresented. Often this policy seems to be influenced by political correctness. However, we need to realise that any further expansion of the List, in its present shape, will undermine its rationale. That is why annually the Committee recommends no more than 45 objects for inclusion in the List. Even at this rate the List will include more than a thousand objects by the year 2010. If this happens it cannot be expected any longer to play the role of a universal canon, comparable to the seven wonders of the world, as envisaged by the Convention's founding fathers. Still, it is difficult to reject the petitions of countries which double their efforts and financial commitment to preserve those objects which they hope will be included in the List. Thus this contradiction in terms will remain insoluble and the only way to reconcile the opposites is to find a compromise between quantity and quality.

In the past three years the World Heritage Committee has carried motions to limit the rights of the signatories to submit new proposals. At present, by way of experiment, the Committee accepts two proposals a year, one of which must concern a natural object and the other one a cultural one. It seems to be a move in the right direction if we want to stop the List from expanding uncontrollably and can give up our preoccupation with the number of our own submissions. What is more, this policy is not discriminatory and offers equal opportunities to everyone. A former suggestion that overrepresented countries should no longer be able to submit proposals is unacceptable. It is to be expected that countries which have a better system of cultural heritage preservation have an advantage thanks to the quality of documentation they submit.

This will be a major challenge for Poland in the near future. The quality of Polish conservation standards, of its conservation law and innovative forms of cultural heritage management should give us an advantage. However, it should be stressed that if we really care about a systematic increase in the number of Polish objects accepted for the World Heritage List, our documentation should be as complete and accurate as possible to avoid rejection. Each rejection means a year's delay and in the meantime the number of objects waiting for acceptance becomes larger. As a negative example let me use the case of the six wooden Gothic churches from the Małopolska region in Poland, which were submitted to the Committee (at the session in Budapest in 2002) but were rejected because of a lack of a detailed management plan. However, the plan submitted for the next session was regarded as ideal, the churches were put on the List, and Poland was commended and cited as an example to be followed by other countries. What matters then is not just what is submitted but also how it is submitted.

Our experiences should further boost the prestige of Polish heritage preservation policy and thus improve the international image of the country, which is the objective of any activity at UNESCO. With this in mind, the Convention signatories have been developing new forms of mutual cooperation. For instance, Poland has established close contacts with Belarus to help it select objects and prepare documentation. In 2004, a set of documentation on the palace complex in Nesvizh (including Corpus Christi Church and the crypt of the

Radziwiłł Dukes) was developed with the help of Polish experts and with some financial assistance from the Polish National Commission for UNESCO. Such initiatives have many different ramifications. Among other things, they prove that the World Heritage Convention promotes international collaboration.

However, the example of the first joint Polish-Belarusian submission initiative, which concerns the Białowieża Forest National Park (specifically, the nature reserve within the borders of the park), shows that such collaboration may be very difficult at times. Fundamental differences in the quality of nature and animal population preservation make joint protection policy illusive, which is exacerbated by the fact that the Polish-Belarusian border, which became the European Union border in May 2004, cuts through the Park, making it impossible to visit the whole of it. Despite the difficulties, we are still interested in the collaboration, though more in the field of expertise than management. Without any reservations the Belarusians often refer to many of their historical monuments and objects as our common heritage. Notwithstanding our negative attitude towards the political situation in Belarus, I think that from the perspective of cultural heritage protection such co-operation is particularly beneficial for Poland and should be promoted as a way of commemorating the common history and heritage of the historical Commonwealth of Nations. Finally, we were convinced that this policy might help our eastern neighbours better understand their national identity and the way cultural and artistic currents from the West and the East have shaped their heritage. The World Heritage Committee accepted our thinking and at the 29th Session in Durban (10–17 July 2005) resolved to put the Nesvizh palace complex on the List, emphasizing its role in “the interpretation of the influences from Southern and Western Europe and the transmission of the ideas in the Central and Eastern Europe” (quoted from the World Heritage List).

Generally, the Committee vigorously supports joint submission initiatives. Transboundary nominations are no longer excluded from annual country quotas – for the past couple of years they have been practically accepted without any waiting. They are an excellent example of international collaboration related to world heritage protection, which is one of the most important objectives of the Convention promoted by the Committee. At the 28th Session in Suzhou (28 June – 7 July 2004) a decision was taken to inscribe a transboundary Polish-German property, the Muskauer Park/Park Muzakowski, a 19th-century landscape park, divided by the Nysa Łużycka (Neisse) River. In its justification for the park’s inclusion in the List, the Committee described it as “a catalyst for [...] collaboration [...] and exemplary example of restoration and active conservation undertaken jointly by Poland and Germany” (quoted from the Committee resolution). Along with Slovakia and, most likely, Ukraine, Poland has begun working on a joint project to submit the candidacy of wooden Orthodox churches from the Carpathian region. Together with Belarus, Poland hopes to initiate a joint submission process concerning the Augustowski Canal, an outstanding example of military works. Both sides are resolved to set it in motion and are planning to enter into concrete talks soon. Such a policy should be a priority in our further plans to place new objects on the World Heritage List, the more so as it corresponds with the goals of Polish foreign policy.

As our next objective we should aim to submit such historical objects and sites which are under-represented but which are given high priority by the World Heritage Committee. Among others, these are: modern architecture, industrial architecture and defensive military works. Let us recall here the basic tenet of the List: it should include representative objects, rather than analogous ones. We frequently make the mistake of assuming that if the Renaissance town of Zamość, or the Old Quarter of Cracow or of Toruń made their way onto the List, we should submit more sites of the same kind. However, they stand no chance of being included in the List precisely because they are of the same kind. The Committee gives priority to underrepresented objects to make the List more representative and to draw attention to objects which in the eyes of the local community do not necessarily deserve special care and preservation.

This is the case of military defence works, which require a new management strategy; industrial architecture only recently used for industrial production; or modern architecture, which local communities and authorities do not consider as having any historical value. The fact that the Convention promotes such properties proves its innovative approach to cultural heritage. In Poland, where the character and function of such industrial sites as the city of Łódź or the coal-mining region of Silesia have changed, this approach is more than recommended. However, before such a site is submitted to the Committee, its unique value should be proved and the costs of renovating it, even if covered by the EU structural funds, should be estimated.

Another aspect of the world heritage protection policy contained in the Convention is related to the adoption of a new Convention for the Safeguarding of the Intangible Cultural Heritage at the 32nd session of the UNESCO General Conference in October 2003. In the past few years the protection of non-material world heritage has stirred many doubts and fuelled many different expectations. The belief was that such a Convention, seen as analogous to the Convention of 1972 and thus having its own List of Intangible Cultural Heritage, would be a gesture towards those cultures and countries whose heritage was transmitted orally and which lacked objects that had stood the test of time. There was general reluctance to define such a heritage and there were the clashing interests of the champions of cultural and industrial heritage, which appealed to traditional knowledge, not protected as an intellectual property.

Despite these controversies and animated debates the Convention for the Safeguarding of Intangible Cultural Heritage was finally adopted, a fact which considerably broadened our understanding of world heritage protection. Every material object considered a part of world heritage contains at the same time a non-material component. Church architecture is steeped in exceptionally comprehensive symbolism, many buildings and monuments cannot be dissociated from their builders and designers, bells, just like weapons in medieval Europe, have their names, and Byzantine icons have been often "invited" as children's godfathers. Trade fairs, church fairs and pilgrimages complement the history of towns, just like vanishing traditional arts and crafts. To relate material and non-material aspects of world heritage will be a major challenge to historians of art, culture and customs, to conservators and sociologists.

Thus we can point out the priorities of Polish efforts related to the World Heritage List. First of all, each year we should submit for inclusion on the List one well-documented object. We cannot afford failures or rejections and that is why our choices should as far as possible reflect the categories prioritised by the World Heritage Committee or those which are underrepresented. This not only requires careful selection of objects but also careful preparation of faultless submission documentation. An additional incentive should be the fact that in the years 2005–2006 the Committee has launched a periodic review of European heritage sites included in the World Heritage List. This is a serious undertaking, which in the case of Poland has a special significance because of the fundamental system transformation which the country has undergone since 1989 and which concerns the laws of property ownership, decentralisation of decision making and reform of local government, as well as the system of cultural heritage management and financing.

Secondly, we should expand our co-operation with neighbouring countries in terms of trans-boundary and serial submissions. This would allow for additional submissions, beyond the one submission accorded to each country. Besides, it would heighten the value of heritage objects, which often become more interesting when grouped.

Thirdly, our submissions should include the non-material aspects of selected objects, which often help better explain the role and significance of a material object in society and culture. We should also prepare for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, which will require a new methodology of selection and documentation preparation.

[Translated by Piotr Pieńkowski]

A city is a fruit of long-term processes and a product of a range of coincidences. The form, or arrangement, of a city is the sum of its civilisational development. At this point a reference must necessarily be made to Sophie Lang, who said that the city is not a chance entity but rather a concept of a higher order. Kevin Lynch, an authority of modern urbanology, emphasised that cities are more than their forms and actual functions: they are a complex of the ideas and values that people attach to them. Therefore, ever since the age of Plato and Vitruvius, the pursuit of truth, beauty and good has been accompanied by the quest for an ideal city and urban composition. Even Aristotle noted: "Cities should be built so as to make people happy and safe."

It is not accidental, then, that the dream of an ideal city (*città ideale*) was found so fascinating by many illustrious thinkers and artists of the Italian Renaissance, from Filarete and Alberti to Leonardo and Scamozzi. While for the Middle Ages the ideal city was an embodiment of *Civitas Dei*, Filarete's *Sforzinda* represented an attempt to find a mathematical model for the organisation of the urban environment. Achieving harmony and perfection by designing an ideal city (on a stellar plan based on the rules of regular geometry) was much craved but remained utopian, including in the political sense (save, perhaps, for places such as La Valletta or Palma Nova). What makes up a city is not only the concept and the form, but also its functions and processes: a city is a mirror of civilisation.

As early as the 16th and 17th centuries, clashes between utopias (such as Francesco di Georgio's plan of an ideal city) and the reality of great European metropolises inspired extensive programmes that aimed to bring urban space under control. Examples included Sixtus V's Master Plan for Rome or Christopher Wren's plan for the restoration of London following the Great Fire of 1666. The deepening rift between urban planning theory and practice, which let the metropolis slip out of control, was observed already in the Baroque in the attempts to roll out the vision of beauty beyond big cities, as these were feared and avoided by great rulers. Louis XIV's Versailles, the layouts of Kassel, Karlsruhe and Mannheim in Germany, or the famed Royal Crescent in Bath, England, represented an escape from absolute urbanisation and anxiety about the untameable chaos of public space in a big city.

Is a city a work of art, then, especially a big city?

Answers to this question were already being sought in the 19th century. The age of steam, electricity, industrialisation and railways was also the time of spontaneous urbanisation and crisis of the city.

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Author's version of a lecture given at the Academy of Fine Arts during the opening of the 2005/2006 academic year.

Consequently, it spawned further utopias, most of them of a social nature, such as Robert Owen's New Harmony, Charles Fourier's "Bhalansteries", or Ebenezer Howard's garden city idea. But it is not utopias I am thinking about. In my opinion, the 19th century was in the first place a time of historicism. It was historicism with its cult of the past that became not only the base for discovering, unveiling and reinterpreting the cultural heritage of European cities but also a footrest for great architectural creation, the milestones of which were, for example, Munich in the time of Ludwig I, the Hausmannisation of Paris in the age of Napoleon III, or Vienna's Ringstrasse, a one-of-a-kind *Gesamtkunstwerk* of an entire-city dimension. In this sense, the question above may be answered affirmatively. In particular the experience of Vienna, a huge historicist and modernist laboratory for practical urban planning, helps us to understand the role of public patronage and other "conditions of excellence" in making the Austrian metropolis what it is today: a convincing artistic creation, a work of art and a monument to the age of Emperor Franz Joseph I.

The Vienna of the turn of the 19th and 20th centuries was also the cradle of modern urban philosophy. In Vienna, among other places, Camillo Sitté's world-famous book *Der Städtebau nach seinen künstlerischen Grundsätzen* came out in 1889 to become a manifesto of a new, artistically oriented approach to creating urban space, and an attempt – very idealistic indeed – to oppose the adverse effects of vast, spontaneous urbanisation. However, it reduced artistic issues in the city to single urban interiors, claiming that the expansion of a city was polarised between conscious creation and spontaneous growth processes. In the 20th century that growth was to be symbolised by Manhattan's skyscrapers on the one hand and the favelas in Mexico City on the other.

In his classic book *Good City Form* (1981) Kevin Lynch distinguished three normative models of the city as a resultant of urban planning theory and practice:

- *The Cosmic Model*, or *Civitas Dei*, a city whose form is an interpretation of the world and God. (However, Joseph Rykwert pointed out that ancient cities, for example, constituted above all symbolic models, which were perceived in a mystic and ritual dimension. Underpinning them with any rational or pragmatic philosophy is, therefore, useless.)
- *The Practical Model*: understood in the 20th century mostly as machine cities, such as Le Corbusier's urban visions.
- *The Organic Model* or "biological city", whose nature reflects the behaviour of living organisms rather than a controllable machine for habitation.

In fact, none of the normative models above claims definitively whether or not it is possible to create urban space that has the potential to be a work of art. In this respect the concept of *creative cities* so eagerly used by English urban planners seems far more important.

Let us try to relate these theoretical considerations to an issue highly topical today: Cracow's experience and Cracow's prospects of becoming a city that forms creative space. I apologise for possibly disappointing some of you by not referencing the ideas of Jacob Burckhardt or Donald Olsen's beautiful book *The City as a Work of Art*, or any other publications that look at the city as a work of art.

The historical centre of Cracow is doubtless a work of art: a fruit of spectacular urban creation and a build-up of an ongoing urbanisation process. This must be taken as read! On the other hand, Cracow is undeniably in crisis as regards:

- urban planning;
- urban space control;
- efficient protection of urban cultural resources.

Paradoxically, Cracow has a lot of talented architects but absolutely no urban planning policy in place today. It has an army of excellent artists and conservators, but we are witnessing the progressing degradation of its urban space and numerous conflicts between heritage and rapid change. Today we must underline again and again that since the Middle Ages Cracow has always been extensively planned.

The 19th century was not only the Planty park and the conscious musealisation of Cracow in the age of Matejko and Wyspiański, but also the Ring around the Planty, which echoed Vienna's Ringstrasse, and Dietla Boulevard, evocative of the Hausmannisation of Paris. The city entered the 20th century with the Plan for Greater Cracow, a truly visionary study of the city as a work of art (among its authors was Józef Czajkowski, an assistant professor at the Academy of Fine Arts), with a garden city envisaged in Salwator. In the period between

World War I and World War II, two professors of the Academy of Fine Arts, Adolf Szyszko-Bohusz and Józef Gałęzowski, worked together on the monumental designs of Trzech Wieszców Avenue and a spectacular vision of an elegant quarter around Blonia common. The last great work of urban planning in Cracow was Nowa Huta, the Polish Magnitogorsk (co-designed by Janusz Ballenstedt, also linked with the Academy).

Today, our public space management practices are very imprudent. The conflicts that have rocked Cracow recently prove that plunderous exploitation gets the upper hand over long-term thinking about the city's resources. Slowly but steadily, Cracow is beginning to follow the Latin American model of urbanisation. In plain view of all of us, the authorities are abandoning principles that long determined the Central European standard and the aesthetic expression of the city. At the turn of the 19th and 20th centuries, local government was responsible for creating prestigious urban layouts as well as for exercising strict supervision of any new architecture. Adherence to those standards generated the historicist, Art Nouveau and modernist character of Cracow as a value in itself. Today, nobody looks at the development of Cracow from the perspective of space composition any longer: the last chapter of such philosophy in Cracow was the historical centre of Nowa Huta. The borough of Cracow not only does not seem to have adequate development control instruments available to it but is also itself teetering on the brink of legality. Lack of public discussion or transparency in this respect is both backward and morally devastating. Architects no longer think in terms of urban planning. Resolving major architectural decisions using means other than competition is degrading for Cracow's cultural space. Urban space management in Poland discloses all the weaknesses of the soft state approach, and is worsened by the fact that there is no coherent cultural policy in place and that contemporary art has almost completely disappeared from urban space, except for billboards and graffiti.

The absence of contemporary art in public space is a bitter and highly symptomatic paradox of a city that proudly bears the title of a European City of Culture and is imbued with great art more than any other city in Poland. Regrettably, this art is limited to the heritage of epochs long gone, sadly reminding us that the last time Cracow enjoyed the status of a salon of contemporary art was at the turn of the 19th and 20th centuries. In those days, the need to support the myth of the national pantheon of heroes offered great chances for artists. That's why the Planty is today a gallery of historicist and modernist sculpture, as well as an example of conscious incorporation of contemporary art into public space, possibly the last project on such a large scale in the history of Cracow.

Especially today, contemporary art requires the ballast of the past to be jettisoned, the burden of national myths and martyrology to be crushed, and the besieged fortress syndrome to be overcome. As such it might become a cure for xenophobia and provincial complexes. The experience of many cities in Western Europe teaches us a lot. Modern architecture and sculpture were instrumental in improving the quality of their public space and brought prestige and prosperity, like in Bilbao.

It is a valuable guideline for us that in Germany or Italy Henry Moore's sculptures have been chosen to decorate the streets and squares of big cities and small towns alike, such as Prato in Tuscany or Goslar in Lower Saxony, which were already rich in monuments of history. In this case, public patronage of contemporary art is an expression of an open attitude towards modernity and art of an international, universal character. Oftentimes, art becomes an antidote for public space degradation. In Cracow there is no postulate more urgent than this. After all, the fall of communism put an end to ideologising public space and initiated intensive privatisation and commercialisation of it.

Today, Cracow desperately needs an efficient formula for a harmonious alliance of two mutually non-exclusive elements: heritage and modernity. An impulse for finding such a formula was provided by the recent exhibition of sculptures by Igor Mitoraj, whose work has today become an element of the decoration of Cracow's Academy of Fine Arts. For some Mitoraj's exhibition was an experiment that "disturbed the city": the display of his works in the Main Square prompted a public discussion on the relationship between heritage and modernity. Cracow had long been desperate for such discussion. It undermined the stereotypical, "Matejkian" way of thinking about Cracow, in which no space is reserved for contemporary art. I hope it will now be easier to talk about the need for new art in the city's space.

If we cannot afford creative urban planning, let us at least try to fill our city with creative works of art. This is a challenge not only for the residents of Cracow but also for you, Academy!

[Translated by Monika Myszkiewicz]

Restoration of Cracow's Interwar Architecture: Theory and Practice

The chaotic urban development of contemporary Polish cities makes us acutely aware of how important harmony between a creation and its surroundings is for the space of a city to be effectively shaped. Urban order – a product of tradition, current vibrant architectural ideas, the legal environment and economic conditions – has great impact on the character of a human settlement and the emotional perception of it by both its residents and visitors. A place that is attractive in its harmony and rates high on integrity is the historical centre of Cracow with its layout rooted in medieval tradition and based on principles that were kept alive till World War II. Particularly interesting is the architecture of that part of the city which was formed between World War I and World War II.

Paradoxically, we owe the harmony of Cracow's architecture of that age to the widespread resistance to experiment among local architects and investors, who came from the conservative bourgeois background of Cracow. Those were the days when, as if in defiance of the long drawn-out crisis that curtailed the revived Poland's investment potential, Cracow offered favourable conditions for the dynamic development of residential architecture and for constructing monumental public buildings. The quarters built then were still based on urban planning models and policies formulated in Cracow in the preceding centuries.

The turbulent change that took place after World War II shattered the image of a harmoniously developing city. Under the economic and political system of the communist state new policies were laid down for urban transformation in which the bottom line was rapid population growth and industrial boom. In keeping with these objectives, Cracow started developing beyond its then city limits, thus imposing a de-facto freeze on the substance and order of local interwar architecture. Only the political changes of 1989 drove people back to the city and revived investor interest in its centre, including in the quarters built in the twenties and thirties. The restored market economy helped modernise buildings in the historical centre. Unfortunately, easing off on formal discipline in restoration, redecoration and remodelling inevitably led to degradation rather than preservation and conservation of this important element of Cracow's cultural heritage. The wide damage inflicted in the course, or allegedly for the sake, of "upgrading" old buildings has in the main been due to a poor awareness or bad estimation of the historical value of architecture older than 1945, as well as a low sense of responsibility for

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this historical legacy, which, although an integral component of the town as a whole, has often fallen victim to unimaginative, self-willed remodelling. That lays bare a deplorable absence of appropriate local government strategies aimed at protecting and managing the historical architecture of Cracow.

Cracow's interwar architecture as cultural heritage

An analysis of Cracow's interwar architecture as distinct cultural heritage proves it is a substantial and extremely coherent set of buildings of great value, created within a short time span and representing a range of building types and styles. It needs to be strongly emphasised that this value has not been fully appreciated as yet, and therefore is not properly protected by law. At present, only some of the most precious examples of Cracow's interwar architecture are listed as historical monuments.

In an attempt to understand the importance of this issue we need to look at the procedures and effects of inscribing historical monuments on such lists. The list maintained for Cracow and the Malopolska region by the Malopolska Monument Conservation Officer is essential legal documentation based on which cultural heritage is protected in Poland. At present, it features about 800 buildings located within the Historical Monument area (678.34 hectares in the heart of Cracow that enjoy statutory protection¹) and about 100 buildings outside this area.² They include the most precious historical buildings in Cracow, most of them constructed by the 19th century. Moreover, the Conservation Officer's Inventory, which is supplemental to the List of Monuments, features roughly 2,000 buildings within the Historical Monument area and another 3,500 outside it. The majority of these date back to the 19th century and the interwar period but are not covered by the same kind of protection as those in the List of Monuments.

Attempts to fully systematise and study pre-1939 buildings in Cracow must be preceded by a multifaceted classification and description and should eventually culminate in the creation of a comprehensive catalogue of works of the city's interwar architecture. Such full synthesis, description and inventory are warranted by the good state of preservation of the buildings on the one hand, and the availability of archival materials and documentation on Cracow's architecture of the 19th and 20th centuries on the other. The extant archives of the pre-war Cracow Municipality contain a collection of architectural designs and official correspondence relating to a substantial number of investments. This historical source is unique on the Polish scale in that it offers an opportunity to draw up a systematic catalogue of the already historical architecture.³ The present lack of any such architectural specification is a serious hurdle to research and protection efforts. A catalogue would not only make factual valuation of the surviving buildings easier but also come in handy in maintaining the List of Monuments and making any necessary modifications to local zoning plans.

Location of Cracow's interwar architecture

The years 1918–1939 saw change to the administrative borders of Cracow City and an investment boom. In 1939 urban development was stepped up within the area of ca. 18 km² enclosed within a circle having a radius of three kilometres and its centre in the Main Square. The city within the limits set down in 1910 occupied an area of some 42 km². In order to comprehend the dynamics of the urban transformations that occurred during the two decades between World War I and World War II one should be aware that in the early 20th century the city was enclosed within the fortifications of Fortress Cracow that ran along today's Trzech Wieszczów Avenue. The most densely populated of all the cities in the Austro-Hungarian Empire, Cracow was a mere 5.7 km² in size (exclusive of the districts of Dębniki and Podgórze, which were incorporated into the city in 1910).⁴ It was inhabited by approximately 100,000 people. After the city borders were moved farther away from the centre and World War I ended, the population grew to 184,000, and on the eve of the outbreak of World War II it had reached approximately 259,000.⁵

In 1939, a belt of new housing districts on the western side of the city stretched as far as today's Kijowska Street and reached the River Rudawa. New development (usually regular quarters with four-storey townhouses) filled the area of the former villages Nowa Wieś, Czarna Wieś, Łobzów, Kawiory and Półwie Zwierzynieckie. Also on the western side, abutting the green woods of Lasek Wolski, villa estates emerged in Wola Justowska and Przegorzały. One-storey and two-storey suburban development was created in Azory and

Bronowice, where a tramline had just been built to connect it with the city centre. Sprawling suburbs in Dębniki extended out to Zakrzówek quarry.⁶

To the south of the city, cheap dwellings and industrial developments went up in the working-class districts of Podgórze, Ludwinów and Zabłocie. The dominant type were two- or three-storey townhouses. Factories were located in the south and east, the farthestmost in Borek Fałęcki and Płaszów. A separate industrial district built in the twenties and thirties was Zabłocie.⁷ Grzegórzki, located at the eastern outskirts of the city, had a similarly industrial character. Here, side by side with factories, low-rise, low-standard housing developments appeared. In the 1930s the architecture of Grzegórzki began evolving and higher tenements began to spring up in order to improve the living standard of the district. North of Grzegórzki, in Olsza, the largest villa colony in town was created, dubbed the Officers' Quarter. Set up on a regular, chequered plan, the district had its axis along Beliny-Prażmowskiego Street, a wide boulevard and the first section of Cracow's ring road in the east of the city.⁸ Beliny-Prażmowskiego was intended as a counterpart of Trzech Wieszców Avenue. Also in the east, new districts with suburban and industrial architecture developed in Czyżyny and Rakowice, supplanting former villages. In this region, a military and passenger airport operated and was being gradually enlarged.⁹

In the north, the borders of Cracow were marked by the railway line to Katowice, beyond which, in the neighbourhoods of Prądnik and Krowodrza, a hospital complex and a military base were built around Wrocławska Street. Additionally, cheap suburban housing developments and, in places, industrial buildings appeared there. A striking thing about the map of interwar Cracow is its clear-cut division into the western, residential and recreational part, and the eastern, industrial part, which were complemented by new developments in the south and north of the centre.

This description of the urban development in Cracow between the two World Wars shows that its architecture was largely in keeping with the policies outlined in the draft Regulation for Greater Cracow published in 1910. The plan was implemented with great consistency and elaborated in Kazimierz Dziewoński's 1937 City Development Plan.¹⁰ While the post-war transformation of Cracow in general and the decision to build Nowa Huta in particular implied the abandonment of the evolutionary model of metropolitan development, the interwar urban layout remained legible and bore heavily on the contemporary texture of the city. The success of its planning solutions lies in the fact that they resisted being blurred or obstructed in the following decades. Today, the interwar architecture forms a sort of protective band around the more ancient part of Cracow, bringing out and underscoring many of its best achievements. As a visual safeguard of the oldest and most precious urban complex it should receive special protection and the conservation it merits.

Ownership and functional changes in Cracow's interwar architecture between 1939 and 1989

Cracow was one of few large cities in Poland that was not devastated during World War II. As a result, no major construction work was carried out here in the first years after the war, except for adaptations of existing buildings to create more flats. Many tenements had their lofts converted and existing accommodations were permanently split into smaller ones. In the majority of cases such alterations occurred in buildings of the interwar period.¹¹

During World War II, fundamental ownership transformations took place. Before 1939, about 25% of Cracow's population were people of Jewish origin. The Holocaust and other wartime tragedies deprived a substantial proportion of dwellings of their rightful owners. Also during and after the war huge waves of migration rolled across Cracow. Some repatriates from the Eastern Borderlands stayed here for a few years, others stayed for good. Another wave of migration was from the country and small towns to cities and larger centres, which ultimately boosted housing demand. After 1945, the majority of buildings were nationalised and administered on behalf of the totalitarian state by the Cracow Municipality. Any dwellings without an owner were immediately allocated ex officio. Another common practice was to put extra lodgers in flats that had already been occupied for many years, even if they were indisputably the property of their existing residents.¹²

Cracow's planning situation changed dramatically after the government made the decision to build the steelworks in Nowa Huta.¹³ From that moment onwards, Cracow began developing as a metropolis with two powerful centres where its life and space was focused. One of them was Śródmieście (the Old Town or

Downtown), the other Nowa Huta, a duality that upset the previously balanced development of the metropolis. The effects are still tangible today. The fifties, sixties and seventies were a period of vigorous urban development of Cracow and a period that turned the city into a major industrial centre. In the east and south of the city a range of tower block estates were founded that reflected the concepts of the Athens Charter. Characterised by a dispersed block architecture, they served as dormitory suburbs for factory workers. At the same time the city grew in size and its population trebled. It is important to note that during this accelerated urbanisation Cracow underwent transformations that occurred predominantly outside the Old Town. The fast expansion of new districts covered areas external to the city centre, relegating it sometimes to a well-nigh peripheral function.¹⁴

As new development sprang up, the advantages of prefabricated concrete buildings were widely touted by government propaganda as a supreme achievement of the communist system whose amenities stood head and shoulders over traditional bourgeois town architecture. The hype fuelled the distanced attitude of a significant portion of society towards pre-1945 architecture as slightly old-fashioned and inferior to the "benefits" of prefabricated homes. Such a controlled attitude to historical architecture triggered adverse changes that are still sorely palpable. It also contributed to eliminating a natural method of protecting architecture, i.e. land rent. The resulting gradual depreciation of dwellings caused significant cultural degradation and continuing widespread devastation of monuments. Thus, failure to invest in improving interwar tenements turned out to be the key factor that petrified their historical texture and state of preservation.

Little had changed by the end of the eighties. As mentioned above, under communist rule practically no renovation work was done on Cracow's interwar architecture, which was in fact treated as appropriated and as such to be exploited until run into the ground.¹⁵ Perplexing as it was, this situation was attributable to several factors: firstly, shortage of funds; secondly, unfavourable government policy towards any symbols of the Second Republic; thirdly, only towards the end of the sixties did European art conservation doctrines begin to focus more on urban architecture created in the second half of the 19th and early 20th centuries and to appreciate its historical and urban values. At more or less the same time, a turning point in academic research on eclecticism and Art Nouveau art was observed in Western Europe and Poland.¹⁶ Interestingly, even after World War II both these styles were looked down on by critics as synonyms of bad taste which should be eliminated from urban space whenever possible. The generation of architects educated in Poland after World War II were staunch adherents of the urban concepts voiced by the CIAM. When ideas promoting dispersed prefabricated architecture had already begun to provoke serious criticism in Western Europe and the USA, in the Poland ruled by first party secretary Edward Gierek they were still in their heyday. A breakthrough in the perception of pre-war architecture was necessitated by the civilisational crisis that manifested itself in the urban planning and architecture of the sixties and seventies. Low-standard prefabricated blocks built on a mass scale stood in stark and poignant contrast with the fine details of the buildings created before the outbreak of World War II.

Nature of ownership transformations in Cracow after 1989

The political revolution in Central Europe in 1989 created a new economic reality which soon transformed the country's economic and social relations. The fall of communism brought back a market economy and restored private ownership rights. For the first time in decades Polish citizens could influence the decision-making processes that affected their living space. Restoration of the instrument of land rent, continuing economic growth, and suppression of the hyperinflation of the eighties and early nineties encouraged people to set up a large and growing number of businesses.¹⁷ The results were building pressure and new construction projects, which piled up problems with selecting the quality, size, standards and forms of new buildings. New investments were not free of conflicts over acceptable alterations. This problem invariably comes up wherever economy meets cultural heritage.

With the restitution of private property Cracow's accommodation reservoir in the city centre changed significantly and a lot of real properties were claimed back by the rightful owners or their successors. That was possible thanks to the Land and Mortgage Registers that had survived in Cracow's archives.¹⁸ Unique on the national scale, these old records were instrumental in kicking off reprivatisation procedures in the early nineties. Claiming back ownership titles generally meant claiming back residential buildings. The city retained the title to those buildings whose owners had died without successors or left Poland during or after World War II.

The new legal status of real properties had a remarkable effect on the shape of the city centre and the adjacent districts. The first symptoms of change were the billboards and advertisements that appeared on the ground floors of Cracow's tenements. Initially, commercial space on ground floors was the only source of income for the "new old" owners. Flats in privately owned tenements brought in no revenue for many years. Until 2005, existing tenants enjoyed protection under the Residential Act, which prevented charging rent at market rates.¹⁹ They paid statutory rent, which was too low to generate income for the landlords and was even below the replacement value of the flats. This situation only further impaired the technical condition of monuments.

Originally intended to protect the poor, that law worked to the detriment of the buildings they occupied. A new law that legitimises rent increases in private houses came into force not so long ago and it would be premature to assess its effects. It seems that chances are opening up for the revitalisation of lots of properties. However, these are only chances and it is hard to say for now whether and how they will be used and what social costs they will imply.

Ways to restore interwar architecture.

Dispute between the doctrine of preservation and commercialisation

When the hold on private ownership rights in 19th- and early 20th-century residential buildings was finally lifted in 1989, they became a market product²⁰, which made the first renovation works possible to improve the condition and durability of the buildings. One of the fundamental and most frequently adopted measures has been window replacement. Since the early nineties, Cracow has seen a mass extermination of wooden window frames. Advertised as the simplest and highly efficient energy-saving method, window replacement has been a fashion throughout Poland. In Cracow's tenements dating from the 19th and early 20th centuries decorative casement windows with wooden frames are commonly removed to make room for new, PVC-framed windows. The impunity of such practices often encourages people to change the colour of the frames and the type of pane divisions. Renovation of original windows is laudable but rare.

Similarly arbitrary alterations are made to wooden doors. Perhaps the most graphic example of this barbarism is the replacement of the front door to one of the staircases in the building that once belonged to the Lviv Intellectual Workers' Insurance Board (corner of Słowackiego Avenue and Mazowiecka Street), designed by Wacław Nowakowski (1926–1927). The design of this showpiece of decorative art representative of the Cracow school was featured on the cover of the prestigious monthly *Architekt* in 1929.²¹ Eighty years later, in 2005, it was found useless, and discarded.

Another mass process is attic and loft conversion. Blending a new form into a historical context is one of the most challenging tasks for an architect. He must be humble in his treatment of the monument and bend his ideas to the existing construction. Looking at alterations built in tenements in recent years, one gets the impression that Cracow's historical architecture is hardly ever a point of reference for renovation designs.

Pursuant to Polish law, such projects require a permit from a planning authority of competent jurisdiction. A permit is obtained upon submission to that authority of an architectural and construction plan prepared by a certified architect who holds adequate designing licences and is a member of the local branch of the Polish Chamber of Architects. The design must comply with the local zoning plan or, if no zoning plan is in place, it must satisfy the requirements of a relevant planning decision.²² Both the zoning plan and the planning decisions are issued by a competent planning authority. Also, in the case of alterations to buildings featured in the List of Monuments, additional approvals need to be obtained from the local Monument Conservation Officer.²³

These restrictions and procedures concerning attic/loft conversions should work efficiently against the arbitrariness that typically harms historical urban matter (which occurs on a mass scale in the above-discussed process of runaway window replacement). Alas, practice has nothing to do with either the law or the theory outlined above. Loft/attic conversion and extensions completed in Cracow's 19th-century and interwar buildings over the past few years can hardly be called successful or well-matched. The most commonly used technique to let more light in is dormer conversion. Cracow's tenements have been furnished with the most peculiar forms of dormers, which usually disfigure the modernist architecture of the twenties and thirties. By far the most bizarre is the attic conversion in the building at 44 Urzędnicza Street.

Interwar tenements were often topped with lofts hidden behind high attic walls. Conversions of such buildings began as early as the fifties. In the new economic reality and with investors coming back to the Old Town in the early nineties, another easy but highly harmful method of conversion began to spread, in which openings are hammered out and windows are inserted into attic walls. The effects irreversibly put building proportions out of balance. Investors hardly ever feel responsible for maintaining the axial divisions of window openings or the shapes of windows, which is grossly exemplified by the loft conversion in the tenement at 8 Królewska Street.

Frequently, conversion processes markedly disturb the proportions and character of a building. Attic conversions determine the look of entire frontages, a painful example of which is Pawlikowskiego Street. This small blind alley was delimited in 1935. Almost all the buildings are tenement houses dating from the thirties. Even in the late nineties Pawlikowskiego Street could still be regarded as a showpiece example of period urban development. Unfortunately, the extensions completed over the past five years in the buildings there have trampled on that impression. The facades extended upwards clash with the original architecture. A glaring example is the building at 12 Chopina Street, where the extension is a remote echo of eclectic forms.

Another new practice in remodelling Cracow's buildings is general overhaul combined with adding new storeys. An example is the modernisation of the building at 7 Królewska Street, to which a new storey has been added. Its architecture faithfully imitates the proportions and shapes of the original form of the house. It should be emphasised that throughout the projects original details were preserved: the original wooden windows and the stucco coating on the ground floor. But an indisputable conservation error was the colour applied on the renovated and extended building: bright Pompeian pink on the facade was never used in Cracow's interwar architecture and in this respect this remodelling project creates a dangerous precedence.

A particularly aggressive attitude to the conversion of interwar architecture is demonstrated by the recently rejuvenated tenement at 13 Retoryka Street (remodelling design by Tadeusz Pólchlopek, 2003–2004). The two new top storeys with their futuristic form stand out from the original architecture of the house, which seems to be nothing more than a pedestal supporting the new structure. In the course of the remodelling process all the original details were disposed of and the colour scheme was changed. The additional storeys tower not only over the building itself but also over the entire space of Retoryka Street, in which the new structure dominates in a bold but not necessarily commendable fashion.

The restorations described above are only a few illustrations of commonly used methods. They show what powerful and in fact haphazard transformations Cracow's interwar heritage is undergoing and to what extent control and supervision should be exercised over such projects. The building and conservation authorities' helplessness in the face of botched restoration and its dramatic effects on the tissue of Cracow's interwar architecture is further exposed by the ways façades are often done up. Not only the new colour schemes but also the face-lift methodologies are objectionable. Over the past few years a large number of interwar buildings have been "modernised" by covering up their façades with emulsion paint. However, it is important to remember that the original Cracow architecture of the twenties used fine plasters, also called stuccoes or fake stone. They were characterised by a unique texture, which is achieved by manual treatment of key architectural details of ground floor walls and window framing. These ornaments became a distinctive feature of Cracow's architecture and as such should be absolutely protected. Note that stucco was often mixed with pigments and in itself determined the colour scheme of a building. Coating this type of decoration with exterior finish paints is a harmful practice for a number of reasons, primarily because it obscures the original texture of the masonry decorations. Additionally, while the selection of matching colours is known to cause a lot of problems, in Cracow latitude is allowed in this respect when it comes to doing up the fronts of interwar tenements, a gross example of which is the facade at 86 Długa Street, which is painted bright purple!

One more concern associated with architectural restoration is cladding facades with layers of Styrofoam and new plaster before painting. Thermal insulation is an effective method of raising the standard of prefabricated concrete blocks of flats built in the communist period, but with 19th-century or interwar buildings it brings disastrous effects. Styrofoam covers up original building decorations and dramatically changes the style and quality of façades. An example of such a misconceived upgrade is the building at 4 Józefitów Street.

All the restoration hazards associated with interwar tenements put other types of buildings at similar risk. The most flagrant examples can be observed among family houses. Cracow's interwar villas change owners and undergo restoration more often than tenements. The most drastic example of what uncontrolled and bungled upgrades can do to interwar architecture is the Cichy Kącik quarter. In the years 1936–1937, ten nearly identical villas designed by Waław Nowakowski were built along Domeyki Street, the urban axis of the quarter. They used to be the most glorious and the best harmonised aggregation of modernist villas. In recent years they have all been "renovated". Once identical, they now bear witness to how disparate contemporary investors' needs and concepts can be. Nearly all of the villas are now different colours. In many of them the windows have been replaced and thermal insulation applied. None has been given conservatorial treatment by cleaning, filling in and impregnating the original external finishes.

One might think that restoration of public buildings administered by government institutions should set an example for private investors to follow when doing up their homes. Unfortunately, here again the gap between practice and theory is enormous. The renovation of the Jagiellonian Library at 22 Mickiewicza Ave. (original design by Waław Krzyżanowski, 1929–1939) is phenomenal on the scale of the city. Of all the conservation works completed in dozens of interwar public buildings in Cracow, practically none has been equally successful. That does not mean, however, that all the other projects were carried out without planning and carelessly. The conservator's treatment of St. Stephen's Church in Axentowicza Square (design by Zdzisław Mączyński and Franciszek Mączyński, 1933–1938) or the renovation of the façade of the former Catholic Folk House, now the Cracow Philharmonic Hall in Zwierzyniecka Street (design by Józef Pokutyński, 1930) are doubtless inspirational.

Nevertheless, such elating examples are rare and do not really affect the general evaluation of the conservation of Cracow's interwar public buildings. Revamping stone facades by painting them up instead of cleaning them is a fundamental and the most often repeated error. What is more, original windows in public buildings are also replaced with modern ones with PVC profiles. Worse still, more and more often original interior decoration is removed. It would seem vital for investors to bear in mind that interior design was always an integral part of the architectural design of a building and an integral part of its architectonic matter. When designing public buildings, modernist architects also laid out original furniture, wall coverings, flooring etc. However, renovation works carried out lately have wreaked absolute havoc on some showpiece interiors.

For example, original stucco plasters have been painted up in the seat of the Bank Pocztowej Kasy Oszczędności (PKO) in Wielopole Street (design by Adolf Szyszko-Bohusz, 1922–1925), the building of the Polish Bazaar, later the seat of the IKC corporation (design by Tadeusz Stryjeński and Franciszek Mączyński, 1920–1921, subsequently remodelled based on the design by Jerzy Struszkiewicz) or the Central Post Office (design by Fryderyk Tadanier, 1930–1931). A similar method was adopted for the renovation of the former Bank Przemysłowy and Gródek Money Exchange in Mikołajska Street, which now houses the Academy of Music (design by Ludwik Wojtyczko and Rajmund Meus, 1922–1926).

Similarly lamentable is the outcome of the overhaul of the ZUS Insurance Board building at Pędzichów Street (design by Tadeusz Stryjeński and Franciszek Mączyński, 1925, extension design by Fryderyk Tadanier, 1947). Until recently the original interior of the ZUS building could be admired for example in the operating rooms. Designed in 1947 by Fryderyk Tadanier, its finishing details were the last glorious evocations of the aesthetics of interwar Cracow's architecture. Regrettably, as part of the 2000 remodelling project nearly all the elements of the original interior were removed.

Poor management of interwar architecture lies not only in restoration malpractice. There is a range of buildings no longer used that have lost their original functions, particularly as regards industrial architecture. A drastic example of an abandoned and decaying monument of Cracow Modernism are the former city stadium buildings in Cichy Kącik. Their current administrator's absolute lack of interest only adds to the already miserable condition of this illustrious specimen of interwar sport architecture.

Legal regulations governing the transformation of Cracow's modernist architecture

Interwar architecture in Cracow was long unprotected by local legislation. The fast expansion of the city and its population in communist times affected predominantly the areas outside the modernist urban

space, freezing investment processes in pre-1939 quarters. In every successive zoning plan devised in the fifties, sixties and seventies, city development policies focused in the main on the growth of industrial production and on ensuring sufficient dwelling space for the workers of the newly built factories. In 1977, a plan of what was called the Cracow City Complex²⁴ (prepared under the supervision of Krystian Seibert) was approved as the basis for further city development. It stipulated that Cracow should be transformed into a metropolis, where the existing city space would be combined with the neighbouring towns of Wieliczka, Skawina and Niepołomice into a single urban organism. As such, it was the preceding decades' approach carried to extremes.

The economic crisis of the eighties verified many of the assumptions previously adopted and put planners under pressure to revise the urban concept of Cracow into a discrete city of well-established character that definitely required protection. Approved in 1988 and prepared by a team working under Zbigniew Ziobrowski, a generic local zoning plan for the city of Cracow and a Plan for the Regional Social and Economic Urban Development of the Cracow Voivodship laid down a policy whereby uncontrolled expansion of the city would be curbed and its natural, previous size and functions would be brought back.²⁵ The "return to the city", a natural ramification of both these plans, became fact with the system transformation in Poland after 1989. However, the new reality soon called for revision of Ziobrowski's ideas. A modified plan (approved 1994) was the first to include a wide conservation area in Cracow.²⁶ The conservation guidelines prepared for the plan by a team headed by Zbigniew Beiersdorf and Mikołaj M. Kornecki (Leszek Danilczyk, Maria Kasprzyk, Waldemar Niewalda, Antoni Piotrowski and Barbara Wojnar) suggested establishing a High Conservation Zone and a Low Conservation Zone, in which appropriate protection would be extended to all the dwelling and public buildings older than 1939. Also, the High Conservation Zone would embrace the centre of Nowa Huta, thus broadening the time span of architecture recognised as cultural heritage. Aside from the oldest parts of the city, protection would cover not only 19th- and early 20th-century architecture but also buildings representing Socialist Realism. Additionally, the plan laid down protective zones for both Cracow and its surroundings, inclusive of the towns that were intended for incorporation into a single metropolis under the 1977 zoning plan (Wieliczka, Skawina and Niepołomice).

These proposals and attitude were a turning point in looking at Cracow's cultural heritage. Zbigniew Beiersdorf's team's guidelines for Cracow's interwar architecture were logically derived from the belief that this architecture was created through Cracow's natural evolution and as such should be protected for both its cultural values and its natural role of a safeguard for the more ancient urban developments of the city centre. The plan contained in that study remains the most forward-looking vision ever of the preservation of Cracow's cultural heritage.

No subsequent urban plans or development studies promoted equally radical ideas of conservation. Promulgated in 1994, the Ordinance of the President of the Republic of Poland on Recognising Cracow as a Monument of History envisages strict protection within the borders of the Old Town only.²⁷ This document has been a legal reference for further legislation that aims to ensure proper urban planning management as well as proper management of cultural and tangible assets in Cracow. Zbigniew Ziobrowski's plan of 1988–1994 expired in 2002. All new investments are now created based on specific zoning plans prepared for single quarters or sections of the city. However, so far such specific plans have been available for but a few percent of Cracow's area. Clearly a threat to Cracow's cultural heritage, historical architecture and sustained development, this situation raises concerns about the future of many of Cracow's architectural treasures.

Local zoning plans are prepared systematically based on guidelines approved by the city authorities in 2003 as part of *A Study of Determinants and Directions for Urban Planning in Cracow City*.²⁸ Sadly, in terms of suitability for implementing the idea of, and satisfying the need for, preservation of interwar architecture, this document does not follow up on the concept formulated by Zbigniew Beiersdorf and Mikołaj M. Kornecki's team. The authors of this latest study have narrowed the High Conservation Zone down to the small area designated in the Ordinance of the President of the Republic of Poland on Recognising Cracow as a Monument of History.

The study contemplates another important conservation zone in central Nowa Huta, but, surprisingly, interwar architecture is tackled in general terms only as intended for revitalisation. Further along these lines, the *Strategy for the Development of Cracow* (adopted by the city authorities in 2005)²⁹ puts strong emphasis on the preservation of the heritage of Nowa Huta and Fortress Cracow (the 19th-century Austrian fortifications),

and the need to revitalise some of the concrete block districts, such as Podwawelskie or Azory, while the revitalisation (at least) of interwar architecture is almost completely ignored!

So far there have been no zoning plans for the majority of the Cracow districts designed during the two antebellum decades. Investments carried out there, such as tenement extensions, are contingent on planning decisions issued by municipal clerks, which enables, or even encourages, conversions that harm the urban order of the city. As long as local zoning plans regulating the allowable sizes, colours and finishing details are not in place, successful protection of Cracow's interwar architectural heritage will not be possible.

Social perception of the interwar period.

Changes in the perception of interwar architecture

Any analysis of the deeply and irreversibly destructive changes done recently to the interwar architecture of Cracow must recognise that one of the primary reasons for them is the low opinion of the architecture of that period that still prevails. The point is that in Poland, interwar architecture is not considered a valuable element of our heritage. Also, seeing this architecture as both historical and contemporary is a growing distress for those responsible for shaping our environment and preserving the already historic architecture. The collapse of Polish cities under the communist regime magnified the chaos that is still devastating our landscape. A survey conducted by the Centralny Ośrodek Badań Opinii Publicznej (a polling institution) showed that as much as 80 percent of the population declare they are satisfied with the condition of Polish architecture.³⁰ This figure proves how blind the majority of us are to the problems or blatant errors which in these years of accelerated urbanisation plague architecture and monument restoration in Polish cities. The blame lies with the absence of adequate planning regulation and the "soft state" approach, which creates favourable conditions for actions that harm rational urban development at its very roots.

Non-existence of good architecture has a serious effect on the quality and efficiency of conservation. The best examples of architectural restoration in Poland and Cracow are projects completed recently in historical buildings created before World War I. Good restoration is still elitist by nature and restricted to key monuments of history.³¹ Obviously, the well-done conservation that has helped restore the former glory of many precious pieces of national culture over the past years has an inestimable role in bringing the preservation issue to public notice. Sometimes, it even forces the general public to revise its attitude to Polish cultural heritage either by giving it publicity or by promoting conservation techniques without which many significant monuments of the distant past would be doomed to inevitable ruin. Regrettably, there is still scant awareness of the needs of the architectural heritage of the interwar period.

There are grounds for hope, however, that a change of attitude is just a matter of time. It should be remembered that common opinion on 19th-century architecture evolved along a similar track and over an equally long time. Popular views did not change in Poland until the late sixties: until then 19th-century buildings had not been considered worthy of preservation, which was the reason why many outstanding specimens, such as the post-Austrian fortifications in Cracow, suffered gradual dilapidation.³² The shift in opinion on this part of our national heritage was directly linked with the fortunes of many buildings but would not have been possible without numerous prior publications, conferences and other public presentations. More or less at the same time as the art of the 19th century won wider and wider recognition, the first important studies on Polish interwar architecture began to appear and occasioned significant revisions to the approach to the legacy of the 19th century. Hopefully, the general public's attitude to the condition and future of interwar architecture can change in a similar fashion through systematic promotion of the issue.

For the time being, building and planning laws can effectively guarantee neither adequate regulation nor due protection of interwar architecture. Suitable pressure and a breakthrough in attitudes to buildings dating from that period are likely to be produced through publications, exhibitions and web sites devoted to this subject. Examples of successful and outstanding conservation of Polish and Cracow interwar architecture could do a good job too.³³

Endnotes:

¹ Zarządzenie Prezydenta RP z dn. 8 września 1994 r. w sprawie uznania Krakowa za Zabytek Historii [Ordinance of the President of the Republic of Poland on Recognising Cracow as a Monument of History], *Monitor Polski*, vol. 50, entry 418, Warszawa 1994.

² *Studium uwarunkowań i kierunków zagospodarowania przestrzennego Miasta Krakowa* [A Study of Determinants and Directions for Urban Planning in Cracow City] prepared by J. Majchrowski, Z. Zuziak, A. Wyżykowski, R. Kuzianik et al., Kraków 2003, p. 115.

³ In 1998–2001 the author of this study conducted systematic research in Department V of the National Archive in Cracow, focusing particularly on records of the Archive of City Architecture.

⁴ J. Purchla, *Jak powstał nowoczesny Kraków*, Kraków 1990, p. 35.

⁵ K. Trafas, "Przeobrażenia funkcjonalno-przestrzenne Krakowa w XX wieku", [in:] J. Purchla (ed.), *Kraków i Praga – dwie stolice Europy Środkowej*, Kraków 2002, p. 187.

⁶ A. Kleczek, "O planach regulacyjnych miasta Krakowa", [in:] *Architekt*, 1932, Annual 25, no. 1/2, p. 32.

⁷ J. Purchla, "Urbanistyka, architektura i budownictwo", [in:] J. Bieniarzówna, J. Małecki (eds.), *Dzieje Krakowa*, vol. 4, "Kraków 1918–1939", Kraków 1997, p. 171.

⁸ K. Trafas, op. cit., p. 188.

⁹ J. Purchla, op. cit., p. 173.

¹⁰ Ibidem, p. 169.

¹¹ A. Chwalba, *Dzieje Krakowa*, vol. 5: *Kraków w latach 1945–1989*, Kraków 2004, pp. 54–60.

¹² Ibidem, pp. 58–65.

¹³ Ibidem, pp. 69–75.

¹⁴ K. Trafas, op. cit., pp. 189–193.

¹⁵ A. Chwalba, op. cit., p. 63.

¹⁶ J. Purchla, "Dziewiętnastowieczny Kraków jako problem konserwatorski", [in:] K. Broński, J. Purchla, Z. K. Zuziak (eds.), *Miasto historyczne. Potencjał dziedzictwa*, Kraków 1997, p. 139.

¹⁷ In 1990 alone, about 50,000 new businesses were registered in Cracow; cf. K. Görlich, "Rozwój strategiczny Krakowa w końcu XX wieku", [in:] *Kraków i Praga...*, op. cit., p. 211.

¹⁸ J. Purchla, op. cit., p. 142.

¹⁹ Ustawa z 17 grudnia 2004 r. o zmianie ustawy o ochronie lokatorów, mieszkaniowym zasobie gminy i zmianie kodeksu cywilnego oraz o zmianie niektórych ustaw [Act of 17 December 2004 on amendments to the Act on Tenant Protection, Borough Housing Resources and amendment to the Civil Code and selected

other legislation], *Dziennik Ustaw*, vol. 281 of 2004, entry 2783; Ustawa z 22 grudnia 2004 r. o zmianie ustawy o ochronie lokatorów, mieszkaniowym zasobie gminy i zmianie kodeksu cywilnego [Act of 22 December 2004 on amendments to the Act on Tenant Protection, Borough Housing Resources and amendment to the Civil Code], *Dziennik Ustaw*, vol. 281 of 2004, entry 2786.

²⁰ J. Purchla, op. cit., p. 142.

²¹ *Architekt*, 1929, Annual 22, no. 4.

²² Ustawa z dnia 27 marca 2003 r. o zagospodarowaniu przestrzennym [Planning Act of 27 March 2003], *Dziennik Ustaw*, Vol. 80 of 2003, entry 717.

²³ Ustawa z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami [Act of 23 July 2003 on Monument Preservation and Protection], *Dziennik Ustaw*, Vol. 162 of 2003, entry 1568.

²⁴ K. Trafas, op. cit., p. 192.

²⁵ Ibidem, p. 194; M. Baranowska-Janota, M. Jaśkiewicz, Z. Ziobrowski (eds.), *Studium uwarunkowań i kierunków zagospodarowania przestrzennego gminy: poradnik metodyczny (przykłady, wybrane zagadnienia, komentarze)*, Kraków 1998.

²⁶ Uchwała RMK nr VII/58/94: "Miejscowy Plan Ogólny Zagospodarowania Przestrzennego m. Krakowa [Resolution no. VII/58/94 of the City Council of Cracow on the Generic Local Zoning Plan for Cracow], *Dziennik Urzędowy Województwa Krakowskiego*, vol. 24/94 of 16 XII 1994.

²⁷ Zarządzenie Prezydenta RP z dn. 8 września 1994 r. ..., op. cit.

²⁸ *Studium uwarunkowań i kierunków zagospodarowania przestrzennego ...*, op. cit.; cf. <http://www.bip.krakow.pl/?id=48>.

²⁹ Uchwała Nr LXXV/742/05: "Strategia rozwoju Krakowa" [Resolution LXXV/742/05: "Strategy for the Development of Cracow"], prepared by J. Majchrowski, T. Trzmiel, M. Piątkowska et al., cf. <http://www.krakow.pl/gospodarka/?id=strategia>.

³⁰ *Gazeta Wyborcza*, 6 July 2005.

³¹ *Odnowa Zabytków Krakowa. Geneza, Cele, Osiągnięcia, Zamierzenia*, album published on the 25th anniversary of the founding of the Citizens' Committee for the Restoration of the Historical Monuments of Cracow, Kraków 2004.

³² J. Purchla, op. cit., p. 138.

³³ The recent restoration of the Polish President's Castle in Wisła can be seen as a model approach (original design by Adolf Szyszko-Bohusz, 1929–1931, restoration design by PKZ "Arkona" Kraków, 2002–2005); for more details on the restoration of the Castle in Wisła see J. Purchla (ed.), *Zamek Prezydenta Rzeczypospolitej Polskiej w Wiśle*, Kraków 2005.

[Translated by Monika Myszkiewicz]

- Chronicle



Traditional New Year meeting at the International Cultural Centre: consul general of Austria Hermine Poppeller talking to Zofia Oszacka, chief borough officer in Lanckorona, and Janusz Sepiół, marshal of Malopolska



Meeting of the Programme Council



Opening of the post-competition exhibition *Cracow – Magic Places* (also see Appendix)



Prof. Andrzej Rottermund talks about the evolution of the idea of the museum building

January

6 January

Working meeting of Prof. Jacek Purchla and Anna Gawron with Zoltán Nagyiváy, consul general of the Republic of Hungary in Cracow, dedicated to co-operation in 2005

6 January

Traditional New Year meeting with ICC associates and friends

7 January

Meeting of the ICC Programme Council

7 January

New Year meeting of the ICC directors with diplomats and representatives of the ICC's sponsors and partners

8 January

Visit to the ICC by Waldemar Dąbrowski, minister of culture; meeting with students of the Academy of Heritage

10 January

Lecture on the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures delivered by Prof. Jacek Purchla at the Polish Academy of Sciences

12 January

Participation of Prof. Jacek Purchla in a meeting of the Board of Trustees of the Royal Castle in Warsaw

13 January

Visit to the ICC by Anna Sobczak (Social and Political Science Department, European University Institute in S. Domenico di Fiesole); meeting with the ICC directors and interview with Prof. Purchla about the impact of the EU enlargement on Cracow's cultural policy

14 – 15 January

Ustroń: participation of Prof. Jacek Purchla in the 20th Symposium on *Modern Economy and Public Administration* organised by the Cracow University of Economics, Department of Public Economy and Administration

19 January

Meeting of the ICC directors with Daniel Menschaert, new representative in Poland of the Wallonia-Brussels Community at the Embassy of the Kingdom of Belgium in Warsaw

20 January

Opening of the post-competition photographic exhibition *Cracow – magic places*; the accompanying lecture is delivered by Dr Helmut Beer: *Lala Aufsberg and Her Image of Nuremberg. Tendencies in German Amateur Photography*

20 – 21 January

Warsaw: participation of Prof. Jacek Purchla in a session of the Monument Preservation Council appointed by the minister of culture

31 January

Working meeting of ICC directors Prof. Jacek Purchla and Anna Gawron, with Ludo Helsen, member of the Executive Council of the Province of Antwerp, and Dr Wilfried Verhé, director for European co-operation, Regional Development Authority of the Province of Antwerp, in regard to the exhibition of Frans Masereel's works and the conference on *Cracow and Antwerp – Cultural Potential*

February

4 February

Prof. Andrzej Rottermund, *The Museum Building at the Turn of the 20th and 21st Centuries* – a public lecture offered by the Academy of Heritage

3 – 6 February

Vienna: participation of Agata Wąsowska-Pawlik in a working meeting of partners in the ECHOCAST project

6 February

Delivery by Prof. Jacek Purchla of a lecture, *Cracow at the Turn of the 20th and 21st Centuries*, at the Cracow Heritage Society (as part of the "Win a Medal as a Friend of Cracow" scheme)



The very name of Lviv always attracts large audiences:
Meeting Churches of Lviv – the Forgotten Image of Sacral Architecture



Dr Adam Daniel Roffeld and Bernard Rudolf Bot, ministers of foreign affairs of the Republic of Poland and the Kingdom of the Netherlands, during the 14th Session of Utrecht Conference



Alexandria: inaugural meeting of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures; first on the right: Agata Wąsowska-Pawlik

13 – 18 February

Presentation of ICC publications in "Culture. Books, Art & Music", a supplement to the *Ha'aretz* daily, special edition on the occasion of the 22nd International Book Fair held in Jerusalem

15 February

Meeting of Prof. Jacek Purchla with Magda Vášáryová, ambassador of the Slovak Republic, in connection with the end of her diplomatic mission in Poland

17 February

- Prof. Jacek Purchla is elected chairman of the Małopolska Monument Preservation Council

- *Churches of Lviv – the Forgotten Image of Sacral Architecture* – promotion of the next volume in the series "Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic", *Churches and Monasteries of the 19th- and 20th-century Lviv* accompanied by a presentation of sacral projects for Lviv from that period found in church archives and the ICC collections

17 – 20 February

Working visit to the ICC by Dr Lester Borley, in connection with the summer educational programme *International Seminar and Workshop for Young Heritage Professionals Kraków – Wysowa* organised by the College for New Europe

March

1 – 2 March

Visit to the ICC by representatives of Centre de Cultura Contemporània de Barcelona: Josep Ramoneda, director general of CCCB, and Bashkim Shehu, adviser for Central and Eastern Europe; the ICC guests discuss possible areas of co-operation between the two institutions with Prof. Jacek Purchla, Anna Gawron, and Monika A. Murzyn – organisation of exhibitions, conferences and research projects, especially on urban issues; the guests also make a sightseeing tour of the Old Town, Kazimierz and Nowa Huta districts under the guidance of Ms Murzyn, who acquaints them with problems in managing cultural heritage in Cracow

3 March

Wisła: participation of Prof. Jacek Purchla and Michał Wiśniewski in the official opening of the newly restored Residence of the President of the Republic of Poland (the Presidential Castle – National Heritage Site in Wisła)

4 – 6 March

Paris: participation of Prof. Jacek Purchla in the conference *Les reconstructions comparées des villes en France et en Pologne après 1945* organised by the Polish Institute in Paris; Prof. Purchla delivers a paper *Cracovie – les dilemmes de la ville non détruite*

9 March

- 14th Session of Utrecht Conference takes place at the ICC with the participation of Dr Adam Daniel Rotfeld, minister of foreign affairs, and Bernard Rudolf Bot, minister of foreign affairs of the Kingdom of the Netherlands; welcome address by Anna Gawron

- Warsaw: participation of Prof. Jacek Purchla in a plenary session of the Polish Academy of Sciences Committee "Poland in United Europe"

17 March – 15 June

Munich: Prof. Jacek Purchla conducts a research project at Zentralinstitut für Kunstgeschichte on an Alexander von Humboldt-Stiftung scholarship

11 – 13 March

Krzyżowa: participation of Dr Krzysztof Broński in the international conference *Discovering History Together. Paths to the Future* organised by the Krzyżowa Foundation for Mutual Understanding and Deutsches Kulturforum östliches Europa; the programme addressed the issues of cultural uniqueness, identity, common heritage, and problems and opportunities of borderland co-operation

17 March

Warsaw: participation of Zoltán Gyalókey in a medievalist session in commemoration of Prof. Tadeusz Dobrzeński organised by the National Museum in Warsaw

30 March – 3 April

European Cultural Heritage Organisations Customer Aware Staff Training (ECHOCAST) – a working meeting of the partners in the project, this time hosted by the International Cultural Centre

April

7 April

Conference on the EU structural funds organised at the International Cultural Centre by the Małopolska Regional Development Agency

11 April

Warsaw: participation of Agata Wąsowska-Pawlik in the seminar *The Role of Culture in the National Plan for Development 2007–2013* organised by the Ministry of Culture (the Royal Castle)

14 April

Brussels: participation of Prof. Jacek Purchla in a session of the jury appointed by the European Commission in order to select candidate cities for the European City of Culture event in 2009; the jury recommended Vilnius and Linz

16 – 20 April

Alexandria: participation of Prof. Jacek Purchla and Agata Wąsowska-Pawlik in the inaugural meeting of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures; official meeting of the members of the EUROMED Committee and the Foundation Council, co-ordinators of national networks, and the Foundation Secretariat with Traugott Schöfthaler, executive director

19 April

Participation of Anna Gawron in a session of the Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK)

21 April

- Meeting of Anna Gawron with John X. Miller, general manager of Cork Civic Trust, Ireland



Prof. Jacek Purchla receives the Cross of Merit with the Ribbon from Dr Reinhard Schweppe, Ambassador of the Federal Republic of Germany



Meeting of the participants of TRIDEM 2005 begins; ICC Director Anna Gawron introduces the moderators of the discussion on European identity: Dr Krzysztof Kowalski, Łucja Piekarska-Duraj and Sebastian Hołuj



Prof. Marcel van Jole, curator of the Frans Masereel exhibition, presents the artist and his oeuvre at the opening at the ICC



Participants of a meeting at the Deutsche Stiftung Denkmalschutz in Berlin



Meeting of the ICC Programme Council

- Visit to the ICC by Richard Calvocoressi, director of the Scottish National Gallery of Modern Art; Agata Wąsowska-Pawlik, Dr Monika Rydiger and Anna Śliwa talk to their guest about the ICC's range of activities and opportunities for co-operation

21 – 22 April

Conference *Technological Innovations and Regional Cohesion in the Wider Europe* organised at the International Cultural Centre by the Małopolska Regional Development Agency (MARR) and the European Regions Knowledge Based Innovation Network (ERIK)

22 April

Visit to the ICC by Sebastian Schröder, Institut für Europäische Urbanistik Bauhaus-Universität Weimar (HERMES project); Anna Gawron and Agata Wąsowska-Pawlik acquaint the guest with the ICC's aims and objectives

May

4 – 11 May

Working visit to the ICC by Dr Lester Borley in connection with the summer session of the College for New Europe *International Seminar and Workshop for Young Heritage Professionals Kraków – Wysowa*; a field trip to the Beskid Niski Hills with Barbara Szyper

11 May

- Warsaw: Prof. Jacek Purchla, director of the International Cultural Centre in Cracow, is awarded the Cross of Merit, with the Ribbon of the Medal of Merit, of the Federal Republic of Germany in recognition of his active participation in building understanding between the Polish and German nations, and for developing cultural co-operation

- Meeting of the participants in the TRIDEM 2005 – Paris-Berlin-Warsaw project, a youth cultural rally entitled "Europa, ale jazda!" ("Europe, Way To Go!"); honorary patrons of the project include the prime minister of the Republic of Poland, the chancellor of the Federal Republic of Germany, and the prime minister of the Republic of France; a discussion on European identity moderated by Krzysztof Kowalski, Łucja Piekarska-Duraj and Sebastian Hołuj from the Jagiellonian University, Chair of European Studies, takes place at the ICC

- Meeting of Anna Gawron and Dr Krzysztof Broński with representatives of Deutsches Kulturforum östliches Europa in Potsdam, Dr Hanna Nogossek (director) and Thomas Schulz, to discuss the possibilities of co-operation on future joint projects

13 – 14 May

Rytró: participation of Prof. Jacek Purchla in the 21st Symposium on *Modern Economy and Public Administration* organised by the Cracow University of Economics

14 May

World Congress of the International Association of Curators of Contemporary Art on *The Issue of the Artist as a Witness to Modernity and Limits of His Vision of Social Order* organised by the Adam Mickiewicz Institute under the honorary patronage of Jacek Majchrowski, president of the

City of Cracow, with the participation of nearly 150 eminent modern art experts, curators of international artistic confrontations such as the Venice Biennale or *Documenta* archive in Kassel (the Ravens Conference Room)

16 May

Visit to the ICC by Andre Bergen, KBC Group president (Brussels), and Ronnie Richardson, the president of Kredyt Bank, sponsor of the exhibition of Frans Masereel's works

17 May

Meeting of Dr Krzysztof Broński with a group of students from Historisches Seminar Ludwig-Maximilians-Universität München who have come to Cracow to learn about selected styles of architecture under the guidance of Prof. Alois Schmid and Dr Rainald Becker; Dr Broński tells the students about the ICC's activities – the guests seem to be particularly interested in the projects regarding co-operation with neighbouring countries and protection of cultural heritage

17 May – 21 August

Frans Masereel – Discovering the Master. Paintings, Prints, Drawings – a large retrospective exhibition (about 300 works) of the outstanding Belgian artist organised by the ICC and the Antwerp Province in collaboration with Frans-Masereel-Stiftung Saarbrücken

19 – 22 May

Participation of Zoltán Gyalókey in the international conference *Around Veit Stoss* organised by the National Museum in Cracow

20 May

- Berlin: working meeting at the Deutsche Stiftung Denkmalschutz with the participation of Prof. Jacek Purchla, the ICC director, Prof. Andrzej Tomaszewski, chairman of the Polish National Committee of ICOMOS, and Prof. Andrzej Rottermund, director of the Royal Castle in Warsaw, initiating work towards creating a twin Foundation in Poland

- Prof. Krzysztof Pomian, *Project of the Museum of Europe: Principal Objectives and Perspectives* – an open lecture delivered by the Academy of Heritage

21 May

Open day at the Academy of Heritage; the programme comprises a multimedia presentation by Barbara Szyper, the head of the Academy, on the aims and objectives of the AH post-graduate study course; an open lecture by Prof. Jack Lohman, *Museum of London*; meeting with students and graduates

25 May

- Meeting of the ICC Programme Council
- Working visit by Abdallah Sobeih, a representative of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

26 – 31 May

The Cultural Space of the Austrian-Hungarian Borderlands – travelling seminar in the series *The Cultural Space of Central Europe* combined with a Polish-Austrian "round-table" meeting of scholars, intellectuals and politicians



The seminar *Success – Oblivion – Rediscovery* is about to start: Andrzej Starmach, Prof. Jacek Purchla and Anda Rottenberg



This year's winners of the Karl Dedecius Prize: Maria Przybyłowska and Dr Olaf Kühl; next to them: the writer Andrzej Stasiuk and Dieter Bingen, director of the Deutsches Polen-Institut



Seminar *Cracow and Antwerp – Cultural Potential*



The official Karl Dedecius Prize awards ceremony: playing host to Karl Dedecius, patron of the prize, and Wisława Szymborska, poet and Nobel Prize winner for literature



Before a session on *European Attitudes to Heritage*: President Aleksander Kwaśniewski signs the ICC Visitors' Book; in the background are: Prof. Jacek Purchla, Waldemar Dąbrowski, minister of culture, Edward Szymański, deputy chairman of SKOZK, and Prof. Franciszek Ziejka, chairman of SKOZK

June

1 – 2 June

Working visit by Prof. Jan Pakulski, University of Tasmania, to the ICC with regard to the Australian programme planned by the College for New Europe

2 June

• Seminar *Success – Oblivion – Rediscovery* with the participation of the art critics Waldemar Baraniewski, Jan Michalski, Maria Poprzęcka, Anda Rottenberg and Andrzej Starmach, organised as an event accompanying the exhibition *Frans Masereel – Discovering the Master* in the ICC Gallery (17 May – 21 August)

• Participation of Dr Krzysztof Broński in the debate *Why two constitutions for the Poles?* organised by the Institute for Strategic Studies in Cracow and held in the Puget Palace

3 June

• Official Karl Dedecius Prize awards ceremony in the Ravens Conference Room; the Prize is awarded for the second time to Polish translators of German literature and German translators of Polish literature; the 2005 winners are Maria Przybyłowska and Dr Olaf Kühl

• Working visit by Ryszard Mikliński, under-secretary of state at the Ministry of Culture and general conservator of historic monuments

• The Borough of Cracow and the International Cultural Centre sign a notarised document which prolongs the tenure of the Ravens House to the International Cultural Centre until the year 2054

5 June

Conference entitled *Try and win despite everything* dedicated to problems faced by the disabled, organised at the ICC by the Despite Everything (Mimo Wszystko) Foundation of Anna Dymna (the Ravens Conference Room)

7 June

Promissory note received from the minister of culture to pay the sum of PLN 400,000 to the International Cultural Centre for modernisation works to be carried out on the ICC premises in the years 2006–2007; this enables the ICC to apply to the Norwegian Financial Mechanism and European Economic Area Resources

9 – 12 June

Zagreb: participation of Agata Wąsowska-Pawlik in the Second World Culturelink Conference on *Dynamics of Communication: New Ways and New Actors*

10 June

Conference entitled *Regional Quality Product – Legal and Practical Aspects of EU Registration* organised at the ICC by the Małopolska Regional Development Agency

16 June

Cracow and Antwerp – Cultural Potential – a session accompanying the exhibition of Frans Masereel's works

17 June

• Participation of Prof. Jacek Purchla in the first meeting of the Programme Council of the Centre of Japanese Art

and Technology Manggha (Prof. Purchla was appointed a member in March)

• Working visit by Maciej Klimczak, under-secretary of state at the Ministry of Culture, and Dr Monika Smoleń, director of the Department for Cultural Strategy and European Affairs, Ministry of Culture

18 June

European Attitudes to Heritage – a session organised by the Citizens' Committee for the Restoration of Historical Monuments in Cracow (SKOZK) and the International Cultural Centre with the participation of Aleksander Kwaśniewski, president of the Republic of Poland, Waldemar Dąbrowski, minister of culture, Janusz Sepiół, marshal of the Małopolska Region, Prof. Franciszek Ziejka, chairman of the Citizens' Committee for the Restoration of Historical Monuments in Cracow, and Prof. Jacek Purchla, the ICC director. During the session the graduates from the second edition of the Academy of Heritage were presented with their diplomas by President Kwaśniewski, Prof. Jacek Purchla and Prof. Ryszard Borowiecki, chancellor of Cracow University of Economics

21 June

Meeting of Prof. Jacek Purchla and Anna Gawron with Janka Burianova, consul general of the Slovak Republic in Cracow, and Ladislav Snopko, adviser to the minister of culture of the Slovak Republic

22 June

Working meeting of Prof. Jacek Purchla with Cezary Kruk, director of the Polish Institute in Vienna

24 June

Warsaw: participation of Prof. Jacek Purchla in • a panel discussion, *Reconstruction of Monuments – between Original and Forgery*, organised by the Centre for Studies on Classical Tradition in Poland and East-Central Europe, University of Warsaw; Prof. Purchla delivers a lecture entitled *Cracow – dilemmas of a city which was not destroyed* • a meeting of the Monument Preservation Council appointed by the minister of culture; • the first meeting of the Programme Council of MONUMENTS 2005 – the First International Fair of Conservation of Historical Buildings and Monuments and Revitalisation of Cities (Prof. Purchla was appointed a member of the Council in June) • a celebration of the fortieth anniversary of the International Council on Monuments and Sites (ICOMOS)

27 June

Warsaw: participation of Prof. Jacek Purchla in the General Assembly of the Culture Foundation; Prof. Jacek Purchla's membership of the Foundation Council terminates

28 June

Participation of Prof. Jacek Purchla in a meeting of the Council of the Museum of History of Photography in Cracow

30 June

Bratislava: working meeting of Zoltán Gyalókey with René Kubáček, vice-director of the International Visegrad Fund, and Katarína Chmelinová, a representative of the AHICE Slovak partner



Among the guests who arrived in great numbers for the opening of the 2005 edition of the College for New Europe was the celebrated film director, Andrzej Wajda, member of the ICC Programme Council; on the right Stanisław Buczek



Minister Jan Trzuszczński's lecture on shaping the European Union's eastern dimension



Participants in the College course *European Union – Ukraine* on Castle Hill in Lviv



Souvenir photo at the end of the conference *Architecture and Public Life* in Salzburg

July

1 July

- Prof. Jacek Purchla, the ICC director, creates a new unit headed by Agata Wąsowska-Pawlik – the Office for Strategy and Communication
- Working visit by representatives of the Polish National Commission for UNESCO in connection with the 8th International Summer School to be organised in Cracow; the guests meet Prof. Jacek Purchla

4 July

- Participation of Anna Gawron in the opening ceremony of the 4th Visegrad Summer School organised by Villa Decius
- Working visit by Magda Vášáryová, deputy minister for foreign affairs of the Slovak Republic, František Ružička, the Slovak ambassador to Poland, and Janka Burianová, consul general of the Slovak Republic in Cracow

5 July

Participation by Prof. Jacek Purchla in a meeting of the Board of Trustees of the Royal Castle in Warsaw

6 July

Meeting of the ICC directors with Mats Kjaer, vice-president of Skandinaviska Enskilda Banken AB, and representatives of Bank Ochrony Środowiska: Sergiusz Najar, president, Erik Rydmark, vice-president, and Robert Jędras, Cracow branch manager

7 July

Meeting of Prof. Jacek Purchla with Giovanni Sciola, director of the Italian Institute of Culture in Cracow

8 July

- Meeting of Prof. Jacek Purchla with Adam Kreisler, ADJ Professor, School of Architecture, The University of New South Wales, Australia
- Working visit by Stanisław Dziedzic, director of the Department of Culture and National Heritage, the Office of the City of Cracow

10 – 28 July

Democracy & Diversity – annual Graduate Summer Institute organised by the College for New Europe under the auspices of New School University, New York

11 July

Working meeting of Prof. Jacek Purchla and Regina Pytlik, head of the ICC Centre for the Promotion of the Arts and Sciences, with Dr Karolina Grodziska, director of the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Cracow, and Krzysztof Kruzel of the Library Print Room in relation to another exhibition of prints from the Library collection planned for the year 2006

13 July

Monika A. Murzyn, ICC Research Institute of European Heritage associate, defends her Ph.D. dissertation on *Urban Revitalisation of the Kazimierz District in Cracow in the Context of the Transformation Processes in Historic Cities of Central Europe after 1989* (Faculty of Economics and International Relations, Cracow University of Economics)

15 July

- Jan Truszczyński, deputy minister for foreign affairs, government plenipotentiary for Poland's accession negotiations to the European Union (December 2001 – July 2003) delivers the inaugural lecture, *Shaping the EU's Eastern Dimension – the Polish View*, for the participants of the 15th edition of the College for New Europe
- Press conference on the occasion of the inauguration of the 15th edition of the College for New Europe, the oldest of the "summer schools" held in Cracow since 1989, with the participation of Jan Truszczyński, Prof. Elżbieta Matynia, Dr Emil Brix and Dr Lester Borley – the ICC's partners, and Prof. Jacek Purchla as the meeting host

15 – 26 July

International Seminar and Workshop for Young Heritage Professionals – summer programme of the College for New Europe dedicated to issues connected with the revitalisation of the Kazimierz district; the study of the problems and opportunities of Kazimierz was followed by workshops (22 – 26 July) held in the south-eastern region of Małopolska (Wysowa, Krynica, Nowy Sącz, Sękowa, Owczary, Bóbrka); on 21 July, during a public summary & conclusion meeting, the participants discussed their suggestions and ideas for revitalising the Kazimierz district

15 – 29 July

European Union – Ukraine. Perspectives of Co-operation – summer programme of the College for New Europe organised in co-operation with Institut für den Donaauraum und Mitteleuropa, Vienna; session accompanied by a study tour to Przemyśl and Lviv preceded by a visit to Łańcut and Krasiczyn (25 – 29 July)

22 July

Visit by Martin van Dijk, cultural attaché of the Royal Netherlands Embassy, to the ICC; he meets Agata Wąsowska-Pawlik

23 – 29 July

Salzburg: participation of Michał Wiśniewski in the seminar *Architecture and Public Life* organised by the Salzburg Seminar, an American institution based at Schloss Leopoldskron; Mr Wiśniewski delivers a paper entitled *Cultural Heritage and Public Life – the Case of Cracow*

27 July

In the afternoon the neighbouring building (the Jan Kapistran House) catches fire. Luckily, neither any of the ICC's employees nor the works of Frans Masereel on display in the ICC Gallery suffer. However, as a result of the intervention of the fire brigade, the staircase of the rear building and partly the Ravens Conference Room get damp. The ICC offers rooms to the British Council employees whose offices located in the burnt house are badly damaged

August

10 August

Meeting of Prof. Jacek Purchla with Ulrik Nehammer, a representative of Coca-Cola Ltd.



Fire in the building next door (the Jan Kapistran House) meant a few hours of worry and anxiety, also for the staff of the International Cultural Centre



Discussion panel *European Identity Versus the Myth of Central Europe* at the 15th Economic Forum in Krynica; from the right: Martin Bútora, Mykola Ryabchuk, Jacek Purchla and Csaba Kiss



While the public were enjoying the art during the opening of the exhibition of the winning works in the 4th National Art Competition for Manual Therapy Workshops, the artists were busy giving interviews: Grzegorz Sienkiewicz (first prize in the paintings) is talking to a journalist from *Radio eska*

18 August

Workshop on accessibility and new approach to the EU structural funds organised by PFRON (the National Fund for the Rehabilitation of the Disabled) and held in the Ravens Conference Room

24 – 26 August

Participation of Anna Strzebońska in the 19th VTLs European Users' Group Meeting 2005, organised for the second time in Poland by the VTLs European Users' Group, VTLs Europe in Barcelona and the Jagiellonian Library, with participation of Dr Vinod Chachra, general director of VTLs Inc., USA; seminars held in four discussion groups comprising users of various system modules: • System + Translations; • OPAC; • Making Catalogues + KHW + Serials Control; • Making Electronic Resources Accessible

26 August

Working visit by members of the ICC Programme Council: Maciej Klimczak, under-secretary of state at the Ministry of Culture, and Prof. Andrzej Rottermund, director of the Royal Castle in Warsaw

September

3 September

Working meeting of Prof. Jacek Purchla and Leopold Unger, émigré journalist

3 and 6 September

Prof. Jacek Purchla delivers lectures at the Centre for Jewish Culture within the *Memory, Heritage, Civil Society – Monasterial and Synagogal Architecture in Poland and its Impact on Cultural and Economical Development* project, which is part of the EU project *Monument Nomination and Pilot Implementation as an Alternative Form of Architecture and Religious Tourism* implemented by the Judaica Foundation – the Centre for Jewish Culture; 3 September: *The Multicultural Character of Cracow and Its Impact on Tourism Development*; 6 September: *Heritage and Development – Cracow's Experience: Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK) – Its Aims and Accomplishments after 30 Years of Activities*

3 September – 9 October

Exhibition of the winning works in the 4th National Art Competition for Manual Therapy Workshops 2005 organised at the ICC for the second time in co-operation with PFRON (the National Fund for the Rehabilitation of the Disabled)

5 September

Official meeting on the occasion of Slovak Constitution Day, a national holiday of the Republic of Slovakia, organised by the consulate general of the Slovak Republic in Cracow in the ICC Ravens Conference Hall; Prof. Jacek Purchla and Anna Gawron participate in the ceremony on behalf of the ICC

6 September

Working visit by Daniel Menschaert, representative in Poland of the Wallonia-Brussels Community at the Embassy of the Kingdom of Belgium in Warsaw, dedicated

to the CO₂. *Brussels to Infinity* photographic exhibition planned for 2006 – Prof. Jacek Purchla, Anna Gawron and Dr Monika Rydiger hold talks connected with the exhibition

7 – 10 September

15th Economic Forum in Krynica; by way of continuation of its two-year co-operation programme with the Institute for Eastern Studies Foundation, the ICC co-organises two panel meetings: *European Identity Versus the Myth of Central Europe* and *Is Culture a Victim or a Beneficiary of Globalisation*; Prof. Jacek Purchla, Dr Krzysztof Broński and Dr Monika A. Murzyn participate in the event on behalf of the ICC

10 September

- Meeting of Prof. Jacek Purchla with Prof. Taku Shinohara (Tokyo University of Foreign Studies) to discuss the details of his visit to Japan planned at the invitation of Prof. Shinohara and the Slavic Research Center of Hokkaido University in Sapporo (participation in conferences)
- Participation of Prof. Jacek Purchla in the First Congress of Polish Scientific Societies Abroad organised by the Polish Academy of Sciences and the Cracow branch of the "Wspólnota Polska" Society

12 September

- *Social and Economic Development of Poland and its Regions in 2007–2013* – conference organised by the Marshal's Office in Cracow (the Ravens Conference Room)
- Visit to the ICC by EU commissioner Danuta Hübner, the Polish prime minister Marek Belka, the minister of culture Waldemar Dąbrowski, the voivode of Małopolska Jerzy Adamik, and the marshal of Małopolska Janusz Sepiół on the occasion of a conference organised by the Marshal's Office and held at the ICC
- Working visit of representatives of Musée d'Art Américain Giverny: Sophie Lévy, chief curator, and Ewa Bobrowska-Jakubowska of the Educational Department, with regard to the exhibition *Faces of America. Portraits from the Collection of the Terra Foundation for American Art. 1770–1940* to be shown in the ICC Gallery (February – May 2006); Anna Gawron, Dr Monika Rydiger, Anna Śliwa and Agata Wąsowska-Pawlik represent the ICC
- Warsaw: participation of Prof. Jacek Purchla in a session of the Monument Preservation Council at the Ministry of Culture

13 September

- Participation of Prof. Jacek Purchla and Dr Monika A. Murzyn in the 8th UNESCO International Summer School on the Preservation of Cultural Heritage dedicated to *Management of Cultural Heritage, Monuments and Sites in their Setting* (Zamość – Cracow, 5 – 14 September); Cracow's programme takes place in the ICC on 12–14 September; Prof. Purchla delivers a lecture entitled *Heritage and transformation. The case of Cracow*; Dr Murzyn gives a talk on *Heritage, Culture and Tourism in the Process of Revitalisation of a Degraded Quarter. The Example of the Kazimierz District in Cracow*, and runs a field workshop in the Kazimierz district
- Working meeting of Prof. Jacek Purchla with Aleksandra Waclawczyk, deputy secretary-general of the Polish National Committee for UNESCO, Damir Dijakovic of the



Vilnius: visiting the construction site of the Palace of the Grand Dukes of Lithuania; Prof. Jacek Purchla accompanied by Vytautas Toleikis, advisor to the mayor of Vilnius



Andrzej Mechliński, *I, a human being*, commendation in the sculptures, in the 4th National Art Competition for Manual Therapy Workshops



Participants of the annual meeting of RIHA are given a tour around Wawel Castle by its host, Prof. Jan K. Ostrowski

UNESCO Regional Office for Science in Europe (ROSTE), Venice, and Prof. Noël Le Scouarnec from Paris, who accompanied the participants of the 8th UNESCO International Summer School

- Polish-Norwegian seminar organised by the Foundation for the Development of the Education System, the EU SOCRATES/ERASMUS programme (the Ravens Conference Room)

14 September

- Working meeting of Prof. Jacek Purchla, Anna Gawron and Regina Pytlik with Bogusław Nowak, director of the TVP Regional Television Station in Cracow regarding a new co-operation agreement

- Working meeting of Barbara Szyper, head of the College for New Europe, with Tomáš Čebašek, senior assistant to the president, financial aid officer of the European College of Liberal Arts in Berlin, dedicated to co-operation between CfNE and ECLA as regards summer school enrolment and exchange of students;

- Participation of Barbara Szyper in the closing ceremony of the 8th UNESCO International Summer School; she talks about the ICC's educational activities in the area of cultural heritage protection

14 – 16 September

Barcelona: participation of Agata Wąsowska-Pawlik in a working session of the EU Commission for Culture and Education dedicated to the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, organised by the European Institute of the Mediterranean (co-ordinator of the Spanish network of institutions collaborating with the Anna Lindh Foundation)

15 September

- Participation of Dr Krzysztof Broński in a meeting organised by the Cracow branch of the Polish Historical Society, Institute of History of the Jagiellonian University, to celebrate the 17th General Assembly of Polish Historians; among the participants are representatives of the Assembly organisers, participants of particular thematic sessions, and organisers of the 18th Assembly, which is to take place in Olsztyn in 2008

- Participation of Dr Monika A. Murzyn in the first working debate dedicated to the *Tourism Development Strategy for Cracow in the Years 2006–2013* project organised by the City of Cracow

15 – 18 September

Lviv: presentation of ICC publications at the Forum of Publishers book fair

15 – 19 September

Klaipėda: participation of Prof. Jacek Purchla in an international symposium within the European Heritage Days on the theme *Ice-Free Culture 2005/Cultural Heritage in Use: Good and Bad Solutions* organised by the European Network of National Heritage Organisations (ENNHO)

20 September

Vilnius: working meetings of Prof. Jacek Purchla with Dr Karina Firkavičiute, director of the Lithuanian Institute, and Vytautas Toleikis, adviser to the mayor of Vilnius on culture, dedicated to prospective co-operation

21 September

- Working visit of Prof. Andrzej Siciński, chairman of the Culture Foundation Council – meeting with Prof. Jacek Purchla

- Meeting of Prof. Jacek Purchla with Jacek Buras, ex-director of the Polish Institute in Vienna

20 – 25 September

Cracow–Warsaw: Annual Congress of RIHA – Réseau Indépendant d'Hébergeurs Autogérés (the International Association of Research Institutes in the History of Art) on the theme of *Cracow and Warsaw. Authenticity versus Reconstruction*; the Congress, organised by the International Cultural Centre (Cracow, 21–23 September) and by the Polish Academy of Sciences, Art Institute (Warsaw, 24–25 September), took place for the first time in Central Europe

22 – 23 September

Gdańsk – Gdynia: participation of Dr Monika A. Murzyn in the 2nd international workshop *Enhancing Urban Governance. 15 Years of Self-governance in Poland* organised by the Research & Education Centre for Urban Socio-Economic Development (RECOURSE), University of Gdańsk; Dr Murzyn gives a paper on *Urban Governance and the Changes of Cultural Landscape and its Meaning. The Example of Different Quarters in Cracow*

23 September

Meeting of Dr Krzysztof Broński with a group of German scholars from Gemeinnützige Hertie-Stiftung, Frankfurt am Main, who are gaining work experience in Cracow within the “Kafka” programme; Dr Broński talks about the ICC's range of activities

24 September

Warsaw: participation of Dr Monika A. Murzyn in the CIRCLE Round Table, an international debate entitled *Metropolis of Europe – Urban Cultural Life and Inter-City Cultural Interactions for 'Cultural Diversity' in Europe*

24 – 25 September

Bratislava: presentation of ICC publications at the Festival of the Visegrad Regions

26 September

Visit to the ICC by Dr Angelika Eder, who has been appointed the new director of the Goethe-Institut in Cracow – meeting with Prof. Jacek Purchla

29 September

Participation of Prof. Jacek Purchla in a meeting of the Malopolskie Voivodship Monument Preservation Council

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This September Michał Wiśniewski (The Research Institute of European Heritage), a recipient of the Polish-American Fulbright Commission scholarship, starts a nine-month research project at the Graduate School of Architecture Planning and Preservation, Columbia University of New York, under the guidance of Prof. Gwendolyn Wright; the main field of his study is the influence of early 20th-c. American architecture on Central European art and architecture



Working meeting of national network co-ordinators collaborating with the Anna Lindh Foundation



Taking a break at the Congress of Polish Monument Conservators: Prof. Gregory Ashworth, Wolfgang Kippes and Prof. Jacek Purchla



Dr Monika A. Murzyn's speech at the Budapest conference *Experiences of Realized City Rehabilitation*



Press conference preceding the opening of the exhibition *"Signs of the Time" – The Collection of the Malopolska Foundation for a Contemporary Art Museum* with the participation of Janusz Sepiol, marshal of Malopolska, Prof. Jacek Purchla and Jan Trzupek, curator of the exhibition and head of the Foundation



Consul general Janka Burianova awards medals minted for the 2nd Days of Slovak Culture; from the left: Lukasz Galusek, Prof. Jacek Purchla, Anna Gawron and Regina Pytlik

1 – 3 October

Budapest: participation of Agata Wąsowska-Pawlik in a working meeting of national network co-ordinators from Austria, the Czech Republic, Estonia, Hungary and Poland collaborating with the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures; during the international session *The Euro-Mediterranean Partnership* organised by Kodolányi János University College, Agata Wąsowska-Pawlik gives a paper on *Poland and Euro-Mediterranean Partnership – Cultural Aspects / NGOs*

4 October

- Delivery by Prof. Jacek Purchla of the inaugural lecture, *The City as a Work of Art*, at the Cracow Academy of Fine Arts
- Participation of Prof. Jacek Purchla in a meeting organised by Prof. Jacek Majchrowski, mayor of the City of Cracow, on the occasion of Igor Mitoraj's visit to Cracow associated with the ceremony of unveiling his *Eros bendato* sculpture, the artist's gift to the City of Cracow

5 October

Participation of Dr Krzysztof Bróński in the second working debate dedicated to the *Tourism Development Strategy for Cracow in the Years 2006–2013* project organised by the Office of the City of Cracow

5 – 7 October

Warsaw: participation of Prof. Jacek Purchla and Dr Monika A. Murzyn in a Congress of Polish Monument Conservators organised by the Association of Monument Conservators; the International Cultural Centre co-organises the 11th plenary session *Heritage and Tourism. Dilemmas of Transformation*, moderated by Prof. Purchla; papers on its theme are given by Wolfgang Kippes, director of Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Piotr Napierała, president of the Lower Silesian Branch of the Association of Monument Conservators, Dr Murzyn, the ICC (*The Function of Tourism in Historic City Centres in the Period of Transformation. Opportunities and Threats*), and G. Ashworth, University in Groningen, the Netherlands; the Congress gives an opportunity to present the ICC's offer of publications and conference proceedings dedicated to cultural heritage in its widest context

6 October

Warsaw: participation of Prof. Jacek Purchla in a meeting of the Monument Preservation Council appointed by the minister of culture; during the meeting Prof. Purchla is honoured with the *Gloria Artis* medal created on the minister's initiative for service to culture

7 October

During the opening ceremony of the 2nd Days of Slovak Culture in Cracow, Prof. Jacek Purchla is honoured with the Silver Medal awarded by the minister for foreign affairs of the Slovak Republic

10 October

- *Discovering Slovakia – a Neighbour Close but Unknown* – discussion with participation of Prof. Jacek Purchla and

Ladislav Snopko, adviser to the minister of culture of the Slovak Republic, director of the Bratislava-Petržalka Cultural Centre, and Tomasz Grabiński, translator and *Gazeta Wyborcza* correspondent in Bratislava; the meeting is accompanied by a promotion of the latest ICC publication *Who are the Slovaks? History. Culture. Identity* edited by Prof. Jacek Purchla and Magda Vášáryová. During the meeting, Prof. Jacek Purchla, Anna Gawron, Regina Pytlik and Łukasz Galusek are awarded medals struck by the Consulate General of the Slovak Republic on the occasion of the 2nd Days of Slovak Culture in Cracow, presented by Janka Burianová, consul general

- Working meeting of Prof. Jacek Purchla and Agata Wąsowska-Pawlik with Dirk Heinz and Dirk Schütz, representatives of the Arts Management Network in Weimar, dedicated to the prospective co-operation between the ICC and the Network

13 – 16 October

Athens: participation of Prof. Jacek Purchla in the First International Symposium on Cultural Capitals attended by commissioners of successive editions of the European City of Culture and the European Cultural Month projects, organised by the Network of European Cultural Capitals and Months (ECCM) 20 years since its inception

19 October

Working meeting of Prof. Jacek Purchla, Prof. Áron Petneki and Mykola Ryabchuk, College for New Europe lecturers and ICC conference participants

20 – 21 October

Budapest: participation of Dr Monika A. Murzyn in the conference *Experiences of Realized City Rehabilitation* organised by OVÁSI – a society launched to protect the historic District VII in Budapest (Elisabethvaros), and Friedrich Ebert Stiftung, Budapest; Dr Murzyn gives a paper entitled *Successes and Dilemmas of Urban Revitalisation. The Experience of Kazimierz District in Cracow*

20 – 23 October

Frankfurt am Main: presentation of the ICC's offer of publications at the International Book Fair

20 October – 27 November

Exhibition *"Signs of the Time" – The Collection of the Małopolska Foundation for a Contemporary Art Museum* – the first public presentation of the core of a regional collection recent contemporary art (since the mid-1990s), being created by the Foundation on the initiative of the Małopolskie Voivodship within the "Signs of the Time" National Programme for Culture

21 – 25 October

Barcelona: working visit of Prof. Jacek Purchla on the invitation of Josep Ramoneda, director of Centre de Cultura Contemporània, regarding the co-operation between the ICC and Centre de Cultura in organising a series of joint events – conferences and publications dedicated to *Barcelona – Cracow: Changing Visions – Visions of Change*

26 October

- Warsaw: participation of Prof. Jacek Purchla and Agata Wąsowska-Pawlik in a debate organised by the Ministry



Tomaszowice: the ICC team in all its fullness



Prof. Jacek Purchla talks to Prof. Elżbieta Matynia and guests from the Trust for Mutual Understanding



As in past years, the ICC presented its publications at the Cracow Book Fair



Discussion during the conference *The Heritage of the Borderlands – Our Common Heritage*: Prof. Shlomo Avineri and Jarosław Krawczyk, editor-in-chief of *Mówią wieki*

of Foreign Affairs on the subject of co-operation between the institutions which comprise the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures network (the ICC has been designated the co-ordinator of the Polish network)

- Malbork: participation of Agata Wąsowska-Pawlik in another working meeting of the partners in the ECHOCAST project

- Participation of Anna Gawron and Ewa Nosal in the conference *Regional Education – Cracow Region*, organised by the Małopolskie Centre for Furthering Teachers' Education in Cracow; Anna Gawron gives a talk on the ICC's range of activities, Ewa Nosal gives a multimedia presentation on the Academy of Heritage – education in the field of cultural heritage protection

27 October

Promotion of the album *Open the Gates of Memory. War Cemeteries 1914–1918 in the Małopolska Region* with the participation of Agnieszka Partridge, the author, and Rafał Korzeniowski, the author of the photographs (the Ravens Conference Room)

27 – 30 October

Presentation of the ICC's publications at the 9th Book Fair in Cracow

28 October

- The 3rd edition of the Academy of Heritage postgraduate studies starts; students and representatives of the newly founded Association of the Academy of Heritage Graduates listen to Prof. Jacek Purchla's lecture *Heritage and Transformation*

- Session accompanying the 9th Book Fair in Cracow organised by the Polish Book Chamber

28 – 29 October

Prof. Jacek Purchla, Dr Monika A. Murzyn, Ewa Nosal and Zoltán Gyalokáy participate in the international conference *Practical Aspects of Cultural Heritage – Promotion, Utilization and its Consequences* (the 2nd HERMES 2005 symposium within INTERREG III B CADSES), organised by the Małopolski Institute of Culture, Cracow Radio and Bauhaus University, Weimar; E. Nosal gives a paper on *The Academy of Heritage – Contemporary Principles of Cultural Heritage Preservation*, Dr Murzyn presents a paper on *New Interpretations and Commercialization of Heritage in Cracow after 1989* and runs a field workshop for the participants of the HERMES programme, dedicated to problems of urban revitalisation exemplified in the Kazimierz district

29 October

Working visit to the ICC by Hatto Fischer, the Poiein Kai Prattein NGO co-ordinator, Greek partner to the HERMES project

31 October, 2 November

Visit by Prof. Elżbieta Matynia (New School University of New York) and representatives of the Trust for Mutual Understanding headed by its director Richard S. Lanier; Prof. Jacek Purchla talks about the ICC's mission, and Dr Monika A. Murzyn gives a presentation on the Kazimierz

district as an example of the Central European revitalisation experience

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Kaja Gawryszczak, 4th-year student of art history at the Jagiellonian University starts an internship at the ICC

November

2 November

Dr Krzysztof Broński participates in the third working debate dedicated to 2006–2013 *Tourism Development Strategy for Cracow* organised by the Municipality of Cracow

3 November

Tadeusz Zieliński: *Project of the Museum of Modern Art in Warsaw* – a meeting accompanying the exhibition "Signs of the Time" – the Collection of the Małopolska Foundation for a Contemporary Art Museum

4 – 5 November

International conference *The Heritage of the Eastern Borderlands – Our Common Heritage* organised by the International Cultural Centre in collaboration with the National Office of Cultural Heritage in Budapest (Kulturális Örökség-védelmi Hivatal)

7 November

- Meeting of the Polish-Bavarian Commission of Experts organised by the Ministry of Foreign Affairs of the Republic of Poland and the Małopolskie Voivodeship Marshal's Office; Prof. Jacek Purchla participates in the event on behalf of the ICC

- Meeting of Prof. Jacek Purchla with a group of Ukrainian monument conservators from Lviv and other cities in Western Ukraine

9 November

Meeting of Prof. Jacek Purchla and Anna Gawron with Peter Ellwood (regional director North and Central Europe) and Kate Board (geographical director) on the British Council's new premises

14 November

Tomaszowice: one-day seminar of the ICC directors and associates devoted to the strategy for further development (the so-called plan 2005+), and ICC plans and objectives for 2006 – the year which marks the 15th anniversary of its official inauguration

15 November

- Visit to the ICC by Dr János Hóvári, former ambassador of the Republic of Hungary to Israel, and Árpád Bende, consul of the Republic of Hungary in Cracow; Dr Krzysztof Broński talks about the ICC's activities

- Meeting of Prof. Jacek Purchla with Prof. Wilfried Lipp, national conservator for Upper Austria

- Meeting of Prof. Jacek Purchla and Dr Krzysztof Broński with Dr Harald Binder, president of the Foundation Council, the Centre for Urban History of East-Central Europe; the guest learns about the ICC's activities and plans regarding urban studies dedicated to the historical region

Meeting of representatives of the Polish member institutions
of the Anna Lindh Foundation network



Panellists and audience talking about how to create
a collection of contemporary design



Prelate Stanisław Dziedzic has been working
with the International Cultural Centre for years

of Galicia; possible areas of co-operation in this field are also discussed

- Working meeting of Prof. Jacek Purchla, Anna Gawron, Dr Monika Rydiger and Anna Sliwa with Jean-Louis Godefroid of the Contretype photography centre in Brussels, and with Daniel Menschaert of the Wallonia-Brussels Community (CGRI) at the Embassy of the Kingdom of Belgium in Warsaw, in connection with CO₂. *Brussels to Infinity*, an exhibition to be staged in 2006

16 November

Working meeting of the Polish network of institutions collaborating with the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, organised by Agata Wąsowska-Pawlik

16 – 18 November

Participation of Anna Strzebońska in the 8th International Scientific Conference *Cracow-Lviv: Books, Periodicals, Libraries of the 19th and 20th centuries* organised by the Institute of Librarianship of the Pedagogical Academy in Cracow; Anna Strzebońska talks about the ICC Library *Galiciana* and the ICC's activities (conferences, exhibitions, publications, contacts)

17 November

- Meeting of Prof. Jacek Purchla and Agata Wąsowska-Pawlik with representatives of the Arts Council East England; they discuss the ICC's plans, objectives, and possible areas of co-operation

- Participation of Dr Monika A. Murzyn in the international conference *Facts and Lies in the Common Knowledge of the Holocaust* organised by the Ministry of Foreign Affairs of the Republic of Poland, the Centre for European Studies of the Jagiellonian University, and the Institute for Strategic Studies (Auditorium Maximum, the Jagiellonian University)

17 – 20 November

Budapest: participation of Prof. Jacek Purchla in • the international conference *Inclusive Europe? Horizon 2020* organised by the European Forum for Arts and Heritage; • a seminar dedicated to the phenomenon of the European city within the *A Soul for Europe* project

17 November – 11 December

Stuttgart: presentation of the ICC's publications at the Stuttgart Book Fair (*Stuttgarter Bücherschau*)

21 November

Multimedia presentation by Prof. Jacek Purchla on the Academy of Heritage during the conference *Dynamics of Tradition. Ideas for Future* organised by the Malopolski Institute of Culture (the Ravens Conference Room)

22 November

- Participation of Dr Krzysztof Broński in the 6th Urban Tourism Forum organised by the Office of the City of Cracow

- Meeting of Prof. Jacek Purchla, Agata Wąsowska-Pawlik and Katarzyna Jagodzińska with representatives of the American Chamber of Commerce in Cracow to inform them of the ICC's plans for 2006, and in the first place of

the exhibition *Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770–1940*

23 November

How to create a contemporary design collection? – a panel discussion with the participation of Tomasz Budzyń, Czesława Frejlich (moderator), Janusz Krupiński, Anna Maga, Józef Mrozek and Andrzej Szczerski; an event accompanying the exhibition *"Signs of the Time" – the Collection of the Malopolska Foundation for a Contemporary Art Museum*

24 November

Sękowa: participation of Prof. Jacek Purchla and Barbara Szyper, head of the Academy of Heritage, in the farewell ceremony of praelatus Stanisław Dziedzic (retiring), a long-time parish priest of St. Joseph in Sękowa, advocate and patron of conservation works undertaken in nearby historic wooden churches (including the Church of SS. Philip and James inscribed on the UNESCO World Cultural Heritage List); Rev. Stanisław Dziedzic has collaborated with the ICC in organising workshops run as part of the College for New Europe and the Academy of Heritage educational programmes

24 – 28 November

Barcelona: participation of Agata Wąsowska-Pawlik in a working meeting of representatives of the national networks of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

28 November

Delivery by Dr Monika A. Murzyn of a speech during the debate *Kazimierz of my Dreams* organised by the Judaica Foundation – the Centre of Jewish Culture, within the EU project *Monument Nomination and Pilot Implementation as an Alternative Form of Architecture and Religious Tourism*; Prof. Jacek Purchla, Anna Gawron and Ewa Nosal also participate in the meeting, which was also an opportunity to present a final report from the *International Seminar and Workshop for Young Heritage Professionals* run in the summer by the College for New Europe

29 November

Delivery by Prof. Jacek Purchla of a lecture *Cracow towards Europe* at a joint session of the Commission for the Development of the City of Cracow of the Polish Academy of Arts and Sciences and the Cracow branch of the Polish Academy of Sciences, and the Commission for European Affairs of the Polish Academy of Arts and Sciences, taking place at the ICC; during the meeting Jerzy Adamik, the voivode of Malopolska, honours Prof. Jacek Purchla with the Officer's Cross of the Order of Polonia Restituta, a state order awarded by Aleksander Kwaśniewski, president of the Republic of Poland, for merits to the renovation of Cracow's historical monuments

December

1 – 2 December

Warsaw: participation of Prof. Jacek Purchla in the conference *Destruction, Reconstruction, Renaissance* organised by



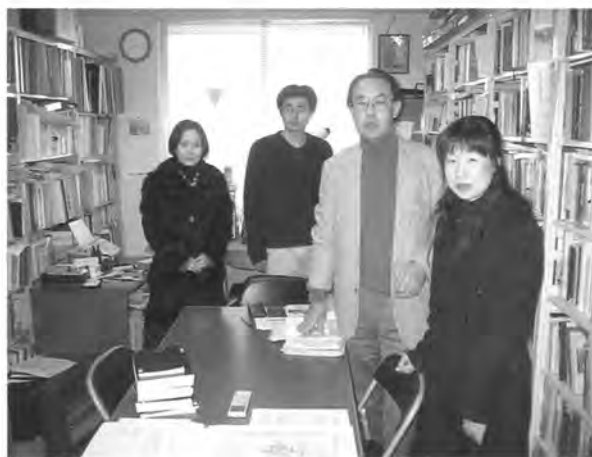
Session *Cultural Heritage and Active Citizenship* during the European Cultural Heritage Forum; chairman Prof. Jacek Purchla with panellists Judy Ling Wong (UK), director of the Black Environment Network, and Emanuelis Zingeris (Lithuania), chairman of the Sub-Committee on Cultural Heritage, Parliamentary Assembly of the Council of Europe



Gala opening of the exhibition *The Borderlands Rediscovered*; from the left: Andrzej Przewoźnik, government minister, Prof. Jan K. Ostrowski and the curators of the exhibition, Łukasz Galusek and Michał Jurecki



Sapporo: Prof. Jacek Purchla and Prof. Jiří Vykoukal of Charles University in Prague



Tokyo: Prof. Tokimasa Sekiguchi with his assistants

Warsaw's Office for the Conservation of National Monuments on the occasion of the 25th anniversary of the inscription of Warsaw's historic centre (Old Town) on the UNESCO list of World Heritage Sites; Prof. Jacek Purchla meets Dr Kazimierz M. Ujazdowski, minister of culture and national heritage, Dr Rafal Wiśniewski, under-secretary of state in the Ministry of Foreign Affairs, and Zygmunt Berdychowski, chairman of the Programme Council of the Institute of Eastern Studies Foundation; discussions concern the ICC's plans for 2006

5 December

Warsaw: participation of Agata Wąsowska-Pawlik in the conference *New EU Funding Opportunities for Cultural Projects – the EEA Financial Mechanism and the Norwegian Financial Mechanism* organised by the Ministry of Culture and National Heritage

6 December

Working meeting of the National Visegrad Group Coordinators at the International Cultural Centre in connection with the 2006 Conference of the Visegrad Group Countries

6 – 7 December

Brussels: participation of Prof. Jacek Purchla in EUROPA NOSTRA Annual Congress, and in a debate of the European Cultural Heritage Forum on *Cultural Heritage Counts for Europe*; Prof. Purchla chairs the session dedicated to *Cultural Heritage and Active Citizenship*

7 – 11 December

Budapest: participation of Katarzyna Jagodzińska in the international conference *The Role of the Artist in Art and in the History of Art. Methodological Problems of Writing on Artists* organised by the Research Institute for Art History of the Hungarian Academy of Sciences; Katarzyna Jagodzińska delivers a paper *Artist Self-creator. Quest for Identity* devoted to artists working in the area between arts, the art of gesture and conceptualism (exemplified in the work of Polish performer Oskar Dawicki)

8 December

Participation of Prof. Jacek Purchla in an official meeting at the Cracow Heritage Society on the occasion of the 75th birthday of Prof. Jerzy Wyrozumski, an outstanding mediaevalist, the chairman of the Society, and member of the ICC Programme Council

9 December

- Meeting of Prof. Jacek Purchla and Anna Gawron with Ivan Horský, the newly appointed consul general of the Slovak Republic in Cracow

- Visit of government minister Andrzej Przewoźnik, secretary general of the Council for Combat and Martyrdom Commemoration to the ICC on the occasion of the opening of the exhibition *The Borderlands Rediscovered. Common Heritage of Poland and Ukraine*

9 December 2005 – 29 January 2006

Exhibition *The Borderlands Rediscovered. The Common Heritage of Poland and Ukraine* – 250 contemporary and archival

photos which demonstrate the importance of the attempts made to save the history of common heritage, and the cultural phenomenon of the Eastern Borderlands of the Former Polish Republic: its myth and mosaic. On the occasion of the exhibition opening, the latest, 13th volume in the series entitled *Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic*, *Roman Catholic Churches and Monasteries of the Old Rus Province* was presented. The volume describes the monuments of the Złoczów, Zborów and Brodno deaneries (the text includes over 500 pages, and the iconography part comprises around 870 photographs)

12 – 23 December

Sapporo – Tokyo:

- Participation of Prof. Jacek Purchla in the international symposium *Regions in Central and Eastern Europe: Past and Present* organised by the Slavic Research Center, Hokkaido University in Sapporo, headed by Prof. Tadayuki Hayashi, director of the Slavic Research Center; Prof. Purchla delivers a paper *Małopolska or Galicia. Cracow's Dilemmas in Central Europe*

- Tokyo: participation of Prof. Purchla in the international conference *Changing Historical and Spatial Consciousness in the Age of European Enlargement* organised by Tokyo University of Foreign Studies (TUFS) within the so-called Satellite Programme; Prof. Purchla's paper *Central Europe: Polish Perspective* discusses the ideas of the concept of Central Europe present in Polish historiography

- At the invitation of Prof. Tokimasa Sekiguchi of the Faculty of Foreign Studies, Polish Major, Prof. Purchla delivers a lecture *Cracow in the History of Poland and Europe* for the academic staff and students of the TUFS Polish Major

19 December

Visit to the ICC by members of Bildungswerk Sachsen in Leipzig, whose activities focus on cultural co-operation between the East and the West. During the study tour in the Małopolska region the guests visit Cracow and the ICC premises; Agata Wąsowska-Pawlik and Zoltán Gyalóky talk about the ICC's activities

28 December

- Meeting of Prof. Jacek Purchla with Jerzy Brniak, president of BP Poland; Prof. Purchla talks about the ICC's plans for 2006; possible areas of collaboration are also discussed

- Visit to the ICC by Carlos Zapata (Madrid) and companions; Prof. Jacek Purchla and Katarzyna Jagodzińska talk to the guests about the ICC's work and achievements

[Translated by Anna Depowska]



In Olomouc Main Square



With Carmelite nuns at the Faniteum

Conferences Seminars

The Cultural Space of the Austrian-Hungarian Borderlands 26 – 31 May

This year's seminar in the *Cultural Space of Eastern Europe* cycle was devoted to Burgenland, an Austrian region created after World War I, and the areas around Vienna. The seminar was attended by members of the ICC Programme Council: historians, art historians, sociologists, conservators and architects, as well as journalists and guests from the Ministry of Culture, and the Małopolska Voivodship government. The tour forged contacts with representatives of Austrian artistic and scientific circles: historians, conservators, directors and curators of art institutions and museums.

On our way to Austria we stopped off at the Museum of Art in Olomouc. Dr Anežka Šimková told the Polish delegates about how the Museum operates and presented the concepts behind the exhibitions she curated: *The Art Lover's Home* and the current exhibition *Cubist Furniture in Museum Collections of the Czech Republic and Moravia*. We also discussed possible areas of cooperation between the ICC and the Museum, especially as regards exhibitions.

In Austria, the delegation was received by the Polish ambassador, Marek Jedrys. The agenda of the second day of the tour was filled with meetings in Vienna. In Schönbrunn Palace (inscribed in the UNESCO World Heritage List), Dr Wolfgang Kippes, the director of Schloß Schönbrunn Kultur- und Betriebsges m.b.H., gave a presentation entitled *Managing Schönbrunn Palace*, which summarised the methods used in managing that historical residence. Another meeting was with Annelies Haider, the ICC's partner in the ECHOCAST network. Next, we visited two major exhibiting institutions in Vienna. One of them, the Kunstforum Wien, where a retrospective of René Magritte's work was running, is an interesting example of an agile, prestigious private gallery financed by the Bank Austria Creditanstalt. On view at the other one, the Kunsthistorisches Museum, was a very interesting exhibition entitled *Bernardo Bellotto: The European Vedutes*, an excellent example of co-operation between a range of Central European museums, the Kunsthistorisches Museum and Warsaw Royal Castle among them. This co-operation and the main points of the exhibition were highlighted by Dr Karl Schütz, deputy director of the Kunsthistorisches Museum and curator of the painting gallery, who represented the Austrian organisers, and by Prof. Andrzej Rottermund, director of Warsaw Royal Castle and head of the ICC Programme Council. Conversations about Central European art continued over dinner, given by the director of the Kunsthistorisches Museum, Prof. Wilfried Seipel.

The focus of the next day was on monuments west and south-west of Vienna. The itinerary covered buildings designed by Otto Wagner, one of the greatest Viennese architects of the turn of the 19th and 20th centuries. We saw the Fuchs Villa, the Wagner Villa II and the Church Am Steinhof, a flagship example of Viennese *Sezession*. We had an exciting meeting with the curator of the church, Paul Keiblinger, who briefly told us about the extensive conservation work done in the church. Our next hosts were the Discalced Carmelite nuns who, since the 1970s, have been located at the Faniteum, a residence and the mausoleum of Count Karol Lanckoroński's foundation, a largely unknown Polish monument in Vienna. We also visited the Hermesvilla, a former



Esterházy Palace in Eisenstadt, the capital city of Burgenland



Modern storage rooms in the Museum Essl in Klosterneuburg



Heidendor - Heathens' Gate at Petronell-Carnuntum (4th cent. A.D.)

villa of Empress Elisabeth; Mayerling, the place associated with Prince Rudolph's tragic death in 1889; and Heiligenkreuz Monastery, one of Austria's oldest Cistercian monasteries, where we learned about tourist and pilgrim traffic management practices and visited rooms inside the monastery which are normally inaccessible to tourists.

We began our sightseeing in the region of Burgenland in Eisenstadt, the capital city of the estate of the Hungarian house of Esterházy and a reminder of the age when the Austrian-Hungarian borderland was a cultural blend dramatically wrenched in two by a state border in the aftermath of World War I. Barbara Holldonner of the Marketing Department of Schloss Esterházy Management Ges.m.b.H., a company that provides management services for the palace complex, presented some innovative ways of attracting tourists. At Forchtenstein Castle, another Esterházy residence on the Austrian side of the border, we saw an impressive collection of historical arms, armour and uniforms. Travelling along Lake Fertő (Neusiedler See), which is inscribed in the UNESCO List, we pulled up in the lovely town of Rust, and next in Kittsee, a border village. The Palace in Kittsee was converted into the Central European Ethnographic Museum in the 1970s. Its director, Dr Margarete Wallmann, presented the history and unique character of this institution. In the Archaeological Park and the Carnuntum Museum in Petronell-Carnuntum we talked to Franz Humer, chief curator, and Katarina Bauer, marketing specialist. They gave us some idea of the conservation-related aspects of the museum's activity and the programme of promotional activities that seeks to encourage the public to explore the archaeological heritage of this former Roman city.

Just outside Vienna, in the town of Klosterneuburg, we viewed the contemporary art holdings of the Museum Essl, a model example of private sponsorship of the arts, from systematic development of an interesting collection to opening it to the public and implementing state-of-the-art storage methods. In an Augustinian monastery in Klosterneuburg, commonly dubbed the Austrian Eskorial, we met Wolfgang Huber, curator of the local museum, who shared with us his plans to create new tourist products and to allow public access to previously unused areas and rooms of this monumental monastic complex.

These visits to Austrian institutions of culture afforded us a glance at an array of interesting management models and legal forms of organisation (government institutions, public benefit organisations, private foundations or local-government organisations financed in part by authorities of various levels, etc.). Importantly, in none of the places and organisations we visited did a marketing-oriented approach to heritage appear to stand in contradiction to preservation efforts; just the opposite, it seems to provide considerable support.

The key point of the seminar programme was the Polish-Austrian debate *Poland – Austria: Cultural Co-operation*, organised by the Austrian ambassador, Emil Brix, at the Ministry of Foreign Affairs of the Austrian Republic. Invited to the debate were outstanding Austrian intellectuals, representatives of Austrian cultural institutions, organisations and schools of higher learning that conduct research in Polish and Central European studies. Among them was Martin Pollack, renowned writer and translator of Central European literature; Prof. Wilfried Lipp, chairman of the Austrian ICOMOS; Prof. Marian Herman, director of a Polish Academy of Sciences station in Vienna; Peter Pakesch, director of the Kunsthau Graz; Annemarie Türk of KulturKontakt Austria; Prof. Arnold Suppan, Prof. Andreas Kappeler and Prof. Alois Woldan of Vienna University; and Gerald Rosskogler of the Institut für den Donauraum und Mitteleuropa.

In what turned out to be an animated discussion, much emphasis was put on the fact that in the area of cultural exchange, co-operation between Poland and Austria has evolved significantly over the past two decades depending on political climate. Its pre-1989 priorities and aims were unique: from the Polish perspective, Vienna was an "island of freedom" in Central Europe, which made mutual relationships different than in the enthusiastic first half of the 1990s, when broader, unrestrained co-operation could be initiated. The turn of the 20th and 21st centuries marks a new stage that should make the Polish and Austrian partners start thinking about a common mission in the region and about promoting Central European projects, where other countries, such as Ukraine or Hungary, could join in. Such projects may include both large exhibitions or educational initiatives and small initiatives that stimulate co-operation at the lowest level, particularly between young artists and researchers. The panellists pointed out that in many areas of culture, such as art conservation, exhibitions or museology, friendly contacts and a tradition of good co-operation already exist. On the other hand, our knowledge of each other's cultural achievements is still fairly poor, especially as regards contemporary art and literature, where artistic ties were shattered in the Iron Curtain era and now need to be laboriously restored. Proposals on how to do this included international Ph.D. programmes in the history of Galicia, exhibitions and conferences on



Polish-Austrian "round table": Dr Emil Brix, Prof. Andrzej Tomaszewski, Prof. Wilfried Lipp

Galician history and myth, the role of King John III Sobieski, the tragic experience of the first half of the 20th century; and the evolution of images and stereotypes in Central Europe. As the existing bilateral cultural agreement between Poland and Austria is outdated and no longer lives up to the challenges of our times, a need was expressed to work out a new international agreement.

Being so close to Bratislava, we were invited by Lubo Roman, head of the Bratislava regional government, to take part in a working meeting organised by the Slovaks. On our way back we stopped at Peshchani, one of the best known Slovakian spas.

Dr Monika A. Murzyn
The Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



Memory as a key issue in thinking about mechanisms of artistic careers:
discussion between Andrzej Starmach, Prof. Maria Poprzęcka and Jan Michalski

The seminar was organised in connection with the Frans Masereel (1884–1972) exhibition presented at the International Cultural Centre from 17 May to 21 August. The author of the seminar was Professor Jacek Woźniakowski, who pointed out that Masereel, an artist once known and much appreciated, quickly fell into oblivion, and hence the exhibition's title *Odkrywanie mistrza* (*Discovering the Master*). Masereel's case was just a starting point for a discussion on the mechanisms of a successful artistic career, the oblivion that comes (sometimes immediately) afterwards, and the attempts at recalling and rediscovering artists wrongly (or deservedly) forgotten. And thus the participants of the discussion came to focus on the problem of memory.

"We probably would not think about memory, if it was not for forgetting. Oblivion brings memory to life, sheds light on it and induces us to look at it more closely." This remark about the paradoxes of memory is the opening sentence of a recent (2003) issue of the *Konteksty* magazine, devoted to memory as a cultural and cognitive category, and it makes us realise how significantly the phenomena of memory and oblivion influence contemporary philosophy, anthropology, and historical studies. Hence the seminar, or rather open discussion, was focused on the "practical" aspects of memory and oblivion in Polish contemporary artistic life, and the aim of the discussion was to scrutinize the stages of artistic careers, marked by such factors as success, oblivion, and rediscovery.

The participants of the seminar were Waldemar Baraniewski, Jan Michalski, Anda Rottenberg, Andrzej Starmach and the undersigned. In their speeches they focused on the following issues: What is the measure of success for contemporary Polish artists? Are the careers of Katarzyna Kozyra, Paweł Althamer, Wilhelm Sasnal or Wojciech Śiudmak examples of success? Can their success be ascribed to the mechanisms and strategies described by Oscar Bätschmann in his analysis of the artist's position in the contemporary world? What is the significance of mythologies created by the media around artists; mythologies of scandal, rejection, and "success"? What is the impact of the artist's personality and his art as opposed to the effect of promotional activities undertaken by galleries, museums, marchands, curators, and critics? Last but not least, what is the import of the recently transformed art market?

As far as oblivion is concerned, the participants discussed the question of why we forget artists. Do we know them too little or, on the contrary, too well? Is this the old punishment – *damnatio memoriae* – eradication from memory for sins, not only of an artistic nature; an inevitable purgatory that often awaits artists after death? Perhaps this is the necessary selection, a historical test; after all, there is no memory without selection.

Last but not least, the third issue raised during the discussion was rediscovery, of which there are many examples in art history. Often, artists from not long ago or those long dead are brought back to memory to serve as ancestors legitimising current artistic trends and approaches, as was the case with the Le Nain brothers and Grünewald; but surely not with Vermeer. There are many different motives behind such rediscoveries; they usually come together with the rhetoric of "doing justice". Such rediscoveries are not infrequently clearly ideologically tainted, as is the case with feminist art history revisions, to cite one example. Sometimes they might give rise to suspicions of despicable manipulations. However, they are a necessary factor in the process of verification, renewal and revitalising of memory, both recent and remote. It is, indeed, the dialectic of memory and oblivion that constitutes the fabric of history.

Prof. Maria Poprzęcka



Seminar led by Prof. Jacek Purchla; in the background: Prof. Jan M. Małeck, Dr. Monika A. Murzyn and Dr. Krzysztof Broński

The exhibitions staged at the ICC have many times proved to provide inspiration for organisers of conferences. A continuation of this experience, the open seminar *Antwerp and Cracow – Cultural Potential* was organised on the occasion of an exhibition of the work of Frans Masereel, a celebrated Belgian artist. Devoted to the historical parallels between the two cities and their role in European culture, the seminar was also a good opportunity to discuss the meaning of cultural heritage for local and regional development. The host and moderator in one, Prof. Jacek Purchla, emphasised that both Cracow and Antwerp have an enormous heritage potential and both have been European Cities of Culture. Invited to take part in the discussion were Prof. M. A. Małecki, Prof. Juliusz Chrościcki and Dr Monika A. Murzyn.

In his paper *Antwerp and Cracow in the Economic Life of Medieval and Modern Europe*, Prof. Jan M. Małecki noted that in history links between the two cities could hardly be called direct. All that there was were some Cracow merchants who arrived in Flanders from time to time in the Middle Ages, one who set up a warehouse in Antwerp in the 16th century, and some Antwerp burghers who settled in Cracow. However, there is certainly a historical similarity between the cities. Both received city charters in the 13th century, which triggered their development as large trading centres. Their heydays in the 15th and 16th century were soon followed by a period of decline driven by political events (wars wreaked havoc on Antwerp, Cracow gradually lost its functions as a capital city) and their economic situation (Cracow was excluded from the grain trade, Antwerp's access to the sea was impeded and the economic life of the Netherlands began to centre on Amsterdam). Further in his speech, Prof. Małecki pointed out that in the 19th century both cities experienced the vicissitudes of unstable political control; both had fortress status. During World War I the Russians reached Cracow and Antwerp was besieged by the Germans. The period of World War II was for both of them a time of Nazi occupation. At the beginning of the 21st century both are perceived as major cultural centres and crowds of tourists flood both.

The paper *Antwerp: Transformations of a Metropolis (16th–17th cent.)* by Prof. Juliusz Chrościcki, author of a monographic history of Antwerp, pointed to the city's lavish cultural heritage and its *genius loci* as the prime reasons why tourists come back to Antwerp again and again. Prof. Chrościcki also discussed Antwerp's eventful history, reaching as far back as antiquity. Antwerp started its career in Carolingian Europe as a seaport. In the 13th century it was an important transit port on a sea route from England and the Empire. Within 300 years it grew into a metropolis where not only merchants, artisans and bankers but also artists and humanists lived and where a lot of publishing houses operated. There were dark sides to Antwerp's Golden Age too: the Spanish Hapsburgs' bloody repression of the infidels drove protestants away from the city to Gdansk, Lviv, London or Paris. As a result of the crisis of the late 16th century Antwerp lost ground to Amsterdam for a few centuries. A new phase of growth started for the city at the turn of the 19th and 20th centuries, when colonial goods began to be shipped to the Kingdom of Belgium through the port of Antwerp. It was in those days that Antwerp



Prof. Jan M. Malecki talks about the role of Cracow and Antwerp in Europe's economic life

became a leading centre of the diamond trade, which it remains till this day. At present, political and cultural life thrives in the unique atmosphere of this city.

Speaking about *Cultural Heritage and City Development: the Experiences of Antwerp and Cracow*, Dr Monika A. Murzyn drew attention to the fact that new city-making factors, which themselves are determined by system changes, have had a major impact on the pace and direction of the development of Polish cities. Positive impacts such as growth of private enterprise and reinforcement of ownership rights are accompanied by poor control of transformation processes in the historical quarters of many cities. Referring to Cracow as an example of the key trends affecting the historical tissue, she summarised the basic dilemmas and impacts of cultural heritage policy. She stressed that the contemporary approach to heritage management requires comprehensive and multidisciplinary monitoring and review of the processes observed in the historical urban space. In her view, now that local government has been restored, it is the key player responsible within its capacity for effective management of urban space, and it may stimulate private entities to act in compliance with the adopted strategy for the preservation of cultural heritage. Additionally, it should perform an educational and communicative function by collecting and sharing information on effective monument protection, and by promoting positive behaviours. Dr Murzyn also gave examples of how Antwerp has striven over the past few years to explore and promote its cultural heritage by creating the Museum of Contemporary Art and the Fashion Museum, and by revitalising dilapidated port areas.

Dr Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



The chairman of SKOZK, Prof. Franciszek Ziejka and the minister of culture Waldemar Dąbrowski welcome the President of Poland, Aleksander Kwaśniewski

A year after Poland joined the European Union, the International Cultural Centre and the Citizens' Committee for the Restoration of Historical Monuments of Krakow (SKOZK) organised a session with the intention of defining a new perspective on the development opportunities of historical monument preservation and restoration. Our participation in the European Community's life and regional policy-making is our chance to enhance the scope of heritage preservation activities by, for example, making good use of European funds.

The large audience, made up of representatives of the worlds of science and culture, the regional and central authorities, Cracow heritage institutions, and the media, was greeted by the head of SKOZK, Prof. Franciszek Ziejka.

Keynote speeches were presented by the president of Poland Aleksander Kwaśniewski, the minister of culture Waldemar Dąbrowski, the marshal of the Małopolska voivodship Janusz Sepiół, and the director of the ICC Prof. Jacek Purchla. Prof. Danuta Hübner could not participate for business reasons. The paper she had prepared, entitled *Modern Systems of Financing Heritage Protection in Poland. Financing Possibilities under the European Cohesion Policy*, was published in the conference proceedings.

President Aleksander Kwaśniewski pointed out in his speech *Cracow's Heritage: the Contemporary Perspective, New Challenges* that sustaining the splendour of Cracow takes more than concern for its monuments. It takes concern for the Polish frame of mind and the Polish spirit, and additionally particular care for our national identity and remembrance of Polish and European cultural roots. We have every reason to be happy with Cracow's growing popularity across Europe and the world, and with the growing interest in this Central European metropolis. However, given the competition of other historical cities, we must step up efforts to promote the former capital city of Poland abroad. President Kwaśniewski emphasised the special role of SKOZK, which, since its inception, has staunchly championed the idea of centring various groups and resources around a single, primary cause – the preservation of the cultural heritage of Cracow, a city of exceptional character. He also spoke very highly of the International Cultural Centre's long engagement in creating platforms for discussion and efforts aimed at protecting cultural heritage, such as the postgraduate programme of the Academy of Heritage. Finally he stressed the need for Cracow, the Małopolska region and the municipal and regional authorities to work closely with institutions of the European Union in order to attract more funds for the protection of the cultural heritage of Poland's former capital city.

Waldemar Dąbrowski gave a speech on *Cracow's Heritage: Opportunity and Responsibility*, in which he attributed Cracow's unique character to its ability to create a sense of continuity and durability. It is not only a city of historical monuments, but also an area of numerous new investments, including these in cultural infrastructure, for example the construction of a new opera house, which is underway. Poland's presence in the European Union is a challenge but also a great chance to obtain substantial additional funds for the development of infrastructure that will boost cultural tourism. Mr. Dąbrowski noted that Cracow's local authorities must take



President Aleksander Kwaśniewski gives a programme paper on *Cracow's Heritage: Contemporary Perspective, New Challenges*

action to create an integrated tourist product so that this “spiritual hub of Poland” is also a magnet for those tourists for whom a key destination is the salt mine in Wieliczka.

Janusz Sepiół's paper *The Regional Perspectives of Heritage Management* mentioned the difference between the national perspective and the regional outlook on heritage. A regional perspective helps to defuse serious tensions that are typically present in borderlands, and to assimilate foreign heritage. He also averred that social awareness and activity was growing as regards the protection and use of tangible and immaterial heritage of Małopolska.

In his programme speech, Prof. Jacek Purchla referred to contemporary problems of cultural heritage preservation and management, underlining the weaknesses of the Polish system for protection of cultural achievements. A new strategy should be based on mechanisms that tie heritage protection in with tourism and the decentralisation process in the country. According to him, the accession of Poland to the European Union will speed up change in thinking on culture and heritage, including in the economic dimension. The priorities of government policy on heritage should include in particular: • building an efficient legal and financial system for the protection of historical monuments; • creating tools for reinforcing the results of conservation authorities' activities; and subsequently • designing a national programme for the protection of cultural heritage; and • building an integrated system of education for heritage preservation as one of the mainstays of national cultural policy.

At the conclusion of the seminar, the graduates of the second edition of the postgraduate programme at the Academy of Heritage received their diplomas from President Aleksander Kwaśniewski, Prof. Jacek Purchla and the rector of the Cracow University of Economics, Prof. Ryszard Borowiecki.

On a final note, all the papers have already been published in the conference proceedings, which additionally included a paper from Prof. Jacek Majchrowski, mayor of Cracow, where a conservation agenda for the years 2004–2010 is presented and the co-operation between the Office of the City of Cracow and the Citizens' Committee for the Restoration of Historical Monuments of Cracow is briefly described.

Dr Krzysztof Broński

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[Translated by Monika Myszkiewicz]



The Old Springs House in Krynica was open to Forum participants from across Europe

The focus of the 15th Economic Forum – an essential element of European dialogue, specifically Central-Eastern European dialogue – was on *European Challenges: the Models and Borders of Europe*. In 2005, the International Cultural Centre was a co-organiser of two panel discussions in the *Culture and Science* thematic block, both moderated by Prof. Jacek Purchla.

The first discussion took place on 8 September and was entitled *Is Culture a Victim or a Beneficiary of Globalisation?* The panellists included Victor Nemchinov, a member of the Russian Academy of Sciences, who studies perceptions of Russian culture and other cultures; Rob van Kranenburg, deputy director of the Virtueel Platform, a Dutch organisation that aims to set up a network of co-operation in new media and culture; Piotr Boroń, till 3 October 2005 chairman of the Małopolska Voivodship Diet, now a senator; and Muratbek Begaliyev, rector of the Kirghiz State Music Conservatory.

In his keynote speech, Piotr Boroń noted that globalisation increases fears of loss of identity. The new commercial product of culture is shallow and superficial, hence the need to support local culture, to instil in people pride in their own cultural heritage, and to promote this heritage worldwide. The most efficient in this respect are grassroots initiatives, whether public or private. In the countries of Central-Eastern Europe, where civil society is still in the making, grassroots initiatives are too weak and yield easily to commercialisation. Another panellist, Victor Nemchinov, made a distinction between culture regarded as *sacrum*; culture used as an instrument serving a purpose; formal culture present in official international exchange, which is turning into a market commodity; and culture in the strict sense of the word, i.e. other than a market product. Non-commercial culture explores identity at its source and is produced and consumed locally, without aspiring to be a centre of attention. All these things make it more genuine. Yet as soon as it becomes a market product, its authenticity is gone, it surrenders to commercialisation and changes into a packaged offer of the entertainment industry, like the heavily commercialised folk art and culture. Contemporary culture typically keeps audiences separate from cultural artefacts and processes. However, in order to understand and read these artefacts better, one needs direct contact with them, not via the media or glazed museum showcases. Nemchinov stressed that globalisation can be positive provided we are open to foreign ideas and concepts, and adapt them and internalise in our own mould so that once processed they become part of local culture. Such positive cultural adoption is successfully furthered by some nations, such as the Japanese. Elaborating on that idea, Rob van Kranenburg argued that it is not globalisation but lack of creativity that poses the greatest threat to culture or, broadly speaking, to Europe's development. The old continent is imitative and hardly ever gets off beaten tracks: artistic expression is hindered by excessive regulation, procedures and the primacy of technology over talented and innovative expression. What Europe, particularly Western Europe, needs is therefore more openness to change and creativity, and more opportunities for young people to act creatively. We are witnessing the process of a new society taking shape –



Panel Is Culture a Victim or a Beneficiary of Globalisation? – Piotr Boroń takes the floor; next to him: Prof. Jacek Purchla, Rob van Kranenburg and Victor Nemchinov

the society of a transnational European community. The fact that several Central European countries joined it recently should be seen as a chance for enhancing Europe's creative potential in every area, not just culture. Muratbek Begaliyev agreed that the globalisation of cultural flows generates opportunity. Culture should be exhibited and transmitted by way of good neighbourly dialogue and characterised by an open attitude to international exchanges. Culture in its broad sense covers religion and traditions, which makes it fit to become a weapon against the pathologies and threats of the contemporary world and thus help understand ethnic and national diversity better.

European Identity Versus the Myth of Central Europe was the title of a debate focusing on the shape of Europe as such, the problems of European and national identities that have reverberated through all the countries of Central Europe since 1989, as well as the persistence and revaluation of the myth of Central Europe. The debate was begun by the guest panellists: Martin Bútora, honorary president of the Institute for Public Affairs in Bratislava, Csaba Kiss, a Hungarian historian of culture and essayist; and Mykola Ryabchuk, a Ukrainian political and cultural analyst. Martin Bútora argued that Central Europe can only be defined with reference to four constitutive features of its cultural space. These features are: • the ability to reflect, doubt and ask questions, coupled with a permanently sceptical attitude to reality – “a legacy of critical mind and searching mind”; • the tradition of looking at ourselves in the heroic mirror; • the tragically eventful historical past; and • delayed and distorted modernisation.

According to Csaba Kiss, the societies of Central Europe are not as yet fully aware of these factors, just as they are not aware of the complexities of one another's culture, history and present day. This statement corresponded to Mykola Ryabchuk's belief that, paradoxically, the fall of the Berlin Wall caused the sense of shared fate to disappear and solidarity to fade away in the countries of Central and Eastern Europe. The myth of Central Europe prevailed on the territories of the former Galicia, where political borders changed faster than cultural borders. Western Ukrainian intellectuals treat the myth as part of their own ethos and a counterbalance for the pro-Kievan and pro-Russian orientation. The myth has survived because it unites the strands of otherness, separatism and legitimisation with a feeling of Europeanism and belonging to a wider cultural context.

Prof. Bohdan Osadchuk joined in by pointing out that the myth of Central Europe, specifically of its distinct character, has survived also in the sorely palpable gap between the “old” and the “new” Europe. We are undergoing a deep crisis of Europe, which began after World War I. European culture is more and more commercialised. High culture, which invokes more profound values, is elitist and exclusive by nature, while the minds and views of the masses are forged by commercially-oriented media that reduce cultural forms to triviality. Unfortunately, the realities that underlay the myth of Central Europe as a multicultural, pluralist and multi-ethnic area were largely devastated by the Nazi and communist annihilations of creative culture-makers and national minorities, such as Jews, artists or the bourgeoisie, thus turning Central European countries into predominantly monocultural structures. The next speaker, the journalist Leopold Unger, averred that the concept of Central Europe did not exist in Western Europe and would be completely incomprehensible, mostly because of the poor knowledge of modern history – an ignorance particularly acute among young generations. Attila Szalai, former director of the Hungarian Cultural Institute in Warsaw, said Central Europe was a myth cultivated by writers such as Franz Kafka. In day-to-day contacts at the lowermost cultural or economic levels and away from political squabbles, the relationships between the countries' citizens and institutions are very good. Ivan Bába, head of the International Office of the FIDESZ party and Hungarian ambassador to Poland in 1998–2000, shared that opinion, arguing that good neighbourly relations in Central Europe are not rooted in any “myth” but simply dictated by practicality: they mean joining hands in the common interest. Vibeke von Sperling, the Moscow correspondent for the Danish journal *Politikens* and author of many books on Russian and East European subjects, stressed that in a sense Central Europe was reborn in 2004 after new countries joined the European Union. These days, the new members are seen within the united Europe as a distinct group and, regretfully, the “old” member states are wasting the chance offered by the new countries' better understanding of Russia. She also conjured up Czesław Miłosz's concept of “cultural reservoir”, which, she contended, was still of topical interest despite (rather than because of) the experience of communism. Paradoxically, by provoking defensive reactions communism preserved cultural values better than the countries of Western Europe managed to.



Presentation of the International Cultural Centre in the Main Pump Room; Dr Monika A. Murzyn and Dr Krzysztof Broński on duty

The Forum in Krynica was also an opportunity for the International Cultural Centre to present its publications and promote programmes and projects at its stand in Krynica's Main Pump Room, the venue of the plenary sessions. The staff of the ICC also took part in other meetings in the *Culture and Science* cycle:

- *German Culture in Central Europe*, a discussion on the contemporary perception and understanding of German history and culture in Central Europe and the ways they are exploited;
- *Writers with Empty Pockets*, a literary panel where the audience could listen to a discussion between Central European avant-garde writers of the young generation; and
- Leopold Unger's soirée dedicated entirely to his latest book *Expelling Satan*.

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[Translated by Monika Myszkiewicz]



Participants of the Cracow meeting of RIHA on the arcaded gallery of Wawel Castle

Conferences Seminars

Cracow and Warsaw. Authenticity Versus Reconstruction *20 – 25 September*

The 2005 annual meeting of RIHA (International Association of Research Institutes in the History of Art) was the first one held in Central Europe. It was hosted by the Polish members of the Association: the International Cultural Centre and the Institute of Art of the Polish Academy of Sciences in Warsaw.

RIHA was founded in Paris in 1998 with the aim of promoting education and research in the field of art history and related disciplines. Its basic objectives include reinforcing co-operation between the various member institutions and optimising communication on research activity, and encouraging institutes to undertake joint research projects. This organisation is composed of more than twenty leading European and US research institutions, including Bibliotheca Hertziana (Max Plank Institute for Art History) in Rome, the Courtauld Institute of Art in London, the Getty Research Institute in Los Angeles, Ústav dějin umění in Prague, the Zentralinstitut für Kunstgeschichte in Munich, Institut national d'histoire de l'art in Paris, and the Instituto Amatller de Arte Hispanico in Barcelona. The International Cultural Centre joined RIHA in June 2004, the second Polish institution to do so after the Institute of Art of the Polish Academy of Sciences in Warsaw. The present head of RIHA is Prof. Wolf Tegethoff, director of the Zentralinstitut für Kunstgeschichte.

The Cracow-Warsaw session was attended by the directors and representatives of each of the RIHA member institutions: Prof. Santiago Alcolea (Barcelona); Prof. László Beke (Budapest); Prof. Wolf Tegethoff (Munich); Prof. Ian Boyd Whyte (Edinburgh); Prof. Gerhard Wolf (Florence); Dr Małgorzata Omilanowska (Warsaw), Prof. Jacek Purchla (Cracow) and others.

Cracow and Warsaw. Authenticity Versus Reconstruction was a two-part meeting. For three days (20–23 September) sessions were held in Cracow. The participants met Prof. Jan K. Ostrowski, director of Wawel Royal Castle, and Prof. Zdzisław Żygulski of the Princes Czartoryski Museum, while Dr Monika A. Murzyn briefed our guests *in situ* on some of the issues Cracow needs to address in connection with the revitalisation of the Kazimierz district, including the conservation of major works of art and architecture. The guests looked at how Cracow's Old Town functions, and at the opportunities and threats that the systemic and economic transformation in the 1990s brought with them.

During the Cracow part of the general meeting, the first plenary session of RIHA was held at the International Cultural Centre and heard debates on a wide array of subjects. A lot of attention was paid to the need for the Association to enrol new members in countries such as Latvia, Lithuania, Croatia or Slovenia. Also, ideas came up on how to use the Web in promoting the Association's activity, for example by creating a specialised webzine. Finally, Florence was elected as the venue of the next RIHA general meeting in 2006.

The Cracow part of the meeting was concluded with a visit to Nowa Huta, where our guests explored the urban layout of the district, its religious sites and the architecture of Socialist Realism. What they



Plenary session of RIHA at the International Cultural Centre

found most exciting was the Administrative Centre of the Tadeusz Sendzimir Steelworks, locally nicknamed the Doges Palace for its similarity to the architecture of the Italian Renaissance.

On 24–25 September the general meeting of RIHA moved to the Institute of Art of the Polish Academy of Sciences in Warsaw. After a plenary session at the seat of the Institute the participants toured Warsaw Royal Castle, where they talked to the director, Prof. Andrzej Rottermund, and then went on to visit the National Museum.

Dr Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



Hungarians' corner: Prof. Csaba Kiss and Dr András Vári taking a break

The phenomena of borderlands and peripheries are tied up inseparably with Central Europe's common heritage. After 1989, opportunities for extensive international research on cultural heritage preservation and places of common memory opened up in the countries of Central and Western Europe, which soon spawned monographs on a range of topics. Attempts to take a comprehensive look at research findings and the desire to share experiences in borderlands heritage protection provided a strong impulse for organising a conference at the International Cultural Centre, which has been engaged in issue of heritage and heritage management for nearly 15 years. The conference was prepared in co-operation with the National Office of Cultural Heritage in Budapest (Kulturális Örökségvédelmi Hivatal).

The meeting in Cracow was attended by thirty speakers representing nine countries, most of them Polish or Hungarian, with some guest researchers from Belarus, France, Israel, Germany, Slovakia, Romania and Ukraine, who represented various, mutually complementary disciplines, from history and art history to literature and cultural studies, architecture and economics. Prof. Daniel Beauvois (Paris); Prof. Shlomo Avineri (Jerusalem); Prof. Svetlana Kul-Selvestrova (Grodno); and Prof. Kătălin Turliuc (Bucharest) are just a few of the names. The presence of such an illustrious scholarly team guaranteed we would be able to explore the issue of the borderlands from various angles and from the perspective of several different nations. The discussion covered the following subject areas: • *The Phenomenon of Borderlands*; • *The Borderlands and National Mythology*; • *Contemporary Borderlands. The Experience of Hungary and Poland*.

The conference was opened by the director of the International Cultural Centre, Prof. Jacek Purchla, and the PR and international relations director of the Hungarian National Office of Cultural Heritage, Dr Péter Deme.

No discussion of borderlands issues can ignore the phenomenon of the borderlands itself. This subject area covered an array of topics: the borderlands as European space; the borderlands from the German perspective; the role of the borderlands in shaping the Jewish national identity in Eastern Europe; borderlands in the Middle East; the Hungarian-Czech and Hungarian-Croatian borderlands; borderlands and ethnic diversity; and the borderlands as a challenge for the process of national homogenisation. The discussion was moderated by Rupert Graf Strachwitz, and papers were given by Prof. Jan Kieniewicz, Prof. Shlomo Avineri, Prof. Daniel Beauvois, Dr Hanna Nogosseck, Prof. Csaba Kiss and Prof. Cătălin Turliuc.

The session *The Borderlands and National Mythology* moderated by Prof. Jacek Purchla, was devoted to the political and cultural traditions of Poland's Eastern Borderlands, the phenomenon of the borderlands from the perspective of the Hapsburg monarchy, and the cultural heritage of Presov. Among the speakers were Prof. Tadeusz Bujnicki, Prof. Svetlana Kul-Selvestrova, Prof. István Kovács, Dr Péter Bencsik and Dr Péter Kaša.

Selected issues connected with the borderlands' present seen through Hungarian and Polish eyes were the focus of the second day of the conference. The moderators of this part of the meeting were Dr Péter



Discussion panel *The Future of the Borderlands* concluded the plenary part of the conference

Deme and Prof. Andrzej Tomaszewski. The audience were introduced to contemporary problems of the borderlands by Dr László Diószegi, the architect József Sebestyén, Dr Péter Erdősi, Gábor Lagzi, Dr Jan Krcho, Szabolcs Gutmann and Dr András Vári. Polish experiences in this area were presented by the secretary general of the Freedom Fight and Martyrdom Memory Preservation Council, government minister Andrzej Przewoźnik, Dr Robert Traba, and Prof. Jan K. Ostrowski. Mr. Przewoźnik pondered on borderlands cemeteries as testimony to a world lost. Referring to the example of Warmia and Mazuria, Dr Traba delineated a captivating theme of a “foreign” cultural landscape as a threat to – and chance for – local memory. Prof. Ostrowski, in turn, demonstrated the research achievements of *Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic*, a publishing project of vast proportions launched by the ICC in 1993. The project is a valuable contribution to fostering awareness of common contemporary heritage of the countries that once belonged to the Commonwealth of the Two Nations.

The plenary part was wound up by a panel entitled *The Future of the Borderlands* moderated by Prof. Jacek Purchla, with Prof. Andrzej Tomaszewski, Dr Tamás Fejérdy, Dr László Diószegi, Dr Stanisław Obirek, Dr Hanna Nogossek and Antoni Kroh as the speakers.

The animated discussion that unfolded and numerous questions from the audience showed that interest in the issues was considerable. The participants in the conference emphasised the importance and the complexity of borderlands issues and the need for further co-operation and experience-sharing between the countries of Central Europe.

The debate was held in Polish, English and Hungarian with simultaneous interpreting. The open formula of the meeting provided a forum where everyone interested could voice their opinions on the subject discussed: apart from the guest speakers, opinions came up from over 100 listeners representing a variety of institutions, universities and groups from Cracow and other towns (Tarnow, Katowice, etc.), as well as journalists representing local and national media. A heartening observation is that among the audience there was a large number of students of Cracow universities.

The Cracow meeting brought some commensurable results: we initiated co-operation with foreign partners that deal with issues of cultural heritage protection (such as the Teleki Institute in Budapest), and launched exchange of experiences in the fields of cultural heritage protection and borderlands heritage promotion to local and regional authorities and to student communities. The conference was supported financially by the Ministry of Culture and National Heritage, and the Małopolska Voivodship.

Dr Krzysztof Broński

Head of the Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



"Guests behind the Fence" – Reichelderfer Keller, 1936



Old Town, October 1945 – by the Laufen Schlagturm, 1945

Exhibitions

Nuremberg Through the Lens of Lala Aufsberg (1907–1976) 6 December 2004 – 30 January 2005

The exhibition included 118 photographs by Lala Aufsberg, one of the most renowned German photographers. She took her first photographs under the supervision of her grandfather, Joseph Heimhuber, a pioneer of photography. After she took her master's exams at the State School of Decorative and Applied Arts in Weimar, photography became her profession, which she pursued with great passion and talent till the end of her life.

Although she was born and spent most of her life in Sonthofen, she felt emotionally close to Nuremberg, to which she returned again and again. It is thanks to Lala Aufsberg that the City Archives in Nuremberg now hold a collection of about 1,200 photographs, a valuable documentation of the city's historical monuments and life in 1927–1950. Her camera recorded the surroundings without compromising her individual artistic visions and personal treatment of the subject. The photographs saved delightful images of the city, which was destroyed almost completely during World War II. Her pictures of the most famous sites became a sort of guidebook to the historical monuments of Nuremberg: the castle, Gothic churches, Albrecht Dürer and Hans Sachs's houses, squares, fountains, streets and lanes, and houses with distinctive, high-pitched roofs and beautiful oriel windows. She not only highlighted the architectural qualities of the buildings she photographed, but also created a romantic atmosphere through her adept selection of light. The way she captured the city in the morning haze, setting sun or covered by snow proves her great photographic skill and aesthetic sense. She was a master of genre scenes, recording human archetypes and faces, children at play, market traders tired with the day's trading, Franconian peasants, women having a natter, or mourners at a cemetery. As a perceptive observer of reality she could not evade the subject of National Socialism. Her pictures documenting the party rallies reveal the artist's interest in the spectacular nature of those monstrous political shows that had such a powerful influence on the crowd mentality. But even here Lala remains an outsider and onlooker rather than a glorifier. The chronological arrangement of the installation culminated in the photographs of wartime devastation of Nuremberg: burnt-down ruins and ashes of what was once a beautiful city and a symbol of Germany's historical glory, now razed to the ground. The final feature were pictures of Nuremberg rising fast from the rubble. A valuable addendum to the exhibition was a documentary film showing a portrait of the city. Apart from highly interesting archival sequences illustrating the daily life of Nuremberg in the early 20th century, the film brought up a number of difficult and painful topics such as the birth of fascism, Nazi party rallies, the enactment of the Nuremberg Laws on Reich Citizenship, the Holocaust, and trials of war criminals.

The exhibition of Lala Aufsberg's photographs was organised in co-operation with the City of Nuremberg and Nuremberg House in Cracow.

Anna Śliwa

Exhibition organiser on behalf of the ICC

The exhibition was accompanied by a lecture *Lala Aufsberg and Her Image of Nuremberg. Tendencies in German Amateur Photography*, from Dr Helmut Beer, author and curator of the display (20 January 2005)

Design of the exhibition & layout of the catalogue: Katarzyna Godyn

[Translated by Monika Myszkiewicz]



Woodcut from the novel in pictures
My Book of Hours, 1919



Discovering the Master – part of the exhibition

Exhibitions

Frans Masereel – Discovering the Master. Paintings, Prints, Drawings *17 May – 21 August*

The work of Frans Masereel (1889–1972) is eminently representative of the Flemish tradition of art – prosaic and deeply rooted in reality: the art of Breughel, Bosch, Jordaens and Ensor. Dubbed the father of the modern Belgian woodcut, an outstanding painter and illustrator, he won fame and recognition in his own lifetime, but his unacknowledged work awaited a return to circulation. The exhibition at the International Cultural Centre brought together nearly 300 of the artist's works, from holdings including those of the Ghent Museum of Fine Arts, Dexia Bank and the Flemish Community, as well as from private collections. They were selected from the vast body of his works by Marcel van Jole, one of the leading historians and critics of Belgian art, who knew Masereel personally and remembered him as a vibrant optimist positively disposed towards others. The aim of this exposition in Cracow was not only to remind the public of the prints that brought him world renown, but also to demonstrate, through numerous oil paintings and watercolours, some never before shown to a wider audience, his versatility and passion for creating art. The show at once preserved the chronology of the works and pointed up salient motifs and themes in his oeuvre.

The show opened with his early works, which betray the marked influence of Jules De Bruycker, in particular in their characteristic thick strokes, delicate line, and handling of light and shade. Like De Bruycker, from his earliest works Masereel was drawn to genre themes and had a fondness for the grotesque. These works contrasted with his paintings from the 1920s, which reveal his fascination with the urban architectural landscape. He lived for a time in Montmartre, and imbibed its unique ambience. In his paintings he created poetic visions of a city of massive, dark, towering skyscrapers, sometimes enlivened by the rhythm of illuminated windows. Oppressed by their size, the small figures of lone pedestrians flit along the empty streets deeper into the heart of the stone wilderness.

In his many watercolours Masereel captured snapshots of quotidian life: hurrying passers-by, crowds leaving a theatre, Parisian café-goers. He painted portraits of self-important bourgeois types, bored pen pushers, elegant ladies, and demi-mondaines. With his strong, vibrant line, his sharp, print-like moulding and his clashing colours, he achieved a clarity close to expressionism. He avoided aggressive deformation, however, and distortion.

After these scenes, that were ironic yet without the scathing tone characteristic of Masereel's friend George Grosz, the viewer moved on to a section of the exhibition that revealed an entirely different Masereel, romantic and poetic – his works from Equihen, a small fishing village on the English Channel. From 1924 the artist spent every summer there, painting its residents, beaches, and the houses dotted among the dunes. He produced paintings in muted, almost monochromatic tones, mostly the beiges and yellows of the sand, dull browns, and grey-blues. The squat figures of the fishermen, sailors and pensive women stand out against backgrounds composed of dunes, the cold bluish sea, and dark, billowing clouds.

The centrepiece of the exposition was a body of oil paintings, watercolours and drawings on the harbour theme. Masereel often painted the coastline and docks of Boulogne-sur-Mer. These works demonstrate



Reminiscence of Marseilles, oil on canvas, 1961



The Sculptor, woodcut, 1951

the use of similar methods to his urban landscapes – the manipulation of scale and proportion to produce huge, almost monstrous ships with high sides, their sharp, pointed contours reaching the clouds. Equally distinctive were his drawings and watercolours featuring elements of the reality typical of harbour life: labourers, sailors out for a good time, and “harbour girls” loitering on the quays. He remained faithful to this subject matter to the end of his life, repeatedly painting the ports in Nice, Marseille and Antwerp.

The next section of the exposition was devoted to images of women – daydreaming, gazing wistfully out of the window, dozing, resting or bathing; swarthy, with black, curly hair, thick eyebrows and dark eyes. Alongside them were stylised paintings of Côte d’Azur women painted after the artist moved to Nice. These monumental figures are outlined in thick black, which sets them off sharply from their background. Though simplified, this moulding does not lessen their sensuality and grace; it simply reveals the temperament of this artist for whom line and stroke were the most important modes of expression.

A separate section of the exhibition was devoted to small pencil, chalk and pen-and-ink sketches that Masereel made of his close friend Romain Rolland in everyday, mundane situations. In barely a few strokes he captured his physiognomy, figure, typical poses and gestures. Alongside these was a copy of Rolland’s 1920 comedy *Liluli* with Masereel’s illustrations, and the book version of a film script they devised together, *Revolt of the Machines* (1921), again with his etchings, of course.

Reminiscences and illustrated jottings from Masereel’s travels to Russia and China formed the next part of the exposition. Russia had always intrigued him. He was fascinated by Gorky’s works, and while still living in Paris he had met Mayakovsky and Deyneka. His cycle *Russia* comprises paintings, and above all numerous pen-and-ink drawings, not only of unsurpassable views, but also of people and events. They were made during his trip along the Volga, through the Caucasus and across the Crimea. What impressed him the most about China was the beauty of the landscape and the differentness of the culture. His time in China was represented in the exhibition by oil paintings, and black ivory and pen-and-ink drawings from Beijing, Shanghai, the Yangtze river and the Wuhan lakes region.

The final and largest part of the exhibition was devoted to Masereel’s prints. He was a true master of the woodcut. The immense expression of his prints was achieved in a manner unique to him, through a synthesis of the lessons of Cubism, expressionism, surrealism and other avant-garde experiments. Bursting with uncompromising black-white contrasts, rhythmicised forms and lines, and simplified yet always legible shapes, they convey laconic content with great powers of persuasion. It is especially his graphic oeuvre that reveals his sensitivity to social issues and confirms his conviction that the artist, as a witness to his time, should “be an accuser, a critic, or he can celebrate in his works the uneasy greatness of his day.” The prints from the 1920s and 1930s on display here included *Sentimental Stroll* (1923), *Crazy Virgin* (1923) *Choice* (1924), *The Accused* (1925) and prints from the cycle *Penance* (1933). Alongside these were book copies of his famous “woodcut novels” *Twenty-five Images of the Passion of a Man* (1918), *My Book of Hours* (1919), *City* (1925), and a film adaptation of the cycle *The Idea* (1920), made by the artist himself with the collaboration of Berthold Bartosch. His later works were represented by such famous pieces as *Call* (1950), *The Sculptor* (1951), *St. Christopher* (1952), *St. Sebastian* (1951), *Homage to Breughel* (1959), and prints from the cycle *Crazy Story* (1961). The prints themselves were supplemented by original woodcut blocks.

The exhibition recalled an exceptional artist who, unheeding of fads and trends in the graphic arts and painting, left a body of works intriguing in their differentness and character of expression. Events accompanying the exhibition included a seminar on the vicissitudes of artistic careers, *Success – Oblivion – Rediscovery* (2 June 2005), which is described more fully by its host, Prof. Maria Poprzęcka.

Dr Monika Rydiger

Polish curator of the exhibition

[Translated by Jessica Taylor-Kucia]

Exhibition layout and catalogue design
Agnieszka Bartkowicz, Rafał Bartkowicz



Sculptures – part of the exhibition



Marek Chmielewski, *My Journeys*,
commemoration in the textiles and appliques

Exhibitions

An Exhibition of Art by the Disabled – Winners of the Fourth National Art Competition for Manual Therapy Workshops 3 September – 9 October

In 2005 for the second time the International Cultural Centre prepared an exhibition presenting the best works of the participants of over 500 Manual Therapy Workshops from all over Poland. This time, the art contest, organised by the National Fund for the Rehabilitation of the Disabled, was entitled *Art as a Means of Communication – Reflections on Life*, and it presented the artists' skills in painting, printmaking and drawing, fabric and appliqué design, as well as sculpture and ceramics. Truly sensitive and talented, the prizewinners proved also to be extremely inventive and original, demonstrating a rich variety of techniques.

Two hundred sixty participants qualified for the finals. The thirty prizewinning works were exhibited, along with a further forty-five particularly worthy of showing. The exhibition was divided into four sections relating to the four categories of works. The first section constituted paintings, and among them, an exceptional work by Grzegorz Sienkiewicz, first prize winner for painting. His work *The Devil's Stable* intrigued with its mysterious subject, as well as with its form, sophisticated colours, and interesting composition. Stanisław Motowidła's painting *My Angels* (second prize) attracted attention through its expressiveness, large surfaces of intense colours, simplified forms, and clear composition. Magdalena Piechnik's collage *Adoptive Child* (second prize) stood out in the section devoted to prints and drawings. The artist used economic means to create a moving, courageous, and yet lyrical work of art. Ryszard Frączka's linocut entitled *The Cow*, which was awarded third prize, showed the author's mastery of this technique. Particularly interesting in the fabrics section was the work by Marek Chmielewski entitled *My Journeys*, with charming giraffe-like creatures painted on silk in beautiful colours of yellow, delicate orange, rusty red, and green. Another work worth mentioning was a delicate and deeply lyrical batik icon by Piotr Nowakowski (*Pneumatophore*, first prize). The golden nimbus and contours emphasised the decorative character of the work. The last section of the exhibition was devoted to sculptures and ceramics, and here one could admire Leszek Ławniczak's *Girl with a Book*, which received the first prize in this category for a masterful arrangement of a difficult figure and for the skill in woodcarving. *My Guardian Angel*, Klaudiusz Grabisna's wooden sculpture, for which he received third prize, was touching in its simplicity of form. The material determined its shape; the author took a trunk in which he carved only the outlines of the face and raised wings. Especially interesting were the ceramic works, whose originality and diversity proved the artists' avant-garde approach to this technique. One of the works in this category was Sławomir Socha's diptych *Father and Muminy*, which received first prize for its minimalistic yet warm, optimistic images.

The exhibition attracted a great number of viewers, who were undoubtedly charmed by the singularity and optimistic vision of the world that radiated from the works by these special artists.

Dr Monika Rydiger
Curator of the exhibition

Exhibition layout
Marek Bielen

[Translated by Anna Rucińska-Barnaś]



I NAGRODA

Slawomir Socha, *Father and Mummy*, first prize in the ceramic works

Man is an Exceptional Being

Man is an exceptional being. That is what I think when I look at my disabled friends, heads bent over a piece of paper, crayon or pencil in hand, creating their magical, colourful world. They are completely absorbed by their work; when I approach them, they joyfully show me their drawings. Some of them are unable to verbalise their thoughts, but that is of no importance; their whole world is contained in their drawings. Each and every line, each patch of colour reflects a story full of emotion. When I am with my disabled friends, it seems to me that they feel and understand more than I do. They understand with their heart; their feelings are pure and untainted by sophisticated thoughts. That is also what their drawings are like; through them, I discover my friends' longings, desires, raptures, their anxiety, suffering, and love. It is thanks to them that I start to understand true values and beauty.

I recall the words of Pope John Paul II: *Whoever you are, you are loved – do not forget that each life, even one that is worthless in people's eyes, has an infinite and eternal value in the eyes of God.* Often, when looking with a bleeding heart at a chairbound disabled person, trapped in a paralysed body, we wonder what sense there is in a life like this. We turn our back on them, we do not understand their suffering, we are afraid of otherness; such people seem ugly, strange and distant. However, if we overcome that fear, if we summon the courage to approach them and talk, we suddenly discover that disabled people are just like us; they have the same dreams, desires, ambitions, and feelings. They cannot talk, walk, move; yet they are full of joy, strength, and hope. They are forced to look at life differently – with more insight. Thanks to them, we can discover many important things, which we usually ignore in the wild race of everyday life.

Sports and art are the domains that enable the disabled to express themselves, to make contact with healthy people, with reality. Creativity makes them happy, and often it gives sense to their lives. When I look at their drawings I can see how beautiful and exceptional man is. He is endowed with an unimaginable strength and light, something that eludes our principles and concepts, a mysterious ability to surpass his own limitations, a secret full of hope and joy. I look at those drawings and the world seems better and brighter to me.

Anna Dymna

"Mimo wszystko" Foundation

[Translated by Anna Rucińska-Barnaś]



Marek Chlanda, *The Vistula Codex*, 2001-2002 (section)



Sculpture by Mirosław Balka 500 x 40 x 40, 2000,
in the background: Leon Tarasewicz's painting *Untitled*, 1991/1993, a gift from the minister of culture

Exhibitions

"Signs of the Time" – The Collection of the Małopolska Foundation for a Contemporary Art Museum

20 October – 27 November

As a response to the National Cultural Programme "Signs of the Time" initiated by the Ministry of Culture, the Sejmik of the Małopolska Region established the Małopolska Foundation for a Contemporary Art Museum. The fundamental aim of the programme is to make good the arrears in acquiring modern art for public collections. Modern art was not a matter of great concern in Poland until the present day. Objective analyses reveal that there were only 20 institutions in Poland after the war that were systematically engaged in modern art. The Museum of Art in Łódź – one of the first in the world engaged in contemporary art – was created by artists in co-operation with the local authorities, and became internationally renowned. This museum could have been a good example to follow, but it wasn't. No museum has been built in Poland for the last 75 years; the only exception is Centrum Manggha, yet it was created as a private enterprise. The last fifteen years have not brought any dramatic changes to the situation, which was described years ago in the sentence: "Art is rarely totally homeless, but its home is more rented than its own."

"Signs of the Time" is first and foremost an attempt to create a new, effective system supporting the development and promotion of modern art: a system with a flexible regional structure, based upon the best European models (e.g. FRAC – Fonds Régional d'Art Contemporain, established in the 1980's to create a national collection based on regional collections complementing each other). Another aim of "Signs of the Time" is to create a representative collection of modern art based on developing regional collections as well as to promote Polish modern art, create an art market, and to educate.

The collection of the Foundation is being created with a view to the future collection of 21st-century art designated for the museum to be opened in Cracow. It has agreed to collect works of art created since 1995. The Foundation's devise is to record the events and artistic tendencies that had a clear influence on art in Poland and Central Europe at the time. When choosing the works of art for the collection, the Foundation takes into account artists whose works have not been recorded yet, or have been omitted in collections in Cracow. As a result, it was clearly visible in the exhibition that the collection which is being formed is not exhaustive – does not cover the entire spectrum of art, neither in terms of trends, nor as regards the division into disciplines as it is practised in museums. Being open to new media and interdisciplinary work is one of the characteristics of this collection. The ambition of the Foundation is to supplement it with works of modern design and to record different aspects of visual art in order to document in all possible ways testimonies of contemporary artistic expression – the true signs of the time.

The exhibition – presented in the ICC Gallery – showed, of necessity, a selective outline of the collection. One of the first purchases is *The Vistula Codex* (2001/2002) by Marek Chlanda, consisting of 186 drawings and collages as well as two sculptures; the title of this work refers to the tradition of the guild codex. Only one part of *The Codex* was displayed, in a room shared with *The Railway Signs* triptych (1997) by Robert Maciejuk. The above mentioned works were followed by pieces by Marzena Nowak, Mirosław Bałka and Leon



Stanisław Koba, *Tortoise*, 2004 – the artist's first gift to the Foundation,
in the background: Piotr Lutyński, *Untitled*, 1999; and Paweł Książek, *Project 04/05 (Camp)*, 2005



Grzegorz Sztwiertnia, *Neoplastic Exercise*, 2002

Tarasewicz. A painting by Tarasewicz from the beginning of the 1990's – a classic oil painting by this artist – was a gift from the minister of culture for the inauguration of the Foundation's activity. An oil on canvas by Marzena Nowak, one of the series *Paper Patterns* (2002) is a singular metaphor created by multiplied copying of sewing patterns. The sculpture by Mirosław Balka 500 x 40 x 40 (2000) is a column created using planks from the floor of the Foksal gallery (it relates to memory by using material with its own history). The video *Still Life* (2004) by Zofia Wollny and Roman Dziadkiewicz was juxtaposed with a classic painted still life by Jarosław Modzelewski (in the end another work of this artist was chosen for the collection). *Neoplastic Exercises* (2002) by Grzegorz Sztwiertnia related to Mondrian's aesthetics is an example of inspiration in art drawn from the history of art. A work by Piotr Lutyński, *Untitled* (1999), again combines two aesthetics: the neoplastic and the aesthetics of the "meagre object". Two series of photographs were displayed in the passage, one by Maria Pyrlik, *Stills* (2001), and the other by Łukasz Skąpski, *Drawings* (1994). The next room was occupied by a series of paintings by Sergiy Czayka (Ukraine), *The Postcards* (2004), and a video by Anna Janczyszyn, *To the City* (1994) – a film, which is one of the best pieces of critical art in the last decade. The last room was filled with paintings: an "emblematic" painting by Stanisław Koba, *The Tortoise* (2004) – the first of the gifts received from the artists, two paintings by Marek Szczęsny linked to organic abstraction (2005), two paintings by Rafał Bujnowski from the series *The Walls of the Workshop* (2004) and *Framed Pictures* (2003), *Lights* (2005) by Paweł Książek, and another work by Piotr Lutyński, *Untitled* (2001).

Home (2004) by Marta Deskur was not displayed – this object requires a separate room – and neither was the video by the Supergroup Azorro *Pyxis Systematis quod Video Dicitur* (2004), which also needs to be displayed in a large separate space.

As a supplement we need to add that during the exhibition and after it the collection was constantly expanding. And so works by the following artists were added: Zbigniew Sałaj, Krzysztof Zieliński, Jarosław Modzelewski, Oskar Dawicki, Zbigniew Libera, Monika Sosnowska, Robert Kuśmirowski, Jakub Ziółkowski and Wilhelm Sasnal. By the end of 2005 the collection consisted of 52 works of art by 27 authors; eight works by: Stanisław Koba, Łukasz Skąpski, Piotr Lutyński, Maria Pyrlik, Sergiy Czayka, Marek Szczęsny, Zbigniew Sałaj and Grzegorz Sztwiertnia were offered to the Foundation by the artists.

Jan Trzupek
Exhibition curator
Head of the Foundation
(www.fundacjamuzeum.pl)

[Translated by Jakub Gałązka]

The exhibition was accompanied by the following meetings:
Project of the Museum of Modern Art in Warsaw – a lecture by Tadeusz Zieliński – head of the Museum of Modern Art in Warsaw project (3 November)
How to Create a Contemporary Design Collection? – discussion with the participation of: Tomasz Budzyń, Czesława Frejlich (moderator), Janusz Krupiński, Anna Maga, Andrzej Szczerski (23 November)

Exhibition layout
Marek Chlanda



A Cultural Mosaic – part of the exhibition



Carmelite Monastery in Berdyczów – the archetypal “bulwark of Christianity”

Exhibitions

The Borderlands Rediscovered. The Common Heritage of Poland and Ukraine

9 December 2005 – 29 January 2006

The International Cultural Centre has always participated in the research and documentation of the Borderlands heritage, incorporating this process into its own research, educational, exhibition, and publishing projects. In 1993, the ICC started a series entitled "Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic". During the 13 years of this immense editorial project, through systematic work, a vast documentation of the Borderlands heritage has been gathered. This unprecedented, impressive project has changed the face of Polish art history and architecture.

The idea behind *The Borderlands Rediscovered*, the final show of the 2005 season at the ICC, was to popularise the results of the research carried out in the Borderlands by Cracovian academics. The show gained additional importance and significance due to the fact that the assembled materials portray a rapidly disappearing heritage, for which the ICC series opens up an almost exclusive chance of survival. Virtually all of the monuments and works of art presented are full of artistic sophistication and beauty, and at the same time they reflect a truly dramatic history, especially the most recent period. During the exhibition, around three hundred photographs were shown, both archival and contemporary ones, accompanied by extensive descriptions; they depicted works of art, buildings as well as places which emphasised the vital importance of common heritage protection.

The first section of the exhibition was devoted to the cultural phenomenon of the former Ruthenian lands. The south-eastern borderlands of pre-partition Poland were once a place of intense cultural confrontation, which in turn led to the creation of a vibrant myth whose forms were presented in this section. The traditional approach to Polish history as well as literary tradition, especially that developed during the last two centuries, reinforced an image of the Borderlands as a fortress defending Poland against dangers coming from the East. Battles lost and won were inscribed into our national memory as the names of Borderland towns and battlefields. The myth of the rampart influenced the development of a particular "borderland religiosity" and the image of the Gracious Madonna hidden in a fortified monastery became an *antemurale* allegory. The objects presented in the second room reflected the astonishing diversity of art from the south-eastern borderlands of the former Polish Republic. Motifs from different parts of Europe converged here to result in most unusual combinations. It is after all *mélanges* and shades that reflect the Borderlands' beauty most fully.

The State of Architectural Heritage in the Borderlands section was devoted to the highly interesting issue of the fate of the buildings. Only few monuments survived the Communist era without damage; the most devastated were Roman Catholic churches, monasteries and palaces. Once deprived of their original function, most of the churches were irreversibly damaged, yet some, paradoxically, were saved by the museums of atheism and museum warehouses that were organised in them. Many former Roman Catholic churches were turned into Greek Catholic or Orthodox ones. While the adaptation of the building to its new liturgical function was connected with the risk of further distortion of architectural and interior design, it was also a certain opportunity, as sometimes further pointless damage could be avoided by alerting the new users to the value of the "inherited"



The exhibition thrilled many young people

works of art. Last but not least, there are examples of churches which have returned to their rightful owners and to their original function, but they also have to struggle with other problems. Small parish communities are unable to bear ongoing maintenance costs, not to mention any renovations.

Exclusive space in the exhibition was assigned to the presentation of the most precious monuments and true discoveries, documented in the "Materials for the History of Religious Art". Among them are such first-class objects as the churches in Dobromyl, Drohobych, Hodowica, Komarno and Nawaria, the monastery complex in Podkamien, and the castle church in Podhorce.

The last part of the exhibition comprised the most interesting objects from the epigraphic and heraldic inventory carried out in the Borderlands by members of the Auxiliary Research Unit for History and Archive Studies of the Jagiellonian University. Once again, the findings were quite sensational, and included such objects as an unknown image of Our Lady of Berdychiv, and the alleged tombstone of Mikołaj Gomółka.

The exhibition gave a unique opportunity to look at the art of the Borderlands in the light of the most recent findings. It also served as an incentive to take a fresh look at the historic and artistic legacy of the Ruthenian lands of the first Polish Republic as common Polish and Ukrainian heritage.

Łukasz Galusek, Michał Jurecki

Authors and curators of the exhibition

[Translated by Anna Rucińska-Barnaś]

Exhibition layout

Kuba Sowiński, Łukasz Galusek

Catalogue design

Kuba Sowiński



Field workshops; the students were shown around Wilanów by Paweł Jaskanis, director of the Wilanów Palace Museum



On 18 June 2005, diplomas were awarded to the graduates of the 2nd edition of the Academy; Barbara Sanocka receives hers from President Aleksander Kwaśniewski



Last preparations before Prof. Jack Lohman's open lecture (Janusz Ogonowski, Roman Kawalec, Prof. Lohman and Barbara Szyper)

The curriculum of the two-year interdisciplinary study course is addressed to professionals directly engaged in heritage protection: the monument protection services, local government administration, teachers, investors, and the clergy. It covers topics from the disciplines of contemporary heritage theory, the history of culture, law, economics, marketing and management, regional policy, spatial planning, cultural policy and international co-operation in heritage protection. Central to the study course are seminars, workshops and study trips, which provide the students with the opportunity to take advantage of the knowledge and experience of scholars and experts as well as direct contact with professionals managing monuments and tangible and intangible heritage protection projects. The curriculum incorporates a one-week study trip, in principle organised in the Borderlands, which is a problematic area when it comes to the uniform protection of common historical heritage. The final study tour, during which the students visit important historical sites and learn about complex problems related to their management, is different.

The close programme co-operation between ICC and Cracow University of Economics, which founded the Academy of Heritage in 2001 (28 October 2005 is the date of the inauguration of the third edition of the course), provides access to knowledge about current regulations regarding care and protection of monuments, marketing of cultural heritage sites, and managing projects on the protection of cultural values. The faculty consists of prominent representatives of Polish academic centres: the Jagiellonian University, Cracow University of Economics, Cracow University of Technology, Warsaw Technical University; and directors, curators and conservators of monuments and museum collections in Poland. A large part of our heritage is located in churches and monasteries, cathedral and diocesan museums, hence the presence on the staff of several clerics who manage such heritage. The lectures, seminars and workshops are led by Prof. Zdzisław Mach, Prof. Jerzy Mikułowski-Pomorski, Prof. Zbigniew Myczkowski, Prof. Jacek Purchla, Prof. Andrzej Rottermund, Prof. Andrzej Szromnik and Prof. Andrzej Tomaszewski, Dr Piotr Krasny, Dr Zbigniew Beiersdorf, Dr Piotr Dobosz, Dr Stanisław Mazur, Dr Marcin Zawicki and directors and curators Paweł Jaskanis, Magdalena Jaskiewicz, Janusz Walek, Rev. Prelate Stanisław Dziedzic and Rev. Zbigniew Kras. There are also many foreign experts involved in educating youth about heritage protection in their own countries.

The modern theory of heritage and its protection includes more and more disciplines and uses more widely modern methods of registration and communication in many international networks. The Academy of Heritage has started to create a network of people popularising modern methods of heritage preservation: in October 2005 the Association of Graduates of the Academy of Heritage was established, which will be supporting research and education initiatives in this field.

Barbara Szyper

Head of the Academy of Heritage

[Translated by Jakub Gałązka]



Jan Truszczyński's lecture *Shaping the EU's Eastern Dimension – the Polish view*



Prof. Elżbieta Matynia, Director of the Trans Regional Center for Democratic Studies

Andriy Bondarenko of Lviv, one of the participants in the fourteenth edition of *Democracy & Diversity*, a course organised by the Transregional Centre for Democratic Studies of New School for Social Research in New York and the International Cultural Centre in Cracow, wrote in his feedback: "Taking part in the programme helped me improve my knowledge and skills. The level was the highest of all the projects I have been on". The programme was attended by young scholars from Central and Eastern Europe, Asia Minor and both Americas. Through support from the RITA programme of the Polish-American Freedom Foundation we were able to invite trainees from Belarus, Russia (Kaliningrad) and Ukraine. It was the first time we had hosted students from the Eugene Lang College, who were under the care of Prof. Jonathan Veitch, dean of the College, and Megan Mosher.

The course involved training- and interaction-based workshops and study visits exploring the subject of political culture in countries undergoing or embarking on transformation. The participants had an opportunity to consult the faculty of the New School for Social Research and distinguished Polish experts: the journalist Konstanty Gebert, Stanisław Kracik (mayor of Niepołomice), Wanda Nowicka (head of the Federation for Women and Family Planning), Zofia Oszacka (chief borough officer in Lanckorona), government minister Jan Truszczyński, and the poet and writer Adam Zagajewski.

The curriculum comprised the following fields of study:

- *Democracy and Its Opponents* – leading professor: David Plotke; how diversified democratic societies manage to sustain democracy and ways to react to undemocratic or anti-democratic social forces and behaviour.
- *Sociology of the Public* – leading professor: Jeffrey Goldfarb; the role of the public sphere in democratic societies; new forms of public life and social communication; the impact of the Internet on the globalisation of contemporary political culture.
- *Globalisation, Social Transition and the Politics of Social Memory* – leading professors: Jonathan Veitch and Elżbieta Matynia; the workings of collective memory, particularly in the age of social and cultural transition; institutionalisation of issues of social memory and remembrance of traumas undergone by nations and social groups.
- *Contextualizing Feminist Thought* – leading professor: Ann Snitow; the status of women in the context of new democracies; trafficking in women; women's NGOs; gender studies; Polish experience in these areas.

Study visits to the communities and local government organisations of Niepołomice and Lanckorona proved highly instructive for the trainees, who got a chance to examine the contemporary living experience of democracy in local communities with rich traditions. Both these boroughs are perfect illustrations of transregional partnership and Polish engagement in pro-European and pro-democratic policy.

Representing successful social changes and development of local government and business, Niepołomice brought out the role of self-government in the democratic political system. The visit started with a multimedia presentation attended by local councillors and media representatives. The trainees met the mayor, Stanisław Kracik, the person who gave impetus to the town, and next had a discussion with the chief architect of



The participants took part in workshops, discussed, visited places, listened to lectures...
Elmaze Gashi and Elife Krasniqi, students of Pristina University in Kosovo

Niepolomice, Adam Twardowski, the editor-in-chief of the local newspaper *Gazeta Niepołomska* Sylwia Bednarczyk, and Maria Jaglarz, director of the Niepołomice Museum, while local councillors gave their guests a tour around the town.

Lanckorona Borough is another example of excellent local community management. Zofia Oszacka, Lanckorona chief borough officer, has been enforcing her own vision of the borough as an ecomuseum for its unique landscape and wooden architecture. The local council cultivates the traditions of woodcarving, and efficiently motivates local women to greater activity. Thanks to all that, Lanckorona has been included in European Union aid programmes: together with a neighbouring borough in Slovakia they received PHARE funds for the restoration and conservation of their landscape and architecture. In Lanckorona we met Zofia Oszacka, who stressed the difference between the borough's growth dynamics today and the recent economic and social crisis. Prof. Anna Mietkowska of the AGH University of Science and Technology, author of a design for the reconstruction of Lanckorona's historical main square, gave us a tour around the town and answered all our queries on the borough policy on heritage. The next point on the agenda was a meeting with members of the Babiniec, an NGO of local women who talked with us on ways to balance heritage preservation with communities' aspirations to higher-standard, modern life.

Niepołomice and Lanckorona were perfect lessons in creative and committed management and provided guidance on how to use rationally the new opportunities that open up for countries on joining the European Union.

Democracy & Diversity included a visit to the former death camp in Auschwitz-Birkenau and to Cracow's Kazimierz district, where the trainees' guide was Karen Underhill, who also moderated a meeting in the Tempel Synagogue devoted to Jewish culture. The women's foundation EFKA hosted another meeting, this one with activists of the feminist movement.

The programme *Democracy & Diversity* proved a valuable experience for young people from across the world, scholars and builders of civil society. The participants received programme certificates and became members of the Transregional Learning Network, co-ordinated by the Transregional Centre for Democratic Studies. We make a point of not losing touch with the participants, so each of them will be receiving from us a weekly *opportunity list* and the *Bulletin* quarterly.

Prof. Elżbieta Matynia
Director, TCDS,
New School for Social Research, New School, New York

Tomasz Kitliński
Local coordinator

[Translated by Monika Myszkiewicz]



Workshops under the supervision of Dr Lester Borley begin



Visiting the Cracow district of Kazimierz

Educational programmes

International Seminar and Workshop for Young Heritage Professionals *15 – 26 July*

The programme was organised by the College for New Europe in co-operation with Dr Lester Borley from the National Trust for Scotland. A similar workshop took place in September 2003 in Split, Croatia. The choice of Poland to hold the next workshop reflects the interest in the changes which have been taking place in Central Europe since 1989. Twenty-five students from 14 countries participated in this programme. They worked supervised by Prof. Gregory Ashworth (Groningen University, the Netherlands), Prof. Miroslav Baše (Technical University Prague), Prof. Jarosław Kilian (Academia Istropolitana Nova Slovak Republic), Dr Pierre Laconte (MSO-CARP, Belgium), Dr Jelka Pirkovič (Slovenian Ministry of Culture) and Prof. Gábor Winkler (ICOMOS, the University of West Hungary in Sopron, Hungary). The workshops took place in Kazimierz, Cracow, and on a field trip to the Beskid Niski mountains. The students worked in three teams: Red, Blue and Green.

The programme was opened by a seminar at the ICC with the participation of Prof. Jacek Purchla, Prof. Wojciech Kowalski (the University of Silesia), Prof. Andrzej Wyżykowski (the chief architect of Cracow) and Prof. Jerzy Mikulowski-Pomorski (Cracow University of Economics). The seminar looked at the conservation policy in Poland and Cracow with reference to Kazimierz and its heritage. In the next seminar, which was held in the Center for Jewish Culture the guests were the director of the Center Joachim Russek, Małgorzata Walczak, a representative of the local community, and Prof. Zbigniew Zuziak (Cracow University of Technology). The participants visited the centre of Cracow and Kazimierz guided by Prof. Jacek Purchla and Dr Monika A. Murzyn.

The Kazimierz part of the workshop was summarised by the presentation of projects prepared by the teams. The Red Team worked on a plan for cultivation and maintenance of the green areas of Kazimierz and the revitalisation of Wolnica Square, paying special attention to the need to coordinate the usage of secular and sacral areas. The Blue Team devised an urban planning project for the Jewish Quarter, especially Szeroka Street and Nowy Square, taking special note of parking areas and regulation of traffic flow. The Green Team came up with a project for the revitalisation of the postindustrial area of Św. Wawrzyńca Street. All the students expressed their belief that Kazimierz and all of Cracow would benefit greatly from the realisation of these projects, both economically and socially. The authors of the project signalled that co-operation between the Church and private owners is a matter of great importance for this kind of project.

The second part of the workshop took place during the field trip to the Beskid Niski mountains which focused on • the wooden architecture of the land of Lemkos – evidence of the cultural diversity of the region • the war cemeteries from the First World War • the industrial heritage of the region (the Museum of the Oil Industry in Bóbrka). The students had a chance to meet representatives of the local authorities – the starost of Gorlice Witold Kochan and the head of the Lemko Association Stefan Hładyk, as well as Prof. Tadeusz Niedźwiedz of Warsaw University, Bożena and Ryszard Kruk from the Association of the Friends of Muszyna, and Mariusz Duszowicz from the Foundation for Local Enterprise Development. They introduced students to geographical, cultural and historical issues of the region and the problems it currently has to cope with.



The Red Team at the war cemetery in Gładyszów

The results of the workshops were the following projects: the Red Team offered to create a route of war cemeteries and link it in with other tourist routes and monuments in the region (e.g. the Wooden Architecture Route); the Blue Team worked on the idea of promoting the local folklore – heritage parks and industrial objects, paying attention to the need to improve the condition of local roads providing access to attractive tourist sites; the Green Team concentrated on monuments of wooden architecture (especially the churches on the UNESCO World Heritage List) and on ways of using them to promote the whole region (these objects are often inaccessible for visitors), such as a popularisation campaign (brochures, booklets etc.). The final reports on the seminar and workshops were published and handed to the local authorities, with the hope that they will be used in future projects and research into the town and region.

Ewa Nosal
College for New Europe

[Translated by Jakub Gałazka]



Classes at the Jagiellonian University campus in Przegorzały



Prof. Yaroslav Hrytsak was the students' guide in Lviv

A two-week summer session programme dedicated to the co-operation between the European Union and Ukraine was organized by the International Cultural Centre with the Institut für den Donauraum und Mitteleuropa in Vienna. Twenty-two students, young scholars and civil servants from Austria, Hungary, Ireland, Moldova, the Netherlands, Poland, Romania, the Slovak Republic, and Ukraine took part in this session. The authors and at the same time the lecturers of the programme were Dr Emil Brix, the director general of the Department for the Cultural Policy of the Austrian Ministry for Foreign Affairs, who is deeply engaged in the process of integration between Ukraine and EU and Prof. Jacek Purchla, the ICC director. The faculty consisted of lecturers from the Jagiellonian University Prof. Zdzisław Mach, Dr Jakub Basista and Dr Jacek Klich; Mykola Ryabchuk, a literary critic and one of the most important participants of the Ukrainian intellectual debate; Karina Kostrzewa from the Polish Office of the Committee for European Integration, Stanisław Alwasiak, specialist in planning and monitoring of public and structural funds; and Günther Guggenberger, an Austrian publicist and European studies lecturer. The programme was carried out as a series of lectures, seminars and panel discussions held at the Jagiellonian University campus in Przegorzały and was supplemented by a study trip to Przemyśl and Lviv. The inaugural lecture about the process of forming of the eastern policy of the EU was delivered by Jan Truszczyński, deputy minister for Foreign Affairs and government plenipotentiary for Poland's accession negotiations to the European Union (December 2001 – July 2003). The classes were based on discussions about the processes of economical, political and social transformation in Poland and Ukraine, aspects of co-operation between the neighbouring countries, the European Union plan of action for Ukraine, and problems with cultural and political identity.

During the trip to Przemyśl the participants visited the Castle Museum in Łańcut and its Department of Orthodox Sacral Art, which coordinates a Polish-Ukrainian research project into the common sacral cultural heritage, with particular emphasis on the historical area of the eparchy of Przemyśl, Lviv and Chełm. In Przemyśl the students met the vice-president of the city Ryszard Lewandowski and Jan Jarosz, the head of the Department of Culture, Promotion and Co-operation. They introduced aspects of Polish-Ukrainian economic and cultural co-operation and youth exchange and discussed the project of an internet site on Przemyśl and its partner cities in Ukraine which is under construction. During the discussion the students asked about the situation of ethnic minorities on both sides of the border as well as about ecological programmes and programmes related to water supply (lack of water in Lviv), and in the end about successes and failures in co-operation with the authorities of Lviv. This co-operation can be very difficult as shown by the case of the Lviv Young Eagles Cemetery or the situation on the border crossings. A proof of good cultural co-operation is the third edition of the International "Galicja" Festival. When it comes to economic collaboration, it has become constant and direct. Traders in Lviv and Przemyśl cooperate without the participation of government offices. The students visited the monuments of Przemyśl showing the multicultural character of this place. They also visited the Museum of the Przemyśl Region, displaying the art of three religions.



Polish-Ukrainian "round table" at the Austrian Library

The most important element of the visit to Lviv was a round-table debate on 28 July organised in collaboration with Österreich Kooperation. The introductory lecture about the relations between the EU and Ukraine and perspectives of collaboration and membership was delivered by Prof. Yaroslav Hrytsak who has been cooperating with the ICC for many years. Before that, Prof. Hrytsak guided the group through Lviv and showed the multicultural heritage of the city as expressed in town planning and architecture. Among the participants of the discussion were: Dr Ostap Sereda from the Institute of Ukrainian Studies, who talked on the progress of the European idea in Ukraine in the 19th and 20th centuries, Dr Andriy Dachniy, who described the political and historical aspects of the Orange Revolution, and Olena Pidluchna, who illustrated the economic aspects of integration. The Ukrainian Catholic University was where the ending ceremony took place and certificates were presented to the participants of the course.

The discussions which were held in Cracow and during the complimentary study tour were accompanied by the opinion that whether Ukraine joins the EU depends mainly on Ukraine. There may be a long way to achieve this goal, but all expressed their hope that the three-year course of action will prove to be effective and will be at the same time some kind of a test for the new government – testing its efficiency, competency and engagement in the process of integration.

Anna Depowska
College for New Europe

[Translated by Jakub Gałazka]



Participants of the ECHOCAST meeting in Cracow (30 March – 3 April) on the balcony of the Ravens House

Projects

ECHOCAST (European Cultural Heritage Organisations Customer Aware Staff Training)

ECHOCAST is a three-year project (October 2003 – September 2006) financed by the European Union's LEONARDO programme. As well as the International Cultural Centre, the partners in the project are: • Lancaster University Department of Continuing Education (the leader), • Historic Royal Palaces Agency, Hampton Court, • Historic Scotland, Edinburgh, • Schloss Schönbrunn, Kultur- und Betriebsges GmbH, Wien, • Staatliche Museen zu Berlin Preussischer Kulturbesitz, • Associazione Cività, Roma, • PIN Servizi Didattici e Scientifici per l'Università di Firenze, • The Malbork Castle Museum.

The basic aim of the project is to bring about change in the philosophy governing the way cultural heritage organisations (museums, castles, palaces, and heritage sites) operate. To date they have been defined above all in terms of their protecting and documenting functions. The change is to consist in creating a welcoming atmosphere to greet visitors, which is largely the responsibility of the so-called basic staff (guides, room staff, security personnel, sales assistants, etc.). It is rare that such employees are suitably qualified; as a rule chance has a lot to do with their hiring.

The project aims to analyse the training needs of those of the personnel in cultural heritage institutions who have direct contact with the public, and subsequently to design and publish a programme and training materials and textbooks. The final phase will be to develop an accreditation system ensuring a uniform standard of training. At present materials for both course participants and trainers are under preparation, comprising an introduction to customer service, handling difficult situations, and guiding, in particular children. The effectiveness of these materials will be piloted on training courses to be held at the participating institutions.

In 2005 the partners held three working meetings: in Vienna, Cracow and Malbork. During these meetings they evaluated the completed training modules, worked on accreditation and designing a standardised system of assessing post-training competencies, and prepared materials promoting the outcomes of the project in their home countries. A presentation of ECHOCAST's work in Poland will be given in May 2006 during the international conference *Cultural Heritage in the 21st Century. Opportunities and Challenges*, organised in connection with the 15th anniversary of the founding of the International Cultural Centre.

Agata Wąsowska-Pawlik
Head of the Office for Strategy and Communication,
Project co-ordinator on behalf of the ICC

[Translated by Jessica Taylor-Kucia]



Zoltán Gyalókay gives a presentation on the AHICE service during a RIHA meeting (22 September)

The AHICE Internet service was created two years ago. The aim of the project is to facilitate exchange of information on events connected with the protection, research and popularisation of cultural heritage in Central Europe. The International Cultural Centre co-operates in this respect with institutions such as the Moravian Gallery (Czech Republic), the Department of Art History of the Comenius University in Slovakia, and the National Office of Cultural Heritage (Hungary).

It has been stressed many times during promotional meetings that AHICE is not only a service for gathering and transferring information. First and foremost, it is a platform for international co-operation of institutions dealing with cultural heritage. We encourage our partners to participate actively in the development of the service, and at the same time we try to show the importance of self-promotion with the help of computer technology. That is why, two years ago, we created an interface enabling all participants to publish information about their events in the service directly and independently. With a password provided by the administrator, each of the partners can access the section relating to his activities on the administrative panel and place the information there. The panel is designed in such a way as to be easily accessible even to those who are not familiar with IT. It can now function without any e-mail exchange or unnecessary phone-calls.

Many institutions are already publishing information using this method, and it is mainly their news that appears on the AHICE sites. However, we still get notes or even short news items by e-mail and we act as intermediaries in the process of placing the information in the service, which in a sense is contrary to our expectations. Those museums, research institutions and conservation offices which make use of the possibilities offered by AHICE get better access to people interested in their offer, both in Europe and in other parts of the world. Indeed, both sides benefit from this, as the recipient of the information can easily contact any institution accessing its website through one of the links provided on the AHICE site.

In 2005, we improved the graphic design of our service; we changed the layout of the “main” page and in this way we provided faster access to the events of the day. Thus, information about exhibitions in various countries can appear simultaneously in the service, giving an overview of current events related to cultural heritage in the broader international perspective, which is lacking in other services that focus on events taking place in particular regions or countries. We have also included additional banners with various information about the site and in this way we have broadened the scale of our activity.

We are happy with the constant growth of interest reflected in the site’s statistics. www.ahice.net is most frequently visited by citizens of the “Visegrad” countries, and there are also many visitors from almost all of Western Europe (e.g. Germany, France or Great Britain). However, only very few visitors from Eastern Europe visit our site. Last but not least, AHICE in numbers: number of forwarded news items 909 (528), registered institutions 117 (82), subscribers 100 (47). The numbers in brackets refer to December 2004.

Zoltán Gyalókay
Project co-Coordinator

[Translated by Anna Rucińska-Barnaś]



October meeting of members of the Polish network of institutions collaborating with the Anna Lindh Foundation:
Anna Warmińska, Ministry of Foreign Affairs; Prof. Zdzisław Mach, Institute of European Studies,
Jagiellonian University; and Prof. Andrzej Kapiszewski, Chair of Middle Eastern and Far Eastern Studies, Jagiellonian University

Projects

The Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

The Foundation, an intergovernmental initiative of the Euro-Mediterranean Partnership, began operating on 1 November 2004. It is an instrument of the Barcelona Process, which focuses on political and economic stabilisation in the Middle East. The Anna Lindh Foundation, based in Alexandria, operates as a network of 35 national networks established by institutions whose mandates include Mediterranean issues, intercultural and religious dialogue, education, human rights, deconstructing stereotypes and similar. Its primary role is to support cultural and educational exchange projects between European Union member states and the countries of the Mediterranean Basin, organised in the form of calls for proposals.

The first call for proposals was issued in November 2005 in the following categories:

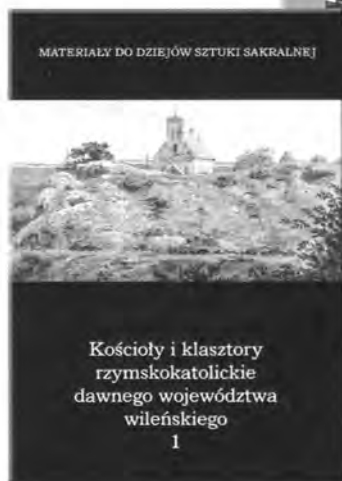
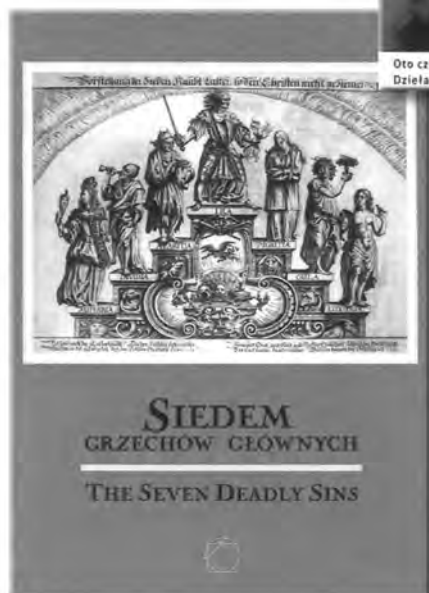
- EuroMed music and other cultural/artistic creation
- EuroMed schools programme
- EuroMed teams of young researchers
- Summer schools/exchange programmes (artists in residence)
- Libraries, promotion of books and reading, translation
- Intercultural exchanges for women in civil society organisations

The Polish network of the Anna Lindh Foundation, which currently comprises 16 institutions, is co-ordinated by the International Cultural Centre, which was designated to this function by the Ministry of Foreign Affairs and the Ministry of Culture in 2004. More information on the Foundation's current activities is available on the ICC's website: www.mck.krakow.pl.

Agata Wąsowska-Pawlik
Head of the Office for Strategy and Communication

[Translated by Jessica Taylor-Kucia]

- Publications



Cracow – *Dialogue of Traditions* (1991)

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

Wojciech GAŁAZKA

Oswajanie skorpionów [Taming the Scorpions] (1992)

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

Jan K. OSTROWSKI

Cracow (1992)

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

Jacek PURCHLA

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

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

Jacek PURCHLA

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

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

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

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

Piotr KRAKOWSKI

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

The first Polish book to present a reasonably comprehensive and expert characterisation of German art after Hit-

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

Adam MIŁOBĘDZKI

Architektura ziem Polski / The Architecture of Poland (1994)

Architektura ziem Polski / Architektur Polens (1998)

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

Zdzisław NIEDZIELA

Słowacja znana i 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 ill.).

Władysław SEMKOWICZ

Polacy i Słowacy w dziejowym stosunku

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

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

International Cultural Centre Cracow (1996)

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

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

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

Jan PATOČKA

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

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

Tadeusz BARUCKI

Architektura Węgier [The Architecture of Hungary] (1997)

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

Lidia KORCZAK

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

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

Jacek Purchla

Cracow in the European Core (2000)

Kraków w Europie Środką (2000)

Cracovie au coeur de l'Europe (2001)

Krakau Mitten in Europa (2003)

Krakov v srdtsevynie Evropy (2004)

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

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

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

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

Irina KOTLOBULATOVA

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

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

Krzysztof KOWALSKI

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

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

Alois WOLDAN

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

A translation of a book that has been widely appreciated in Europe but is completely unknown to Poles, written by an Austrian specialist in Slavonic studies and researcher of the Polish culture. The author demonstrates a variety of contexts that promoted the true image and the idealistic image of Austria among Polish artists and intellectuals. The book also shows how Galicia, once a territory annexed by Austria, was transformed into a myth and a symbol, on the one hand standing for freedom (limited as it was) and

cultural development, but on the other hand burdened with connotations of a backward civilisation (281 pp.).

Jacek PURCHLA

Heritage and Transformation (2005)

[with the Małopolska School of Public Administration]

The subject of the confrontation of historic heritage with post-1989 transformation becomes in this book an immanent part of broader deliberations on links between culture and economy, or culture and politics. Going beyond mere diagnosis the author postulates a range of measures required for effective and modern management of heritage resources (68 pp., Polish and English versions).

Albums, exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

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

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

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

EGO. Dudziński w Krakowie / in Cracow (1992)

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

Graphik des deutschen Expressionismus (1992)

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

Gustav Klimt (1992)

This album contains 134 reproductions of paintings, drawings and watercolours by Gustav Klimt, "the king of Wiener

Sezession". Foreword written by J. Purchla. Artist's profile by S. Sabarsky (160 pp., Polish version).

Natalia LL (1992)

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

Tadeusz Brzozowski.

Malarstwo, rysunek / Paintings, Drawings (1992)

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

Dłubak. Przeciw stereotypom / Against Stereotypes (1993)

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

Grand Prix '91. Günter Dollhopf (1994)

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

Margot Trierweiler. Malarstwo / Malerei / Painting (1994)

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

Nowosielski. Rysunki / Drawings (1994)

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

for the Polish Institute. It contains reproductions of drawings from the collections of the ICC and the Starmach Gallery, and a note about this outstanding artist (16 pp., 10 ill.).

Oskar Kokoschka. Wczesne lata

[Oskar Kokoschka. The Early Years] (1994)

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

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

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

Krzysztof KRUŻEL, Jan MOTYKA

Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki PAN w Krakowie

[Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences in 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.).

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

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

Charles Rennie Mackintosh (1996)

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

of the exhibition (Polish version, 40 pp., 6 black-and-white + 8 colour repr.).

Egon Schiele (1996)

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

Józef Czapski. Obrazy i rysunki ze zbiorów prywatnych

[Józef Czapski. Paintings and Drawings from Private Collections] (1996)

This catalogue was published for an exhibition to mark the centenary of the artist's birth. For the first time in Poland it presents paintings from the Popiel de Boisgelin collection, and also drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. 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 repr.).

Architektura Lwowa XIX wieku / Die Architektur Lembergs im 19. Jahrhundert

Architektura Lwowa XIX wieku / Architektura Lwowa XIX stolittia

[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.).

Artydziela 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. Kruzel, 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 przestrzeni [Henryk Morel (1937–1968). Sculpture, Drawings, Spatial Composition] (1997)

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

Marcel Mariën (1920–1993) (1997)

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

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

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

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

This catalogue contains reproductions of several dozen watercolours and prints of Emil Nolde, a prominent German Expressionist, the "master of etching and wood engraving", the greatest colourist of the 20th century. These works come mostly from private American collections. The album is supplemented with texts written by J. Purchla, S. Sabarsky, and the curator of the exhibition A. Zeńczak. There is also an essay written by T. Gryglewicz (156 pp., 64 colour repr.).

Krzysztof Penderecki "Czarna 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 repr.).

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

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

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

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

ising the artist's profile against the background of the artistic milieu of the Montparnasse and Ecole de Paris, a diary of her life and work, and critics' notes on her work and personality (48 pp., 25 colour + 3 black-and-white repr.).

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

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

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

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

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

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

Made in Hungary. Hungarian Photographers (2000)

The album comprises 125 excellent black-and-white photographs taken by a number of outstanding Hungarian artists. The oldest photograph comes from 1915 and the latest one was taken in 1996. Some of the photographs present real events, urban scenery and the landscape, faces caught in frame, everyday episodes and some astonishing situations – severe, lyrical, and sometimes grotesque ones. Their artistic values match the workshop mastership. It's hard to overestimate the importance of Hungarian photography for the development of this domain of art. At the beginning of the 20th c. a characteristic explosion of talents took place. In the 1920s and 1930s a great number of Hungarian photographers emigrated for political or economic reasons. Many of them won international fame: Brassaï, L. Moholy-Nagy, G. Kepes, R. Capa, C. Capa, A. Kertész, M. Munkácsi – they are those whose names entered the history of photography. Those who remained in the country had the relevant skills of the others but because of the lack of promotion they could hardly gain the world-wide fame, to mention only J. Pécsi, K. Escher, O. Maté, J. Németh, Angelo, J. Kárász. The album is a sort of confrontation of the output of Hungarian emigrants and their famous but unknown countrymen. In his interesting introductory essay K. Kincses considers various aspects of these Hungarian experiences. The album was published on the occasion of the exhibition organised by the International Cultural Centre and the Hungarian Museum of Photography (Polish version + English summary, 208 pp.).

Mersad Berber (2000)

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

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

The publication comprises essays written by U. Prokop, P. Hajko and R. Kassal-Mikula, the experts in the epoch and the output of Otto Wagner. The authors not only present the richness of the great architect's works, but also give a good picture of Vienna at the turn of the 19th and 20th centuries, the city where civilisational conflicts and problems of great urbanisation carried an exceptional weight at the time. Wagner's innovative designs such as Vienna city railway pavilions, the Savings Bank of Vienna, the church at Steinhof or Majolikahaus have been presented against the background. What attracts our attention in Wagner's works are: the primacy of function

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

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

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

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

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

Hogarth i jego wiek / and His Century (2001)

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

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

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

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

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

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

Dubbed the first German city of art, Munich made an intriguing and spectacular career in the 19th century, when it was mostly associated with the flourishing Munich school of painting, and then again at the turn of the 19th century, when it became one of the major centres of the European Art Nouveau, alongside Paris, Vienna and Berlin. It was in Munich that the Jugendstil became established with the aim of creating a national style combining folk traditions with picturesque historicism, Art Nouveau and Modernism. The most eminent representative of this movement was Martin Dülfer. Like a looking glass, his art reflected the dilemmas and challenges faced by the architecture of the turn of the century. Associated mostly with Munich and Dresden,

Dülfer designed town houses, villas, hotels and department stores. But his métier was theatre architecture: he constructed theatres in Dortmund, Lübeck, Merano, Duisburg and Sofia/Sofiya. This publication presents the artist Martin Dülfer and his output, highlighting his influence on the development of the architecture of his times. It contains texts by Jacek Purchla, H. Ottomeyer, W. Tegethoff and D. Klein, as well as a biography and a list of Dülfer's known works and designs. The numerous illustrations show his designs and construction projects and offer an overview of the most typical architectural projects by some of his contemporaries, e.g. Endell, Thiersch, von Seidl, Riedel, von Klenze and Fischer (76 pp., 107 colour and black-and-white ill.).

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

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

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

The publication accompanies the exposition of works by Karl Duldig, one of the greatest Australian artists of the 20th c., never presented in Poland before. Duldig was born in Przemyśl. Up till 1938 he made his works in Vienna, then – having escaped from the Nazi, he got through Switzerland and Singapore to Australia where he finally settled down and stayed creative till his death in 1986. Duldig was fascinated by human body and drew his inspiration from its shape. Figures, heads and busts are all characterized by close, round blocks of carefully deliberated tectonic construction resulted from the material used: stone, marble, clay, bronze. The album contains reproductions of sculptures and drawings, archival photographs of the works which have survived the stormy ups and downs of the artist's biography. The introductory texts written by Jacek Purchla, Gabriele Kohlbauer-Fritz, Peter Stasny – the author of the exhibition, and Monika Rydygier – Polish curator of the exhibition show the artist's life through the

dramatic vicissitudes of Central European Jews in the 20th c., and first of all characterize Duldig's creative work against a background of artistic dilemmas and ambivalence that accompany the development of modern sculpture (128 pp., 82 coloured reproductions + 59 black-and-white photographs).

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

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

Max Weiler 1910–2001. Malarstwo [Painting] (2004)

The catalogue accompanies the exhibition of paintings by one of the most outstanding Austrian painters shown in Poland for the first time. Discerning essays by prof. Wieland Schmied (the exhibition curator) and Leszek Danilczyk draw the artist's silhouette closer and analyse his pieces of art. Weiler is an exceptional individual. Bound with no artistic group, he has influenced the 20th century art, though. He gradually moved from figuration to abstraction. Although during the lifelong search for formal artistic expression they often underwent modifications, his paintings constantly express feelings and sensations towards the nature. The coloured reproductions of his works included in the catalogue let us trace the most important stages of Weiler's creativity which shows a deep affinity with life and nature. The catalogue comprises the artist's biography rich in numerous photographs, and a list of individual exhibitions as well as a list of the artist's works painted on public request (108 pp., 74 coloured reproductions and black-and-white photographs).

Norymberga w obiektywie Lali Aufsberg / Nuremberg Through the Lens of Lala Aufsberg (2004)

Nuremberg of the years 1927–1950 in the photographs of Lala Aufsberg, one of the most outstanding German artists-photographers of the 20th c. The artist has immortalis-

ed streets, squares and lanes of Old Nuremberg and has shown the city as a place of particular charm and atmosphere. The photographs taken at different time of day or season have created a place of unusual and picturesque image. Lala Aufsberg's favourite subject of artistic presentation are Gothic churches, and it is their architecture, rich furnishings and decorations which became the main source of inspiration. Her pictures presenting the pompous Nazi ceremonies and rallies have been very impressive as well. The catalogue also comprises the pictures of Nuremberg in 1945 – a documentary account of the city ruined by the allied forces, the city of lost glamour. The catalogue is completed by an essay by Helmut Beer on Lala Aufsberg's artistic output, the artist's biography and calendar of life and work (150 pp., 94 black-and-white photographs).

Oto człowiek. Dzieła z kolekcji Deutsche Bank
[Man in the Middle. Works from the collection of Deutsche Bank] (2004)

The album of works presented at the exhibition intriguingly entitled *Man in the Middle*. The subject of both the exhibition and the publication is the image of man – variable and ambiguous – which has always been the most important inspiration for artists. Reproductions of paintings, drawings and photographs included in the album give us an exceptional opportunity to get to know the most interesting phenomena of contemporary art, from modernism and expressionism of early the 20th c. to the latest tendencies and trends including the most outstanding German artists of the 20th c. Beuys, Dix, Grosz, Kokoschka, Kollwitz, Prince, Salomé, Schlemmer, Sieverding – these are some names selected from the artists whose works are included. The catalogue is completed by essays of well-known art critics and art historians: J.M. Bradburne, J. Gerchow, A. Grigoteit and F. Hütte (the authors of the exhibition), V. Loers, G. Nonnenmacher, A. Rottenberg (128 pp., 47 coloured reproductions).

Siedem grzechów głównych / The Seven Deadly Sins (2004)

The catalogue accompanies another exhibition of prints from the Print Room of the Polish Academy of Arts and Sciences, in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Cracow. The subject of the Seven Deadly Sins is shown on lithographs, etchings and mezzotints by masters like Dürer, Cranach, Bruegel the Elder, Rubens, Rembrandt van Rijn, Teniers and Hogarth. The sins and the vices have for long been the favourite subject with the artists. For over 400 years, from the Middle Ages till the 19th c., they have experienced numerous personifications, allegories and attributes – and despite the obscurity of some of the allegories, they all have shown the variegated history of customs and the changing moral "code". The basic text by K. Kružel, the exhibition's author and curator, can be considered an extraordinary guidebook illustrated with relevant fragments of the prints and even their details, which leads the reader through the labyrinth of subjects, plots and iconographic shapes recorded on the prints. The publication closes with

a list of exhibited prints completed with didactic inscriptions preserved in order to mirror the originals which often used to be affixed to the representations of the sins (pp. 240, 125 black-and-white reproductions).

Współczesna sztuka słowacka 1960–2000. Ze zbiorów Pierwszej Słowackiej Grupy Inwestycyjnej [Contemporary Slovak Art 1960–2000. From the Collection of the First Investment Slovak Group] (2004)

The album presents reproductions of oil paintings, engravings, sculptures, objects and photographs made by 49 famous and respected Slovak artists, among others: M. Bartuszova, M. Čunderlik, M. Dobeš, R. Fila, J. Jankovič, A. Mlynářík, R. Sikora, M. Urbásek, J. Želibská, which come from a unique collection of the First Investment Slovak Group. Founded in 1992 after the "velvet revolution", it gathers works made beyond the official scene, and against any ideological directives in use. Presented forms and subjects are surprisingly rich; the works show that Slovak artists have followed the impulse and inspiration coming from Western Europe or the USA. A discerning introductory essay on the history of Slovak art of the last forty years was written by Zuzana Bartošová, the author of the exhibition. It precedes a catalogue of reproductions considered as a review of artists, techniques and trends. Biographical notes and short essays on the artists' output make the presentation more complete (158 pp., 65 colour reproductions).

Frans Masereel – odkrywanie mistrza. Malarstwo, grafika, rysunek / Frans Masereel
[Frans Masereel – Discovering the Master. Painting, Prints and Drawings] (2005)

The work of Frans Masereela (1889–1972), clearly a continuation of Flemish art traditions, is strongly rooted in reality. Just as Skoczylas in Polish art, Masereel is referred to as the founder of modern woodcut in Belgium. An illustrator of books by Romain Rolland, Stefan Zweig or Thomas Mann, he achieved mastery not only in graphic arts. The works reproduced in this album include oils, watercolours and drawings that demonstrate his artistic versatility and creative passion. Apart from a wealth of illustrations, the album contains essays by P. Riede and M. van Jole as well as a detailed biographical note (152 pp., 130 colour and black-and-white repr.).

Kresy na nowo odkryte. Wspólne dziedzictwo Polski i Ukrainy
[Rediscovering the Borderland. The Common Heritage of Poland and Ukraine] (2005)

Catalogue of and guide to an exhibition that documents the vast proportion and enormous value of a research project carried out by teams of Cracow's scholars in the Eastern Borderlands. The majority of objects come from a series of publications entitled *Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic* (24 pp., 28 colour and black-and-white photographs).

Conference proceedings

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

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

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

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

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

The CSCE Conference on Cultural Heritage was held in Cracow between 28th May and 7th June 1991. This publication is the result of a session organised by the ICC and the Jagiellonian University as part of the CSCE Conference and contains papers delivered at that time (95 pp., texts in English, French and German).

Managing Tourism in Historic Cities (1992)

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

Cultural Policies (1993)

The new political reality in Central Europe at the threshold of the 1990's placed artistic circles and the whole culture in post-Communist countries in a wholly new, and – for many – unexpected, situation. The past model of artistic patronage, based on state monopoly, broke down. Our part of Europe struggles with a multitude of new problems. Some eminent representatives of culture from Poland and Germany make comments on Polish and German experiences. These may serve as advice to others (104 pp.).

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

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

Managing Historic Cities (1993)

This book presents various aspects of the regeneration of historic cities, with special focus on problems that are caused for the cultural space of the city centre by the rules of a market economy. The many different examples of inner

city regeneration in countries with advanced market economies provoke questions about the feasibility of using their experiences in cities which are only now entering that road (290 pp.).

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

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

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

This volume contains material from a symposium organised by the International Cultural Centre together with the Jagiellonian University, the University of Bordeaux III, and the French Institute in Cracow. The topic "City and University in the Middle Ages" was considered wide-ranging because both the municipal borough in its established form and the university fraternity in its dynamism and expansiveness were products of the Middle Ages, and their 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. Błoriski, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions; 1999 – German version).

Wokół Matejki [Around Matejko] (1994)

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

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

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

Zarządzanie kulturą [Management of Culture] (1995)

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

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

The outcome of a symposium organised in June 1995 by the International Cultural Centre and the Slovak Institute in Warsaw (in co-operation with the Polish Ministry of Culture and Art and the Slovak Ministry of Culture). The conference was of an interdisciplinary nature; it focused on Polish-Slovak political relations from a historical perspective, analysed cultural relations and literary ties between the two nations, and looked at issues of cultural contact in the border area. The meeting demonstrated the extent of the friendship between Poles and Slovaks, emphasised linguistic and cultural similarities, showed the effect Polish literature had on the process of awakening Slovak national identity, and demonstrated the actual problems of and opportunities for present-day coexistence of both nations, especially in the border zone (366 pp.).

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

This volume contains papers given during a conference organised by the ICC in September 1994; it focused on the cognitively important opposition "the city – the country", and its particular relation to the field of culture. The authors discuss the part of folk culture in the formation of urban culture; the value of particular components of both cultures; the force of tradition in the life of the city and the country; the role language plays as a carrier of cultural contents;

the manifestation of identity of particular cultures, in customs, literature and everyday life; and they try to conduct a typology of some cultural phenomena in the area concerned (368 pp.).

The Historical Metropolis. A Hidden Potential (1996)

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

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

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

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

This volume, published jointly with Radio Kraków S.A., contains comments from radio technicians, psychologists and sociologists of culture who participated in the conference, *The Culture-forming Role of Radio*, organised by the International Cultural Centre in Cracow, Radio Kraków S.A. and the Public Radio Association in Poland on 14–15 February 1997 to mark 70 years of Radio Kraków. The authors describe the situation of radio on the threshold of the 21st century: against the background of other media sources, in the context of revolutionary changes in broadcasting techniques, in the face of a re-evaluation of the cultural canon, as a means of broadcasting which creates and strengthens social ties (136 pp., 7 ill.).

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

This volume of materials is the outcome of a bilateral conference organised in 1997 by the ICC. It discusses the many aspects of Czech and Polish history and culture; although this culture shared the same roots, it followed different patterns of evolution. In their papers, Polish and

Czech authors discuss similarities, differences and interrelations in the history of both nations. Academic editor: J. Wyrozumski (286 pp.).

Mayors and City Halls (1998)

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

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

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

Dziedzictwo a turystyka [Heritage and Tourism] (1999)

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

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

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

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

Published in co-operation with the Citizens Committee for the Restoration of Historical Monuments of Cracow, this book comprises essays by A. Golaś ("The Achievements and Experience of the Citizens Committee for the Restoration of Historical Monuments of Cracow"), A. Kurz ("The Contribution of the Citizens Committee for the Restoration of Historical Monuments of Cracow Towards the Preparations for the Year 2000 Celebrations"), S. Juchnowicz ("Cracow, Nowa Huta – Unwanted Heritage: Where Next?"), J. 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 the medieval cloister, one of the most illustrious cultural centres of medieval Europe. The abbey, once famous for writing manuscripts (codices which happened to appear in the farthest parts of Christian world in the course of centuries were made in its scriptorium), today is well-known for its archives that belong to the oldest ones in European civilization and gather one of the richest collections of medieval and baroque texts. Polish, Swiss and German authors discuss the role of Sankt Gallen in creating European civilization, and its influence on the culture of Christianizing Poland. Among the subjects taken into consideration we can find descriptions of the Benedictine

mission and the Sankt Gallen Abbey together with its monumental manuscripts, but also the descriptions of connections Polish Benedictines had with the abbeys from the territory of the empire; we read not only about the codices of Sankt Gallen but also about their commercial relations, or cultural links (151 pp., German and Polish version).

Vernacular Art in Central Europe

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

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

Materials from a conference organised by the International Cultural Centre in June 2000. Both Prague and Cracow are among the nine cities that have been awarded the status of European Capital of Culture. Both of them offer images of Central European civilisation. Relationships between the two cities, constantly changing over the centuries, now inspire a deeper reflection on the culturally, politically, socially and economically complex process of the sustained existence of Poland and the Czech state in Europe for over one thousand years. With its range of overlapping topics, the publication is addressed especially to architects (issues of functional and urban transformations in Prague and Cracow, the urban landscape), city planners (e.g. the continuity of the urbanistic traditions, the two cities' development concepts and strategies in the new reality), historians (e.g. the appearance of capital centres, the shaping of the metropolises), art experts (a comparison of the Baroque style in Prague and Cracow), philologists (e.g. Polish celebrities in Prague, the Polish and Czech modernists), and finally cultural anthropologists (ethnic variety, the cities' role in the process of forming the national culture and myth). The book triggers off thoughts on chances for more intense relationships in all areas and closer cooperation between both nations for the Central European cause (225 pp.).

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

A publication comprising materials from a conference organised by the International Cultural Centre in December 1996. The papers collected in this book record the state of

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

Central Europe – A New Dimension of Heritage (2003)

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

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

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

Kraków i Lwów w cywilizacji europejskiej [Cracow and Lviv in European Civilisation] (1st edition: 2003; 2nd edition: 2005)

Materials from the international conference held in November 2002. The included papers show the history and mutual

relations of these two cities in a more interdisciplinary way and on various levels. Their authors not only evaluate the contribution of Cracow and Lviv to the development of the region's culture and civilisation but also discuss the predictable role of the old metropolises in the uniting Europe. An additional attraction is a transcript of the panel debates that closed the conference. Contributors include Y. Hrytsak, Y. Isayevych, J. M. Małecki, O. Matyukhina, A. Miłobędzki, J. Purchla, M. Ryabchuk, A. Woldan, J. Wyrozumski; and Z. Żygulski, and M. Bewz, W. Mokry, S. Obirek, A. Podraza, L. Unger, T. Voznyak, A. Zagajewski – panellists (240 pp.). Ukrainian version: 2004.

Europa wobec dziedzictwa. Modele mecenatu na rzecz ochrony dziedzictwa kulturowego [Europe Attitude to Heritage. Models of Patronage for Cultural Heritage Preservation] (2005)
[with the Citizens' Committee for the Restoration of Historical Monuments of Cracow]

This publication records a debate held during a plenary session of SKOZK in June 2005. The volume contains papers by the President of Poland Aleksander Kwaśniewski, the Minister of Culture Waldemar Dąbrowski, Commissioner Prof. Danuta Hübner, Prof. Jacek Purchla (programme paper) and the Marshal of the Małopolska Voivodship Janusz Sepiół. With a preface by Prof. Franciszek Ziejka, Chairman of SKOZK. Annex includes a Cracow conservation agenda for the years 2004–2010 (68 pp.).

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

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

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

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

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

Kim są Slovacy? Historia. Kultura. Tożsamość [Who are the Slovaks? History, Culture and Identity] (2005)

This collection of essays by Slovak and Polish intellectuals was compiled out of the need to reduce the nations' knowledge deficit of each other: Slovaks are our neighbours with a language closest to ours but at the same time the neighbours the least known to us. The book is an anthology of views of people of science, culture and politics on the past, presence and future of one of the youngest nation in Europe. Authors include J. Baluch, M. Bútorá, R. Chmel, M. Jagiełło, C. Kiss, A. Kroh and M. Porubjak. An interesting addendum to the texts is a selection of about a dozen drawings by well-known Slovak satirists commenting the transformations of recent years (224 pp.).

Kraków i Norymberga w cywilizacji europejskiej [Cracow and Nuremberg in European Civilisation] (2005)

Cracow and Nuremberg have played a significant role in the history of Europe. Despite the distance between them and a very different political and economic context they have a lot in common. They both represent the phenomenon of Europe's transnational history, which is particularly topical now that our continent is taking on a completely new shape. Authors include: H. Bandilla, H. Beer, A. Chwalba, T. Eser, U. Großmann, Ch. Hölz, J. M. Małecki, J. Purchla, A. Sabor, H. Ch. Täubrich, P. Winskowski, J. Wyrozumski and Z. Żygulski (284 pp., 135 colour or black-and-white photographs).

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

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

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

Of the ten historical monuments discussed nine are located in the area of the Lvov archdiocese (Kulików, Podhajce, Biały Kamień, Nadwórna, Mikulińce, Monasterzyska, Gwoździec, Milatyn Nowy, Winniki), while the tenth, the

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

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

Volume 5 of this series deals with historic monuments of the old Sambor deanery of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor deanery as part of the Lvov archdiocese. The buildings described in this publication are located in Biskowice, Borynia, Brześciany, Chyrów, Czukwia, Felsztyn, Ilnik, Komarniki, Laszki Murowane, Łomna, Rakowa, Rozłucz, Sambor, Sasiadowice, Stara Sól, Stary Sambor, Strzałkowiec, Turka, Wojutyce and Wolcze (367 pp. + 613 ill.).

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

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

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

The volume comprises monuments of religious art situated in the area of the Przemyśl diocese, within the borders of the Old Republic of Poland and brings to the end the descriptions of the places (the other volumes contain lists of the places and monuments presented). The articles refer to parish churches and chapels of Andrianów, Balice, Chłopy, Czajkowice, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Krysowice, Lipniki, Łanowice, Miżyniec, Mościska, Myślatyce, Pnikut, Pohorce, Radenice, Radochońce, Rudki, Rumno, Tamanowice, Trzeniec and Tuligłowy. The publication presents the variety of the Przemyśl area considering its cultural and ethnic questions, indicates the significance of the patronage of lordly families

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

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

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

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

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

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

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

the 15th and 16th centuries, and, finally, piedmont settlements that emerged as late as in the 19th or early 20th century (618 pp., 379 ill.).

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

The volume describes the historical monuments in Batiatycze, Bóbrka, Bryńce Zagórne, Brzozdowce, Chlebowice Wielkie, Chodorów, Czarnuszowice, Fraga, Gliniany, Hanaczów, Horpin, Kamionka Strumiłowa, Knihynicze, Kurowice, Kutkorz, Nowosielce, Ottyniowice, Pniatyn, Podkamień, Pohorylce, Przemyślany, Rozwórzany, Słowita, Sokołówka, Stare Siolo, Strzeliska Nowe, Świrz, Tadanie, Tucze, Turkocin, Wodniki, Wolków, Wyżniany, Zadwórze, Żelechów Wielki and Żędowice. The buildings described in this publications experienced smaller or greater devastation. Abandoned or ruined, they will most likely serve their original purpose never again. Very few churches which date back to the 16th – 18th c. have survived up till now (among them is the church in Wyżniany). Numerous buildings described in the publication date back to the 18th c. (among them there is a wooden church in Tadanie worth mentioning because of decorative rich wall paintings) and from the beginning of the 19th c. (among others the churches in Brzozdowice, Chodorów, Hodowica, Gliniany, Hanaczów, Podkamień). The churches built at the turn of the 19th c. represent varied historicism. The buildings which come from the interwar period follow baroque and moderate modernism (728 pp. + 612 ill.).

Part I, vol. 12: *Kościół i klasztorzy Lwowa z wieków XIX i XX* [Churches and Monasteries of the 19th- and 20th-century Lviv] (2004)

The volume comprises 22 monographic descriptions of monuments of religious art (the palace of the Archbishop and Lviv cemeteries have been excluded from the research). Their architecture represents great variety of style – from the early historicism to the modern style. The publication is unique as it shows the forgotten aspect of modern sacral architecture of Lviv, and presents architectural surroundings of the city from its unknown side. Quick development of Lviv in the 20th-century influenced creating new Roman-Catholic parishes which aimed at reinforcing Polish image of the city. Remarkable architectural movement took place in the years 1931–1939; it was supported by public collections, loans, bank credits, financial aid from state institutions, fund-raising events. The outbreak of the Second World War stopped many initiatives. When the war ended, the city found itself in a completely different political situation, and sacral buildings underwent many changes of function and purpose. The preface to the publication carefully examines and evaluates various artistic aspects of analysed monuments (pp. 415, 804 ill.).

Part I, vol. 13: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Former Rus' Voivodship] (2005)

This publication presents monographs of 38 historical buildings in the deaneries of Złoczów (Gołogóry, Jelechowice, Ryków, Szpikłosy, Ushnia, Złoczów); Żborów (Bogdanówka, Kokutkowice, Podkamień, Pomorzany, Milno, Zająłce, Zborów); Brody (Pieniaki, Ponikwa, Suchowola, Brody) (896 pp. + 868 ill.).

Part II, vol. 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa nowogrodzkiego* [Roman Catholic Churches and Monasteries in the former Province of Novgorod], ed. M. Kałamajski-Saeed (2003)

The volume comprises monographic descriptions of the churches and Roman-Catholic monasteries resulted from archival and field studies carried out on the area which constituted the Grand Duchy of Lithuania in 1772 by a team of Warsaw art historians in the years 1994–2000. This volume deals with historic monuments located in six towns: Dziewiątkowice, Hniezna, Łopienica Wielka, Roś, Wołkowysk and Wołpa, which belong to the Grodno district now. The way of presentation follows the one used in the first volume dedicated to the Old Rus Province (history, description, the state of preservation, artistic values, illustrative materials comprising old and contemporary photographs). The year 1939 is the terminal date. The extended source annexes refer to the materials found in the archives and libraries of Grodno, Minsk, Moscow and Vilnius. The state of preservation of churches and their internal fittings is much better in Belarus than in Ukraine as, despite of Soviet government repression and atheisticness there was not so much extermination of Polish people or mass emigration after 1945 (508 pp. + 412 ill.).

Part III, vol. 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa wileńskiego* [Roman Catholic Churches and Monasteries in the Former Vilnius Voivodship] (2005)

This volume includes monographs of sacral buildings of the pre-partition Vilnius Voivodship. The materials bring details of the history of places, their successive owners, church furnishings, the state of preservation and artistic value. This publication comprises descriptions of the historical monuments in Bachmaty, Dubatówka, Gieranony, Gierwiaty, Grauzyszki, Kiemielszki, Michaliszki, Nieciecz, Raduń, Różanka, Soły and Węslawinięty (736 pp. + 749 ill.).

Yearlies of the International Cultural Centre

- Vol. 1 (May 1991 – May 1992)
- Vol. 2 (June 1992 – May 1993)
- Vol. 3 (June 1993 – May 1994)
- Vol. 4 (June 1994 – May 1995)
- Vol. 5 (June 1995 – May 1996)
- Vol. 6 (June 1996 – May 1997)
- Vol. 7 (June 1997 – December 1998)
- Vol. 8 (January – December 1999)
- Vol. 9 (January – December 2000)
- Vol. 10 (January – December 2001)
- Vol. 11 (January – December 2002)
- Vol. 12 (January – December 2003)
- Vol. 13 (January – December 2004)

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

[Translated by Anna Depowska, Monika Myszkiewicz, Jerzy Pilawski]

- Appendix



First prize: Zbigniew Latała



Second prize: Dominika Zaręba



Third prize: Mateusz Wojtoń

Photographic Competition *Cracow – Magic Places*

The exhibition *Nuremberg Through the Lens of Lala Aufsberg* held at the International Cultural Centre Gallery from 6 December 2004 to 30 January 2005 provided the inspiration for the ICC's most recent photographic competition. *Cracow – Magic Places* encouraged photography lovers to capture the unique atmosphere of contemporary Cracow, and discover mysterious, special or remarkable places. The idea caught on: by 24 December the ICC had received 182 entries. The competition was adjudicated on 3 January 2005 by a jury comprising Maria Herzog-Majewska (chair), Marek Janczyk, Monika Rydiger and Krzysztof Zgłobicki. The artistic standard of the photographs was high, which made selection of the winners a tough task. Ultimately, the prizes were awarded as follows:

- First prize – Zbigniew Latała
- Second prize – Dominika Zaręba
- Third prize – Mateusz Wojtoń
- Commendations – Mirosław Wróblewski, Maria Rogala, Jan Krzysztofiak, Piotr Ścigalski, Karolina Kowalska

All the prize-winners were presented with two albums published by the ICC: *Cracow in the European Core* and *Nuremberg Through the Lens of Lala Aufsberg*. The best works were printed in *Biuletyn Fotograficzny*, *Gazeta Wyborcza* and *Gazeta Krakowska*, and published on the ICC's website and in this issue of the ICC Yearly.

Three special prizes were also awarded:

- The President of the City of Cracow's Prize – Mateusz Michta
- The Wydawnictwo Bezdroża Prize – Zbigniew Latała
- The Viewers' Prize – Bartłomiej Lewicki

64 of the photographs were selected to go on display in a post-competition exhibition in the ICC's historic cellars. The exhibition opened on 20 January 2005 with a lecture by Dr. Helmut Beer, *Lala Aufsberg and Her Image of Nuremberg. Tendencies in German Amateur Photography*.

Magdalena Wrońska-Sudoł
The Centre for the Promotion of the Arts and Sciences

[Translated by Jessica Taylor-Kucia]

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Wydawnictwo Bezdroża

cracow-life.com
naszemiasto.pl
onet.pl

Renovation and Upgrade Works in the Staircase (March – May 2005)



The works conducted in 2005 were intended to improve the technical condition of the fire detection systems, CCTV, intruder alarm and computer network. Also, a painting decoration was made that evokes the historical character of the building: multiple-layer topped glaze in the tempera and stucco lustre techniques.

Project financed in part by the Ministry of Culture under the Operational Programme "Development of Cultural and Educational Infrastructure and Improvement of Culture Management Efficiency"



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.

CONTENTS

Jacek Purchla *The International Cultural Centre 2005 +* 3

REFLECTIONS • IMPRESSIONS • OPINIONS

Jan Truszczyński *Shaping the EU's Eastern Dimension: the Polish View* 7

Mykola Ryabchuk *Barbecue in the European Garden* 12

Andriy Dachniy *The Phenomenal Orange Revolution: Historical, Political and Psychological Dimensions* 18

Gábor Lagzi *Do the Hungarians Have Their Own Eastern Borderlands?* 22

Tomasz Orłowski *New Perspectives of the World Heritage Convention* 29

Jacek Purchla *The City as a Work of Art* 33

Michał Wiśniewski *Restoration of Cracow's Interwar Architecture: Theory and Practice* 36

CHRONICLE

Diary [January – December 2005] 49

Conferences, Seminars

The Cultural Space of the Austrian-Hungarian Borderlands 71

Success – Oblivion – Rediscovery 77

Antwerp and Cracow: Cultural Potential 79

European Attitudes to Heritage. Models of Patronage for Cultural Heritage Preservation 83

The 15th Economic Forum in Krynica 87

Cracow and Warsaw. Authenticity Versus Reconstruction 93

The Heritage of the Borderlands – Our Common Heritage? 97

Exhibitions

Nuremberg Through the Lens of Lala Aufsberg (1907–1976) 101

Frans Masereel – Discovering the Master. Paintings, Prints, Drawings 103

An Exhibition of Art by the Disabled – Winners of the Fourth National Art Competition for Manual Therapy Workshops 107

Man is an Exceptional Being 109

"Signs of the Time" – The Collection of the Małopolska Foundation for a Contemporary Art Museum 111

The Borderlands Rediscovered. The Common Heritage of Poland and Ukraine 115

Educational Programmes

The Academy of Heritage 119

Democracy & Diversity 121

International Seminar and Workshop for Young Heritage Professionals 125

European Union – Ukraine. Perspectives of Co-operation 129

Projects

ECHOCAST (European Cultural Heritage Organisations Customer Aware Staff Training) 133

Art Historian Information from Central Europe – AHICE 135

The Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures 137

PUBLICATIONS 141

APPENDIX

Photographic Competition <i>Cracow – Magic Places</i>	161
Programme Council of the ICC	162
Organisational Structure of the ICC	163
Partners, Patrons and Sponsors of the ICC [January – December 2005]	164
Renovation and Upgrade Works in the Staircase (March – May 2005)	165
Statutes	166



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