

What the INCCA-CEE group has been up to and is planning for the future.

on INCCA-CEE activities in INCCA net and public area(September 2011):

The members of Group INCCA-CEE participated in Seminar **Acces2CA in December 2009 in Liubljana**, they have continued a new subproject of PRACTIC's titled : **“IACCMA; Innovative Approach to the Complex Care of Modern Art”**

INCCA-CEE organized panel in June 2010 during Symposium *Contemporary Art: Who Cares?* and participated in Seminar **Acces2CA in March 2011 in Porto**. Together with colleagues we published many articles in professional magazines.

Moreover in the nearest future we are going to publish selected materials from INCCA-CEE activities in the common book titled: **“The Knowledge Tree; Innovative Approach to the Complex Care of Modern Art”**, ed. Iwona Szmelter, by AFA Publisher, Warsaw & Archetype, London, (in print)

Mirosław Balka – INCCA’s research first hero’s retrospective projects:

Mirosław Balka: *Arbeitsplatz, The Salon of the Academy, Warsaw*, May-June 2011, detail form exhibition presented kinetic self-portrait of artist is below)

Dedicated to Memory - European Culture Congress, Wrocław, September 2011,

Mirosław Balka’s legacy was a first and common INCCA case study of the care of his artworks in different museums (see below)*. In last twenty years Balka realised many complex artworks in the whole world. His last exhibition *Arbeitsplatz*, (German, “workplace”) is a culminating point. Mirosław Bałka presents a new project, realized with the team in cooperation with curator-conservator Iwona Szmelter in *Salon Akademii* gallery. His name is familiar to historians, curators, critics and collectors of contemporary art. The artist’s works are held by major international art collections, including the Tate Gallery (London), Hishhorn Museum and Sculpture Garden (Washington), Museet for Samtidkunst (Oslo), Stedelijk Van Abbemuseum (Eindhoven), The Museum of Contemporary Art (Los Angeles), Kaiser Wilhelm Museum (Krefeld), Museum of Modern Art (New York), Muzeum Sztuki (Lodz). His recent works include the famous *How It Is* in the Turbine Hall, Tate Modern in London (2009/2010), and the *Fragment*, a retrospective exhibition of video works at the Centre for Contemporary Art in Warsaw (January-April 2011), project *Ctrl*, prepared by the Museo Reina Sofia and exhibited simultaneously in two places: Museo Reina Sofia in Madrid and at the Benedictine Abbey of Santo Domingo de Silos (2010-2011), in the province of Burgos, Northern Spain.

In 2011 *Arbeitsplatz* project was type of long-term project combined pre-acquisition activities, production of kinetic elements, the presentation and care of artist's current artworks. It was an opportunity to reflect not only on the artist's 'place of work', but also the role of creative process, the discussion of the intents of author, future of artworks, retrospection of artist's path. Curator (Iwona Szmelter) realised project together with artist, made a documentation and catalogue; this multiple role was based on *Arbeitsplatz* as a paraphrase, freely developing and modifying the original content, while preserving its essential meaning. It refers to the famous debut project, *Souvenir of the First Holy Communion* (1985), created as a degree piece at the Faculty of Sculpture, Academy of Fine Arts in Warsaw. Balka's kinetic and vertical self-portrait is fragment of complex artwork (photos below, by I.Szmelter).





This time he presents sculptures in the space of his studio, their three-dimensionality enriched by the fourth dimension, that is time – through which he pays tribute to his *workplace*. Equally valuable and important as the principal artistic goal is the road leading to its carrying out. Invoking a symbolic “workplace” Balka provokes reflection, as he makes it almost intangible in its expression, like the Japanese poetic form of haiku, to which the artist refers in a number of his sculptural projects. This gentle form becomes concretized through the viewer’s perception. He at the same time suggests certain contexts, symbolic or historical, material connotations and even their address. For Balka memory plays unique and multiple roles. It helps the artist to define his roots and to introduce both traditional and new art forms into his diverse works, including video images.

Mirosław Balka’s artworks, dedicated to memory, are invited for European Culture Congress, 8-11.09.2011 in Wrocław.

Ed. Iwona Szmelter

Notes from INCCA archive *

[http://www.icn.nl/diro03/icn/cmt/text.nsf/URL/865AB05822BDCCC6C125700D0029F503/\\$FILE/tatjascholte1.pdf](http://www.icn.nl/diro03/icn/cmt/text.nsf/URL/865AB05822BDCCC6C125700D0029F503/$FILE/tatjascholte1.pdf), access 10.09.2009; Miroslav Balka, *1120 x 875 x 2*, National Zachęta Gallery, Warsaw, 2000, floor covered with Polish household soap + INCCA Interview with Miroslav Balka, Academy of Fine Art, Warsaw

Archief Miroslav Balka 2001; Quotation from interview with Miroslav Balka, by Iwona Szmelter, AFA, Warsaw (23.3.2001) “We can feel the irritating scent of cheap, grey, household soap all over the room. Earlier the soap was specially prepared in bricklayer's tubs by abrasion on the grate, mixing it with water to obtain the paste consistency and put it with spatulas on the huge surface (about 180m²). They stopped producing that kind of soap, changing its scent into a more fragile one. There are cubes of soap from a Czech brand -"Extra Jeleń". Finally I found the soap again in Poland, in Otwock. It rescued that work.”

The conservation of “211 x 179 x 125, 190 x 129 x 73”, Kröller-Müller Museum, Otterlo, Reaction to the article ‘Conservation of “211 x 179 x 125, 190 x 129 x 73”- Conservation issues in 'La Caixa' Miroslav Balka, *River*, 1988-89 Van Abbemuseum, Eindhoven, painted jute, neon, ash, wood. Guidelines based on correspondence with Miroslav Balka, by Hester Stoebe, MUMOK, Vienna.

ALINA SZAPOCZNIKOW, Sculpture Undone, 1955 – 1972;

Series of presentations of artist's avant-garde legacy during 2011-2013

Brussels WIELS Contemporary Art Centre opens its season with the premiere of an expansive solo exhibition of Polish sculptor Alina Szapocznikow (1926–1973). <http://www.wiels.org/site2/home.php?lng=en> This major event- after long-term conservation-restoration project, is the fruit of an exceptional collaboration initiated by WIELS and the Museum of Modern Art in Warsaw and concentrates in particular on artist's late period from 1955 to her untimely death in 1973, at age 47. As a sculptor Szapocznikow's progressive development was towards a conception of sculpture as an imprint not only of memory but of her own body left behind a legacy of provocative objects—at once sexualized, fragmented, vulnerable, humorous, and political—that still sit between Surrealism, Nouveau Realisme, and Pop Art. Her

tinted polyester casts of her lips and breasts transformed into quotidian objects like lamps or ashtrays, her poured polyurethane forms, and her construction of sculptures that incorporate photographs remain as remarkably idiosyncratic and contemporary today. In the nearest future the exhibition will travel to the Hammer Museum, Los Angeles (February 5–April 29, 2012), the Wexner Center for the Arts, Columbus, Ohio (May 19–August 5, 2012), and The Museum of Modern Art, New York (October 7, 2012–January 28, 2013) after the WIELS showing, which will be the only European venue for the exhibition. <http://www.e-flux.com/shows/view/10007> .

Short report about pioneer’s conservation of complex issues of material and intangible heritage and plastic artworks is below:

Immortality/Mortality: Preservation of the Avant-garde Legacy of Alina Szapocznikow; Iwona Szmelter & conservation interdisciplinary team

To preserve Alina Szapocznikow's avant-garde and very destroyed more than 100 artworks, in the project of conservation we undertook the challenge of exhibiting her works in the form most representative of her intentions, despite of transgression.



Alina Szapocznikow's work demonstrates a wide range of techniques and technologies: from plaster, bronze, and marble to deep-dyed polyesters, polyurethanes, inserts – ready-made, non-permanent organic ones, such as grass and newspaper. Many of the artist's works were in pieces, like jigsaw puzzles (photo below).



They were covered with grey residue, which provoked a metaphorical misinterpretation of “cancerous growth”. In addition to the considerable material damage, her works have been often misinterpreted. For the 25th anniversary of her death, in 1998, a great retrospective was organized which included all the creative phases in the sculptor's lifetime. The catalogue mentions over 500 objects, 129 of which, mostly plastic's, have restored by Iwona Szmelter and Olgierd Guminski (1994-1998) with the help of an interdisciplinary team of researchers. It was a really pioneer's project in the synthetic's identifications and conservation-restoration. Subsequently another 12 of Szapocznikow's artworks were conserved with the help of innovative technologies of preservation, conservation and restoration by the same

team and 2 object's conserved by students in their MA degree's; Aga Wielocha, Ula Kusz.

Preliminary research was based on an investigation of the documentation of the artist's work, her public speeches, interviews. Mr Piotr Stanisławski, Szapocznikow's son, heir and partner in last realizations was consulted on some essential and technical issues. Consultations with chemists confirmed what type of material was used. These findings created a basis for the verification of a description of the technique and technology used in Alina Szapocznikow's work and methodology for care of her legacy and conservation, including preservation of synthetic resin. . Concluding, the main goal of the preservation of the legacy of Alina Szapocznikow is to save and transmit not merely the de-contextualized fragments but their essence. The difficulties in sustaining the complexity of the ideas and meaning of her artworks: while simultaneously preserving their authentic matter, including impermanent particles of polyesters, polyurethanes, plants, green grass, etc. Our ethical considerations related to dematerialisation, lifetime of intangible elements.



We did a 'conservation through documentation and reconstructions, reconsidering issues of authenticity versus emulation of ephemeral parts, such as grass, etc. The duplication problems and replacement of "ready-mades" in art has brought us again back to the authenticity issues; a very circle of Aristotelian classification of art, with an evident precedence of an idea over its reflection in the object, i.e. in matter. Much attention has been paid to the legal consequences, the so-called "right to integrity" and Alina Szapocznikow's copyright.

Ed. Iwona Szmelter (fragment of lecture presented in “Contemporary Art: Who Cares?”, Amsterdam, 2010)

CEE - project: *Preserve the Foksal Gallery's Heritage*

Conservation-restoration project, conservation treatment of 20 objects – co-operation of Poland-Lituanian team with co-operation with Estonia : M. Jadzinska (photo below), I. Szmelter (Academy of Fine Arts, Warsaw, Poland), S. Gotautaitė (Lithuania), Foksal Gallery played an extraordinary role in the art landscape of Central and East Europe from 60-ties, as a window opened for the rest of the world, as a point between West and East, Soviet Bloc and the others. 20 mentioned objects represent the conceptual art, belonging mainly into the *The living Archive*. The conservation was done for the exhibition in: KUMU, Estonia, 2010.

The opening of MOCAK – the Museum of Contemporary Art in Krakow – on 19th May 2011

The specific character of an institution which interactively participates in the creative process of art relies on skillful and, indeed, unceasing, reflection on its own role and character in order to allow access to new strategies for action designed to reach out to various sectors of the audience. The fortuitous location of the Museum, outside Krakow's epicentre, and in Schindler's former factory – a space easily identifiable all over the world – will favour an in-depth contact with art. MOCAK will carry out the tasks typically expected of a critical museum. Whilst giving a preferential treatment to artists, we must not exclude the viewer. We will ensure that each exhibition receives a suitable interpretative context. For our Museum, its contemporary quality means showing and interpreting the world via art, rather than exhibiting art history. To function in the global art network obliges us to be open and to coexist on equal rights with both the local and the universal. Do visit us!

The MOCAK Team in :// www.mocak.com.pl



Detail from permanent exhibition; Robert Kusmirowski, *Untitled*, 2009, installation. Objects the primary function of which was to provide a cure, appear as toxic and harmful.

MOCAK - Journey East - info :

02.12.2011-29.01.2012 Exhibition place: MOCAK- Museum of Contemporary Art in Krakow. **Author's :** CEE group exhibition; **Curator:** Anna Łazar, Monika Szewczyk; www.mocak.com.pl/en/exhibitions

Description: artists from Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine and Poland will be invited to take part in the exhibition "Journey East". We shall neither attempt to group works according to their nationality, nor pretend that the issue of national identity and national belonging is invisible. A young state and the history of a country do affect the condition of art in that country. After all, artistic activity depends not only on the artist's own resources, but also on the artistic educational and other institutions which support the process of the production and exhibition of works, but also on the size of the artistic community and the presence of curators and art critics. We have received signals from the majority of the participant countries that these are vital issues. For this reason, we ask artists what inspires them in their particular place and time. Edwin Bendyk prophesies that the solution to global woes is to create interpersonal relationships based on love, and not on competition, hierarchy or domination. The focus is on love which goes beyond a feeling between any two people; we are looking for positive emotions, which often create bonds between people all over the world which can provide an alternative to those mediated by the state or the market. We

want to ask artists what role, in their opinion, such emotions play in a post-communist society and whether they regard building new social capital on positive relations as Utopian – or whether, indeed, such a notion is realistic. We perceive our project as an open situation, mapping out diverse paths for participation and interpretation: from observation and listening to conversation, from co-operation to sharing in writing. We will be collecting objects and organising meetings, discussions, workshops, performances and installations in public spaces. The exhibition will be presented in the Arsenal gallery in Bialystok in August and September, and subsequently in the Art-Kyiv Contemporary and in the Museum of Contemporary Art in Krakow. The artists we have invited: **Armenia:** Vahram Aghasyan, Ruben Arevshatyan, Samvel Baghdasaryan, Arman Grigoryan, Armine Hovhannisyanyan, Tigran Khachatryan; **Azerbaijan:** Rashad Alakbarov, CHINGIZ, Babi Badalov, Orkhan Huseynov, Sabina Shikhlinskaya; **Belarus:** Anna Chkolnikova, Aleksander Komarov, Marina Naprushkina, Sergey Shabohin, Oleg Yushko; **Georgia:** Bouillon Art Group, Lado Darakhvelidze, Elene Rakviashvili, Nino Sekhniashvili, Sophia Tabatadze; **Moldova:** Veaceslav Druta, Tatiana Fiodorova, Maxim Kuzmenko, Dumitru Oboroc, Stefan Rusu; **Ukraine:** Anatoliy Byelov, Alevtina Kakhidze, Maria Yaroslava Khomenko, Volodymyr Kuznetsov, Stas Volyazlovsky, TanzLaboratorium; **Poland:** Alicja Bielawska, Kuba Dąbrowski, Nicolas Gropierre, Elżbieta Jabłońska, Dominik Jałowiński, Anna Molska, Joanna Rajkowska, Jakub Szczęsny.

Project 's within the Polish Presidency of the EU Council



In view of the growing importance of the Visegrad cooperation, being a substantive contribution from V4 to the issues of the European cultural heritage, the Forum should become a voice of Central Europe, to be heard in Brussels, on matters of heritage and its protection and management. The organiser's intention is for the first gathering of the Forum to bring together not

only distinguished speakers, specialists from the Czech Republic, Hungary, Slovakia and Poland, but also to encourage participation in this and subsequent events, of experts and representatives of institutions from other countries of the region. In line with the wishes of the Ministers of Culture of V4, since 2007, the International Cultural Centre in Krakow has been the coordinator of a panel of experts in cultural heritage, and hence, as the starting point for the three days of the Forum, we wish to take the proceedings of the conference on “Protecting and safeguarding cultural heritage. The systems of management of the cultural heritage in the Visegrad countries.”, organised by ICC in cooperation with the Visegrad partners in 2010. <http://www.mck.krakow.pl/>

Happening Against Communism by the Orange Alternative

June 19 – October 2 , 2011

ICC; International Culture Center In Krakow

Contemporary heritage from the 1980s, that is the declining, but also the most tumultuous years of The Polish People’s Republic (PRL), the Orange Alternative entered the streets of the Polish cities. The exhibition presents the history of the Orange Alternative, whose happening events have been a unique phenomenon not only for Poland but in all of Europe. The Orange Alternative “movement” initiated in Wrocław has gone down in the awareness of a generation of Poles. Among the best recognised symbols of the initiative were dwarfs painted on walls. The Orange Alternative was not only a social movement protesting against the Polish reality in the 1980s, but above all a force opposing the regime on the national level, without creating formal structures and voicing political slogans. It was an alternative for the regime, for the opposition, but also for the drab reality.

The Orange Alternative activists lampooned the pompously celebrated anniversaries, the convention of official events with a theme, the overwhelming presence of the police and the secret services in all areas of life, the shortages in shops and so on. The trademark of the movement was the dwarf (first painted on paint spots covering up anti-government slogans on city walls) and later a red or orange hat donned by participants of the happenings. The movement’s actions poked fun at the regime and after 1989 they served as a comment on the current political and social situation. The methods and language used pointed to a strong influence of the Dada movement.

The exhibition in the ICC Gallery is the first such an extensive presentation of the movement. It shows its emergence and development, and the narrative is set against the backdrop of the political and social history of Poland in the 1980s and during the transition. <http://www.mck.krakow.pl/news/dwarfs-in-the-icc>

Eastern Dimension of Mobility Conference,

The issues of the care of contemporary art was presented on 6-7 July 2011 during two sessions: A. Mobility, a vehicle for collaboration in research: Mobility for researchers in the EaP countries, engagement with ERA through the mobility of researchers; B. Culture: Mapping of existing tools, researches, information systems, funding opportunities (including Eastern Partnership Culture Programme, results of the Special Actions 2009-2010 of the Culture Programme, Civil Society Forum);

The main **aim** of this meetings is to reinforce mobility flows in education, youth, research and culture between the European Union and Eastern Partnership countries. **Description:** One of the most important purposes of the meeting is to have a comprehensive presentation of the existing opportunities to support mobility, both through the EU programs as well as through new initiatives. The presentation of good practices will also take place during the conference. The debates on future possibilities will contribute to the general debate on the shape of the new generation of EU programmes in the New Financial Perspective 2014-2020. The idea behind the conference is to listen to the EaP countries' expectations. **Organizers:** Ministry of Culture and National Heritage, Ministry of National Education, Ministry of Science and Higher Education, Ministry of Sports and Tourism, European Commission; **Partners:** Adam Mickiewicz Institute, Cultural Contact Point Poland, Europe for Citizens Contact Point Poland, City of Warsaw. **Participants:** the overall number of participants is 300, among them: 180 will come from the Eastern Partnership countries, 120 will come from the EU countries **Participants profile:** representatives of the relevant ministries, universities, research centres, national agencies of EU programmes, youth, students, teachers' associations, foundations, cultural associations and institutions as well as sport movement. <http://www.eap-mobility.pl/en>

CEE- activity as partners in »EU Cultural Heritage Identity Card« (EU-CHIC) project

Identifies and summarises the methods, techniques and tools used by various information systems in recording data on cultural heritage (Poland is responsible for Central and Eastern Europe countries: Poland, Estonia, Latvia and Lithuania).

The »EU Cultural Heritage Identity Card« (EU-CHIC) project will propose a strategy and systems for the most efficient methods and tools of harmonising criteria and indicators for tracking changes and interventions on the tangible cultural heritage across Europe and its neighbouring countries. The project results will demonstrate a significant cost-benefit advantage for owners, managers, authorities and conservators in charge of protecting Europe's immovable cultural assets. It will also create the capability to monitor and systematically report on various human and natural impacts on the physical state of that heritage, and assist in the provision of the most relevant and economic choices for effective preventive conservation. The main objective of EU-CHIC is to develop and test guidelines, required for the efficient compilation and storage of data, pertinent to each monument and structure under observation. The EU-CHIC system will support sustainable maintenance, preventive conservation and the rehabilitation of historic sites and monuments. The identification of the MTTs used in the national information systems on cultural heritage was based on a survey. The partners of the CHIC project responded to a questionnaire in which they listed the MTTs used in the information system. An overview of methods and tools should provide the basis for assessment and identification of the most effective MTTs in relation to the Cultural Heritage Identity Card (CHIC). The selection of MTTs, their resolution and precision, varies dependent upon the reasons, aims and objectives of the information system. The MTTs were arranged according to general categories, and an overview of MTTs used in 11 European countries and Israel is presented in this report, along with the template tables. (see: reports www.chic-eu.eu).

Dissemination:

Jerzy Szałygin, the Chairman of the Department of Register and Record of Monuments, National Heritage Board of Poland, Warsaw

Dissemination, meeting 24.06.2010; main objectives were presented and discussed possible contact with people and organizations from Estonia, Latvia and Lithuania, connected with cultural heritage and interested in sharing knowledge and experience; discussing the possibilities of collaboration; first show of scheme of documentation and records of monuments

meeting, consultation 26.08.2010, 9.09.2010: the structure of the department, documentation of the cultural heritage through registering the historical monuments – their values and condition they are in,

meeting, consultation 16.09.2010, 9.05.2011, 16.05.2011: administration's task, permissions; archiving documental resources that relate to the protection of historical monuments; photos of particular documentation

The consortium of the project consists of 12 partners from 11 countries, which are: Slovenia, Austria, Belgium, Croatia, Czech Republic, Germany, Greece, Israel, Italy, Poland, and Spain. It will coordinate the activities at the national and international levels. In addition, the Advisory Committee having members from five countries: Egypt, France, Norway, Scotland (UK), The Netherlands, is established to lead the Advisory Network. Partners in Poland: IPPT PAN (mgr Marek Sklodowski), AFA Warsaw (dr Monika Jadzinska),

Workshops (2010-2011): 30. and 31. May 2011 ;Congress Centre, Zdraviliška cesta 24, Podčetrtek, Slovenia.;Contact: University of Ljubljana, Jamova 2, 1000 Ljubljana, Slovenia 12 October 2010, University of Bologna – Ravenna Campus; Venue: University of Bologna – M2ADL, Te.Co.Re., Via Guaccimanni, 42 48100 Ravenna;29 April 2010; EU-CHIC VIENNA MEETING WORKSHOP; Schloss Schoenbrunn Kultur; info@eu-chic.eu

Information Society 2011 – 14th International Multiconference, 10-14 October 2011, Josef Stefan Institute, Jamova cesta 39, www.is.ijs.si, Ljubljana, Slovenia.

Paper: *“Safe the Culture and the Culture Safes You. Considerations on the Role of Culture, Art and their Preservation in Modern Society” M. Jadzinska*

The Second International Conference on Cognitronics – a subconference of the Multiconference "Information Society 2011" (October 10-11, 2011, Jozef Stefan Institute, Ljubljana, Slovenia). The goal of the conference is to combine the efforts of the scholars from numerous scientific fields and educators in order to establish a new synergy aimed at ensuring the harmonic, well-balanced development of the personality and national cultures in the modern information society and, as a consequence, to compensate a number of broadly observed negative distortions.

Our point was to disseminate and exchange the knowledge and experience in the field of preservation of cultural heritage, first of all - contemporary art, in digital age, when the personality and national cultures are caused by stormy development of informational technologies and globalization processes. The aim of the ICC is to formulate a new, large-scale goal for the software industry and Web science: to develop a new generation of culture-oriented computer programs and online courses (in the collaboration with educators, linguists, art historians, psychologists) - the computer programs and online courses intended for supporting and developing positively-oriented creativity, cognitive-emotional sphere, the appreciation of the roots of the national cultures, the awareness of the integrity of the cultural space in the information society, and for supporting and developing symbolic information processing and linguistic skills, associative and reasoning abilities of children and university students.

Co-Chairs: Dr. Vladimir A. Fomichov (*) and Dr. Olga S. Fomichova (**)
(*) Faculty of Business Informatics, State University - Higher School of Economics, Moscow, Russia; <http://www.hse.ru/lingua/en/org/persons/67739>;
(**) State Educational Centre "Dialogue of Sciences", Moscow, Russia

Participation in ICT Proposers Day" Conference, hosted in Budapest

Hungary from 19 till 20 May 2011 to:

- to identify partners and facilitate the setup of FP7 project consortia
- to discuss and develop new project ideas on ICT at international level
- to initiate cross-border contacts

The ICT Proposers' Day 2011 is taking place in Budapest 19-20 May 2011 organised by the European Commission under the auspices of the Hungarian EU Presidency. It

is dedicated to networking and promoting research & development in the field of ICT within 7th Framework Programme (FP7)

Ideal-ist is organising a brokerage event in cooperation with the Enterprise Europe Network with pre-arranged Face2Face meetings within the ICT Proposers' Day 2011. Discussions on the new possibilities and international projects connected with protection and preservation of modern and contemporary art are in the process.

Education:

PhD - Zadora, Anna : Modern materials and painting media and their influence on painting aesthetics on the example of the work of artists from the Silesian environment.

Abstract of PhD dissertation written on the Faculty of Conservation at the Academy of Fine Arts in Warsaw under the supervision of prof.dr Iwona Szmelter:

This dissertation introduces the factors responsible for forming the aesthetics of painting, especially concerning the influence of materials and painting media on the creation of the artwork's aesthetics and its transformation in the course of time. These matters extend outside the material and formal aspects of the creation and transgress into the more theoretical regions of aesthetics. It has been ascertained, for instance, that aesthetics is both a universal and cohesive science.

The painting development by the artists from the Silesia environment has been analyzed in the dissertation. This environment gathered around the cultural institutions in Katowice, the main cultural centre in the region. The characteristic of the Silesian artistic environment is shaped by political and historical aspect. Between 1945-1989, the domination of the state's vision of art led to the forming of unofficial culture. This specific artistic underground, especially strong in this region, only saw the light of day on certain occasions. The characteristic trapping of Polish artistic environments in this period was the tendency for the artists to form groups. In Silesia, because of this activity and due to the character of the paintings, artistic groups such as: ST-53 (1953), Arkat (1964), Oneiron (1967), gained special significance. A specific example of the use of untypical painting materials may be found in paintings from the so-called 'material painting' trend, followed in the 60's by artists from the senior generation. The artists used to create the surfaces from materials uncommon to traditional painting techniques, like: preshpan (Z. Stuchlik:

‘Narodziny życie, śmierć’). Similarly, when building the paint layer, they have abandoned typical materials. The artists have used industrial structures, enriched by bottle tops, gravel, sand, crushed ceramics, nuts, tinfoil (U. Broll: the series entitled: ‘Alikwoty’, ‘Przemienienia”, the 60’s, A. Urbanowicz ‘Eksfoliacja’, 1963). They have built the painting layer with appropriately used patches of canvas (U. Broll: ‘Alikwoty II’, 1967, A. Urbanowicz: ‘Eksfoliacja’, 1963), or canvas filled with cotton wool or sheep’s fleece (Z. Stuchlik: ‘Demeter’, 1967). What’s more, the method of the painting’s creation itself was far from what would be considered as traditional painting. In the interviews the artists mentioned ‘painting with fire’ with the use of a hand-held burner (A. Urbanowicz: ‘Eksfoliacja’, 1963, A. Halor: ‘Datura stramonium’).

The artists from the younger generation, keeping in line with their creative imperative, besides traditional materials, also tend to use untypical materials in the process of creation. The choice of the untypical is rather diverse and includes industrial paints and structures (E. Zawadzka; the series entitled: ‘Opowieści pejzażu II’, 2004), ‘ready made’ and objects found by artists (J. Rykała: ‘Podszepty dzielnicy Sielec – Wigilia’, 1991). Moreover the artists modify the quality of paintings by the addition of untypical materials like: sounds or gravel (I. Walczak: the series entitled: ‘Terra incognito’, the 90’s).

The information collected in the interviews constitutes a valuable source of data concerning the artistic credo, and among other things, the message of Silesian painting. Moreover, the information includes the attitude to the degradation of paintings in the course of time and, following, the transformation of painting aesthetics. The directions concerning conservation of painting are especially valuable. This should become the basis for projects of conservation of the Silesian painting in the future.

**MA thesis Faculty of Conservation and Restoration of Art Of Works,
Academy of Fine Arts, Warsaw:**

2010, **Magdalena Grenda**

[Tratteggio retouch and its derivatives as an image reintegration solution in the process of restoration](#)

Case study : restoration of a 20th century lithograph film poster by Stefan Norblin, The article describes issues concerning retouch in paper conservation- restoration with particular consideration of *tratteggio* retouch and its derivatives as an image reintegration solution, not very popular among paper conservators. It was a part of author's MA project to examine the possibility of using *tratteggio*- like retouches during the restoration of 20th century Polish film poster by Stefan Norblin, printed in colour lithograph. *Academy of Fine Arts in Warsaw*, an article on-line : <http://ceroart.revues.org/1560>

MA 2011 (before publication)

Katarzyna Mikstal, devoted to the care of untypical movable paintings , case studies artworks by Jadwiga Maziarska, Wojciech Fangor, Jerzy Tchórzewski

Beata Blizińska, devoted to the issues of research and conservation “Kiss/Shroud” painting by Tadeusz Dominik and the identifications of unknown house paints/synthetic paints layers

Anna Tomkowska, the problems of the dematerialization of latex artwork and reconstruction of latex sculpture by Tadeusz Kantor

Natalia Andrzejewska, the issues of total art (*Gesamtkunstwerk*) heritage and the trans-disciplinary care of the environment ”Usurper” by Jozef Szajna

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The queries of teachers and students devoted to care of modern art

from Conservation Faculty in Warsaw in UA (Art University) and National Museum in Poznan, north Poland

Newspapers devoted to Contemporary Cultural Heritage In Central Europe_2011

To ArtClue/en; Eastern Europe Art Magazine : <http://en1.artclue.net/>

HERITO magazine, <http://www.herito.pl/en/>

Herito – a bilingual English-Polish quarterly – is a new initiative by the International Cultural Centre in Krakow. It is our hope that it will come to be a unique forum for discussions on heritage, culture, our times, and the future. As a periodical it will focus on issues of locus and related reflections, on space and its various meanings, and on the geography of the imagination and of memory. The pretext for the topics it undertakes to examine is Central Europe, which has a heritage of experience and cultural dilemmas that are at once unique and highly relevant to contemporary debate. Please, have a look at numbers (2010-2011) below :

2010-1st HERITO

In the first issue, entitled **Symbols and clichés**, we give a critical airing to notions connected with national ideologies and political myths and their functions, and look also at their various reflections in art, architecture and the landscape. The material and non-material heritage of national ideology built up over the past two centuries continues to influence the collective imagination of our societies today. What is the nature of this symbolism in our times? Is it a burden of our age, a colourful tourist product or a shared heritage? In these days, does my hero have to be your enemy?

The theme we have chosen for this issue is by no means exhausted in its content. We hope you find that these discussions, opinions, reflections on new and recent exhibitions and books, and examples of successful cultural projects and modern institutions operating in the broadly defined field of heritage combine to produce an interesting panorama of culture from our region of Europe. **In the issue :**

Csaba G. Kiss, Anda Rottenberg, Ewa Mazierska, Mathieu Olivier give a critical “airing” to the conceptions and usefulness of national ideologies and political myths.

Nelly Bekus, Marta Herucová, Katarzyna Jagodzińska, Erzsébet Marton, Mykoła Riabczuk, Rasa Rimickaitė, Thomas Schulz, Petr Tomášek examine how national myths are reflected in art, architecture and the landscape.

Ewa Chojecka talks about Upper Silesia and the art that wasn't there...

Joanna Sanetra-Szeliga i Sandro Droschl take a subjective and objective look at the European Cultural Capital Linz 2009.

Magdalena Link-Lenczowska i Łukasz Galusek visit new museums in Krakow and Ljubljana.

Helena Postawka, Maria Poprzęcka, Krisztina Szipócs, Agnieszka Sabor share their impressions of books and exhibitions in Łódź, Budapest, Krakow and Israel.

Łukasz Galusek writes about the 20th century seen from Trieste.

2011- 2nd HERITO; Imagined identities

Imagined communities, called thus by Benedict Anderson, revealed the principle of nation-building, namely inculcating an image of a translocal community to which people belong. They also bring to light the creative character of imagination, which was able to connect the abstract categories of nation, state and homeland with some specific area. At the same time they put in motion an identity narrative, necessary to unite the nation, which, after all, is a kind of “narrated community”, to borrow a phrase from Maria Janion.

In today's fluid times a human being is looking for a place and a place is looking for a human being; people want to feel at home in a space but spaces influence entire communities. This creates the need to imagine certain possible multilayered identities – for a place, for people, for a collective. For some new kind of individuality. **In the issue :**

Simona Škrabec, Claudio Magris, Joanna Ugniewska, Maria Dąbrowska-Partyka, Radu Pavel Gheo, Marta Bucholc, Ewa Chojecka, Żanna Komar, Beata Nykiel about imagining which generates a story of a place, a people, a community

Robert Traba speaks about the need of constant refreshing the cannon and about controversies, which are a treasure

Joanna Sanetra-Szeliga and Mihaela Carpea objectively and subjectively about the European Capital of Culture Sibiu 2007

Katarzyna Jagodzińska about former bunkers now hosting modern art

Żanna Komar, Beata Nykiel, Helena Postawka share their impressions from exhibitions they saw and books they read in Warsaw, Germany and Russia

Łukasz Galusek about Max Fabiani and the Karst

2011 3rd HERITO; The city and the museum

Cities are museums of a sort – as three-dimensional illustrations of history, huge collections, but also treasure chests in which the spirit of the place hides. Unfortunately, the history of our part of the continent has rarely left them intact. Their existence here is a story of ups and downs. Perhaps this is what lies behind the overwhelming need to protect all that has been preserved or even to recreate what has been destroyed. The evolution of the urban space towards a role as a museum is interwoven here with successive waves of national revivals.

But matters of state and nation form only one chapter of the story which is the city. Moreover, the story of the city often provides us with an opportunity to free ourselves from narratives of the “one truth” ilk, to reconcile antagonisms, to uncover the genuine, albeit complex – because many-layered – identity of places. And museums have an important role to play in this process.

In the issues: John V. Maciuika, Michał Niezabitowski, Arnold Bartetzky, Felix Ackermann, Żanna Komar, Açalya Allmer about the city as a museum, reflecting the spirit of the city by museums and discovering its identity

Erhard Busek tells the story of the Vienna MuseumsQuartier and the Central-European idea

Joanna Sanetra-Szeliga and Brigita Žuromskaitė objectively and subjectively about the European Capital of Culture Vilnius 2009

Joan Roca, Blaž Peršin, Pavel Zatloukal, Maciej Łagiewski, Michał Niezabitowski about city museums in Europe and the challenges they are faced with

Simona Škrabec, Katarzyna Jagodzińska, Nóra Veszprémi share their impressions from exhibitions they saw and books they read in Barcelona, Budapest and Prague

Łukasz Galusek about poetry in a silent language;

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