

SZTUKA I KRYTYKA



ART AND CRITICISM

POLSKI INSTYTUT STUDIÓW NAD SZTUKĄ ŚWIATA
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Pod redakcją:

Jerzego Malinowskiego, Grażyny Raj i Marcina Teodorczyka (sekretarz)

**Polski Instytut Studiów nad Sztuką Świata /
Polish Institute of World Art Studies**

Adres redakcji:

00-032 Warszawa, ul. Foksal 11 – 6; 601 31 36 91

biuro@world-art.pl, www.world-art.pl

**Recenzenci: prof. dr hab. Anna Markowska i prof. dr hab. Jan Wiktor
Sienkiewicz**

Projekt okładki: Łukasz Aleksandrowicz

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tako@tako.biz.pl, www.tako.biz.pl

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ZARZĄD POLSKIEGO INSTYTUTU STUDIÓW NAD SZTUKĄ ŚWIATA

informuje, że w dniu 18 maja 2024 roku odbyło się

Walne roczne zebranie

Przedstawione i zaakceptowane po dyskusji zostało

**SPRAWOZDANIE Z DZIAŁALNOŚCI
POLSKIEGO INSTYTUTU STUDIÓW NAD SZTUKĄ ŚWIATA
ZA 2023 ROK**

Omówiono program działalności Instytutu na 2024 oraz przygotowania do obchodów 25-lecia działalności w marcu 2025 roku.

W związku z rezygnacją dr Renaty Piątkowskiej z funkcji sekretarza Zarządu odbyły się uzupełniające wybory. Na stanowisko sekretarza została wybrana dr Joanna Wasilewska.

Konwersatoria

Konwersatorium *Sztuka i tradycje artystyczne Azji i Afryki*

organizowane przez Pracownię Sztuki Azji i Afryki Polskiego Instytutu Studiów nad Sztuką Świata i Wydział Orientalistyczny UW

4.06 (wtorek), godz. 17

dr Joanna Wasilewska (PISnSS),

Opera chińska

Wykład na platformie Google Meet ma charakter otwarty

meet.google.com/tqy-kqxw-imx

Konwersatorium *Muzea polskie po 1918 roku*

pod kierunkiem dr hab. prof. ucz. Piotra Majewskiego

26.06 (środa), godz. 17.30 w siedzibie Instytutu

dr hab. prof. ucz. Piotr Majewski (UKSW, PISnSS)

Muzea polskie w latach 1918-39 – przygotowania na wypadek wojny

Maria Hussakowska

Kolejne Biennale [w Wenecji]

Wszystko co do tej pory udało mi się przeczytać – mniej lub bardziej uważnie – na temat 60. Biennale Sztuki w Wenecji charakteryzuje szczególny ton poprawności, adekwatnej do kuratorskiego przesłania Adriano Pedrosa, Brazylijczyka, który oddaje głos artystom w zasadzie nieobecny nie tylko w globalnym dyskursie sztuki współczesnej, ale także czasem nieznanym we własnych środowiskach. Ważny zamysł, realizowany w czasie politycznych rozwibrowań, ludzkich dramatów i kolejnych zbrodni przeciw ludzkości wymusza szczególną uważność piszących. Można natrafić na opinie, że we Włoszech Giorgi Meloni Pedrosa osadza się w roli ostatniego obrońcy humanistycznych wartości ¹. Polityczna poprawność intelektualnej konstrukcji projektu Pedrosa i podporządkowanie informacji o wystawie prawom klikalności w mediach społecznościowych nie powinny blokować szerszej dyskusji o unikatowości konceptu, jak i o prezentowanym materiale. Rozważań o tym, czy przyjęte przez kuratora założenia remiksują tylko aktualne dyskursy tożsamościowe / mniejszościowe, dekolonizacyjne z określonych pozycji politycznych, czy może stanowią próbę ich rekontekstualizacji. Dyskursy kulturowej polityki Inności ostatnich dekad i tzw. nowy krytycyzm formułują pytania o to:

Kiedy Innego podziwia się za zdolność do gry w reprezentacje czy na przykład do podważania kategorii gender, to czy może chodzić tu o efekt projekcji antropologa, artysty, krytyka czy historyka? W tym przypadku ideał danej praktyki może być projektowany na pole Innego, którego potem zmusza się do tego, by stanowił jego odbicie, jak gdyby nie tylko faktycznie należał do obcej kultury, lecz miał także zaawansowane poglądy polityczne

¹ J. Benhamou, *Esquire Italia*, 4.20.2024, s. 1.

– dzielił się swoimi wątpliwościami pod koniec dekady lat 90. Hal Foster ². Nieobecni zyskiwali głos na kolejnych tzw. wielkich międzynarodowych wystawach co najmniej od dwudziestu kilku lat. Dla mnie punktem zwrotnym w postrzeganiu geografii centrum / peryferia były Documenta X, kuratorowane przez Catherine David w 1997 roku. Kwestie złożonej tożsamości twórcy (dziś osoby twórczej) w postindustrialnym amerykańskim społeczeństwie, podejmowane też wówczas wielokrotnie przez akademików i kuratorów (to lata tzw. zwrotu kuratorskiego), wnikliwie i błyskotliwie zaprezentowane zostały przez amerykańską kuratorkę Abigail Solomon-Godeau na wystawie *Mistaken Identity*, która towarzyszyła sesji naukowej *Translating Cultures: the Future of Multiculturalism?* na Uniwersytecie Kalifornijskim w 1999 roku. Wystawa powędrowała do ważnych europejskich instytucji, takich jak Museum Folkwang w Essen, Forum Stadpark w Grazu, Neues Museum Weserburg w Bremie, kończąc się w Louisiana Museum of Modern Art pod Kopenhagą, i wywołała ożywioną debatę. Nie bez znaczenia w budowaniu podstaw dyskursu były działania wielu artystek o złożonej etnicznej tożsamości, żeby wymienić chociażby koncept rasizmu jako wizualnej patologii, sformułowany przez Adrian Piper – artystkę, filozofkę aktywistkę i kuratorkę. Eksplorowany przez Renée Green na wystawach tzw. *kulturowy nomadyzm* dotyczył nie tylko etnicznej, ale również seksualnej tożsamości.

Wspomniane wystawy, wymienione przeze mnie automatycznie, wszystkie okazały się dziełami artystek, to kolejny dowód, że proces *reclaiming female Agency* ³ zaznaczał się coraz wyraźniej nie tylko w sztuce globalnej. Towarzyszył tym zmianom tak zwany zwrot etnograficzny.

Hasło wystawy *Foreigners everywhere* przejął Pedrosa od artystycznej grupy *Claire Fontaine* – kiedyś anonimowych twórców działających pomiędzy Paryżem a Palermo, od dwudziestu lat mocno osadzonych w dyskursie

² H. Foster, *Powrót Realnego, awangarda u schyłku XX wieku*, Universitas, Kraków 2012, s. 219, pierwsze wydanie *The Return of the Real. The Avant-Garde at the End of the Century*, Massachusetts Institute of Technology, 1996.

³ Przytaczam tytuł antologii *Reclaiming Female Agency, Feminist Art History after Postmodernism*, ed. M. Broode, M. D. Garrard, University of California Press, Berkeley, Los Angeles, London 2005. Zamieszczone artykuły dostarczają szeregu argumentów potwierdzających słuszność tej sugestii.

kontestującym instytucjonalne struktury sztuki współczesnej, zaangażowanych w polityki równościowe i antydyskryminacyjne. W ich interwencyjnych działaniach, bardzo lapidarnych w formie, często wykorzystywane są barwne neony, co nadaje prostym słownym przekazom szczególny walor nieuchwytności, o czym przekonać się można w arkadach Arsenau, gdzie na ogół zwiedzający docierają na końcu, porządnie zmęczeni. Zawieszane nad skrzącą się wodą różnokolorowe słowa i barwna aura odbijająca się w wodzie, estetycznie uwodzi, eksponując zarazem dwoistość procesu patrzenie / czytanie. Przeczytane po raz kolejny słowa *foreigners everywhere*, przewijające się na całej trasie w różnych formach zapisu i kontekstach, w przestrzeni ponad wodą zatracają konkretność, kierując uwagę w stronę nieuchwytności znaczeń. To niewątpliwie doskonała klamra wystawy.

Pedrosa w wywiadzie dla *Frieze*⁴ mówił:

Osoby queer, tubylcy, outsiderzy i tzw. artyści popularni to tematy, którymi zajmuję się od dłuższego czasu. Z obcokrajowca, obcego i queer rozwijam się w outsidera, trzeci przedmiot zainteresowania wystawy, który z kolei łączy się z artystą samoukiem i artystą popularnym, by użyć określenia latynoamerykańskiego – to samo właściwie po portugalsku i hiszpańsku. I wreszcie czwarty podmiot to rdzenni mieszkańcy, którzy często są traktowani jak obcokrajowcy we własnym kraju. To, co moim zdaniem jest dość istotne dla programu „Histórias”, to fakt, że w języku portugalskim termin ten obejmuje beletrystykę i literaturę faktu, relacje osobiste i publiczne, historię i historię. I oczywiście zawsze jest to liczba mnoga, więc pojawia się koncepcja polifonii. Nie staramy się pisać ostatecznej, obejmującej wszystko historii wokół zestawu problemów, z którymi mamy do czynienia – to wszystko jest raczej spekulatywne.

W przygotowaniach projektu ważna była jego obecność nie tylko w emigranckich diasporach Paryża, Berlina czy Londynu: „Wierzę, że jestem

⁴ <https://www.frieze.com/article/adriano-pedrosa-venice-biennale-2024-interview>

pierwszym kuratorem Biennale, który poleciał do Kenii, Zimbabwe, Angoli, Paragwaju, Gwatemali czy Indonezji”⁵.

Efekty

Wizytówką projektu jest zawsze fasada Pawilonu Centralnego. Kostium etno więc nie zaskakiwał. Podobnie jak inicjujące opowieść sale, z przesłaniem o trudach wygnania (*Exile is hard Job* – Nila Yaltera). Dalej:

Nucleo Storico, które – obok Nucleo Contemporaneo – stanowi ważną część biennale. W panoramie sztuki współczesnej bardzo często spotykamy artystów z różnych części świata, poza Euroameryką, można więc powiedzieć, że w pewnym sensie panorama sztuki współczesnej uległa dekolonizacji – a ostatnio coraz bardziej i więcej rdzennych artystów biorących udział w wystawach. Nie dotyczy to jednak tak bardzo XX wieku, ponieważ zakorzenione historie są zawsze trudniejsze do ponownej oceny i przeglądu niż współczesność. Dlatego też uznałem za ważne skupienie Nucleo Storico na artystach, którzy tworzyli w XX wieku w Afryce, Azji, Ameryce Łacińskiej i na Bliskim Wschodzie. O modernizmach na Globalnym Południu napisano wiele, ale niewiele wystaw podjęło tę kwestię w szerszym znaczeniu i to właśnie proponuję – znowu w sposób spekulacyjny, bardzo przypominający esej lub szkic, jaki będzie, oczywiście, że będą luki. Mam nadzieję, że inni będą mogli się czegoś dowiedzieć, zainteresować. A przede wszystkim przy tak dużej liczbie artystów prezentowanych w Wenecji po raz pierwszy, Biennale spleca wobec nich historyczny dług. Zostało zdekolonizowane⁶.

Wizualnie wystawa naszkicowana przez Pedrosa nie jest atrakcyjna. Przeważają obrazy – nie najlepsze; czasem kojarzone z tableau, trochę rzeźb. Pośród nich prace Marii Martins, którą znałam tylko jako mużę Marcela Duchampa, a teraz poznałam jako twórczynię. O tym, kto wykonał intrygującą rzeźbę z węzłem, doczytałam później, a więc wcześniej zwróciła

⁵ Ibidem.

⁶ Ibidem.

moją uwagę tylko formą. Lous Fratino reprezentujący nowojorską scenę queerową i kilkanaście innych pozytywnych zaskoczeń. Czy pozwala to stwierdzić, że wystawa główna ilustruje przyjęte założenie, czy odwraca stereotypy, rekonstruuje dyskursy sztuki Outsiderów? Forma wydaje się tak istotna dla większości prezentowanych artystów, że nie da się jej bagatelizować. Przejęta często z klasycznych dzieł zachodniego modernizmu przekazuje sens jakiegoś odmiennego w swej istocie doświadczenia.

Z topografii Giardinii wynika, że do Polskiego Pawilonu dociera się po obejrzeniu sporej liczby innych. Mimo że w kilku miejscach znalazłam intrygujące propozycje, to zacznę od omówienia projektu *Repeat after Me II*, ukraińskiej Open Group. Bardzo mocnej propozycji, zrealizowanej pozornie prostymi środkami, ekstremalnej w przesłaniu. Marta Czyż, kuratorka wystawy, pisze:

Powtarzanie działa jak echo, jak powtórny głos i wyzwanie w czasach autonomii przemijalności. Jego sednem jest szczególne zaakcentowanie i wbicie w pamięć. Na wystawie jesteśmy obserwatorami świadectw mówionych cywilnych ofiar/ocalenców wojny w Ukrainie, którzy odtwarzają zapamiętane dźwięki broni po to, byśmy mogli je za nimi powtórzyć. Dzielą się z nami swoim doświadczeniem i przekazują nam je jako swój dotychczasowy sposób na przetrwanie, ale też traumę, która pozostanie z nimi do końca życia⁷.

To kolejny projekt grupy, inicjującej otwarte sytuacje, w których czas i przestrzeń dane są do wytworzenia pewnych interakcji. W tym wypadku we wnętrzu Pawilonu, zaaranżowanego na rodzaj baru karaoke, ciemnego i o militarnej estetyce, na dwóch przeciwległych ścianach wyświetlane są projekcje wielkich, wręcz monumentalnych „gadających głów”, zachęcających do powtórzenia dźwięków broni, co kojarzy się poszczególnym postaciom z sytuacją zagrożenia, której doświadczyli w czasie wojny (i do której odnosili się w pierwszym projekcie z 2022 roku). Te twarze nie są piękne, intrygujące czy zagadkowe; są zwykłe, słowiańskie, ale to są te twarze, które długo będą

⁷ M. Czyż, *Sounds of Survival. Songs of Apocalyptic Reality* w: katalog *Repeat After Me II*, pod red. Marta Czyż, Open Group (Yuriy Biley, Pavlo Kovach i Anton Varga), Zachęta Narodowa Galeria Sztuki, Warszawa, 2024, s. 11-22.

powracać przed snem, które „napęłniać będziemy własnym krzykiem przerażenia”⁸, bo zdajemy sobie sprawę, że „od chwili, kiedy usłyszymy pierwszą syrenę alarmową czy pierwszy wystrzał, ciało zaczyna być w stanie pogotowia. Ile razy trzeba usłyszeć dźwięk, żeby do niego przywyknąć, ile razy powtórzyć sylabę, żeby oderwać ją od pierwotnego znaczenia i sprawić, by stała się po prostu abstrakcyjnym, rytmicznym brzmieniem?”⁹

Ponownie zaproszeni przez artystów wykonawcy, obecnie są emigrantami, obcymi, ludźmi pozbawionymi domu, rozrzuconymi po różnych europejskich miastach. Zmienił się stopień zagrożenia ich życia. Natomiast w kontekście coraz to nowych konfliktów ich monotonne wypowiedziane kwestie, głęboko zapadają w pamięć.

Obsesyjna – wręcz instynktowna – potrzeba historyka sztuki poszukiwania i przywoływania porównań, nasuwa mi skojarzenia z pracami Zbigniewa Libery. Chodzi zarówno o kwestie dekonstrukcji wojny, jak i apokaliptyczną, proroczą wizję rozpadu, którą stworzył w fotograficznej instalacji *Wyjście ludzi z miast*, która na długo zawładnęła moją wyobraźnią. A ramy i scenografie dla dalszego ciągu tej opowieści o exodusie stworzył Christoph Büchel¹⁰ w gigantycznej instalacji, wypełniającej kilka kondygnacji barokowego pałacu należącego do Fondazione Prada. Porażający rezultat oczekiwania na kataklizm, w otoczeniu – jak z taniego lombardu – do bólu obrzydliwym, zadziałał z wyjątkową mocą, bo dotarłam na Calle de Ca’Corner della Regina w strugach deszczu i temperaturze poniżej 10 stopni. Natura lub Niebiosa sprzyjały artyście.

Nawoływanie do zapamiętywania i powtarzania przywodzi mi na myśl działania krakowskiej, efemerycznej Drugiej Grupy, która w *Projekcjach* i *Zapamiętywaniu* pracowała z dźwiękiem, słuchaniem, zapamiętywaniem i

⁸ J. Iwaszkiewicz, *Twarze*, w: *Maski*, wybór, oprac. i red. M. Janion, S. Rosiak, Wydawnictwo Morskie, Gdańsk 1986, s. 129.

⁹ M. Czyż, *Sounds of Survival. Songs of Apocalyptic Reality*, s. 24.

¹⁰ Artysta (Szwajcar urodzony w 1966 r.) ma już na swoim koncie kilka prowokacyjnych działań w ramach weneckiego Biennale. W 2015 wnętrze jednego z kościołów zamienił na meczet: *First Mosque in a historic Venice*, w 2019 zaprezentował *Barca Nostra*, która mogła przyjąć setki emigrantów, a w artworld szybko stała się wizytówką imprezy.

fikcyjną realnością opartą na triku. Tylko że wówczas celem penetracji była iluzja sztuki...

Na placu św. Marka, w ramach wystaw towarzyszących Biennale, Fundacja Staraków prezentuje obrazy i prace na papierze Andrzeja Wróblewskiego. To kolejna znakomita wystawa prac, częściowo nieznanymi nawet polskim specjalistom. Ton i temperatura ogólnego przesłania czytelnie współbrzmie złośliwie z instalacją w polskim pawilonie.

Biennale to jednak obcowanie ze sztuką w galopie, a ten truizm wymusza powrót do kolejnych pawilonów Giardini. Najmocniej uwikłani w dyskurs dekolonizacji są spadkobiercy europejskich kolonizatorów, którzy po raz kolejny w Wenecji oddają głos Innym, często emigrantom z dawnych kolonii. Obecność artystów o takich właśnie backgroundzie – i z europejskim wykształceniem – jest jakby ostatnio normą w pawilonie francuskim, belgijskim czy brytyjskim. Ten w pewnym stopniu „naturalny” gest, niewolny od politycznej instrumentalizacji sztuki, przynosi zróżnicowane rezultaty. W pawilonie francuskim po dwóch znamienitych wystawach w tym roku multimedialny artysta Julien Creuzet, karaibskiego pochodzenia, nie przekonał mnie do swojej poetyckiej wizji sztuki, której historia jeszcze nie została napisana – jak stwierdza kuratorka¹¹. Nigdy właściwie nie zawiedli mnie kuratorzy brytyjscy. Efektowna – ale nie efekciarska – i precyzyjnie zbudowana wystawa z pulsującym światłem ekranów, na których płynie woda, skrzy się, błyszczy i uwodzi / zwodzi oko obserwatora. Wartki nurt porusza i unosi różne drobiazgi, zapewne klucze do wyobraźni i wspomnień Johna Acomfraha. Słuchamy i pochłaniamy wzrokiem jego szybko opowiedzianą historię o wodzie, ekologii, postkolonializmie i uwikłanej w politykę estetyce. A w tym polu porusza się niezwykle sprawnie, jak prawdziwy erudyta.

Do Pawilonu Niemieckiego nie weszłam, bo obsługa wyznaczyła inne czasowe limity niż reszta, a sąsiadujący japoński pawilon przykuł moją uwagę na dłużej.

¹¹ C. Kopp, *Atilla cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleus nous noyames dans les larmes marees de la lune*, [w:] Biennale Arte 2024, katalog, s. 394.

Hiszpański kurator Augustin Perez Rubio poszedł tropem przywracania dyskryminowanym mniejszościom podmiotowości i stworzył *Migrant Art Gallery*, opartą na wszechstronnych badaniach, które przeprowadziła artystka Sandra Gamara Heshiki, poszukując w kanonicznych hiszpańskich obrazach, nieśmiertelnych arcydziełach, obecności Innych – zawsze marginalizowanych ciemnoskórych postaci.

Kontynuując trop – nadal – wielkich graczy globalnej sztuki, należy wspomnieć o pawilonie amerykańskim. Grupa Indian w barwnych strojach przechadzających się przed wejściem lub wspinających na czerwoną atrapę skały, nie wróżyła najlepiej. Przypomniała mi dyskusje wokół Pawilonu Polskiego na Wystawie Paryskiej w 1925, gdzie kapela górali wzmacniać i dopowiadać miała ideowe przesłanie polskiej wystawy, podkreślać jej etnograficzno-narodową egzotykę, którą przypisano do propagandowej wizji nowej państwowości. Wiele się zmieniło we wrażliwości, odczuciach społecznych – dominująca perspektywa teorii postkolonialnych zmusza do rewidowania takich porównań, ale estetyczne wrażenie cepeliady pozostało. W mojej opinii ten gest zaprzecza, a nie sprzyja, hasłom przywracania godności *native people*, czy ich upodmiotowianiu. Jeffrey Gibson ma tożsamość tak hybrydyczną, że składają się na nią wszystkie elementy pożądane, o jakich wspomina w każdej niemal wypowiedzi Penderosa. Artysta jest członkiem Missisipi Band of Chactaw Indians and Cherokee descent, ale spędził wiele lat w Niemczech i Korei, porusza się z dużą swobodą zarówno w stylistykach późnego globalnego modernizmu, jak i estetykach plemiennych. Zmierza w kierunku: „wykreowania pewnej wizji przyszłości; przestrzeni, w której sztuka ludów tubylczych i całe spektrum kulturowych ekspresji i tożsamości staną się decydujące dla amerykańskiego doświadczenia”¹². Estetyka nakarmiona globalną popkulturą ma służyć pewnej misji. Czy to misja reanimacji konceptu przywracania kulturom drugorzędny znaczenia, czy może jednak subwersywna strategia Gibsona i kuratorek?

¹² K. Ash-Milby, Biennale Arte 2024, katalog, s. 449.

Pawilon Kanady uwodzi zmieniającymi się barwami tęczy i delikatnym dźwiękiem ocierających się o siebie, rozedrganych szklanych koralików, odpadów z Murano, które luźno nawlekane w długie wstęgi, wypełniają wnętrze i zakrywają zewnętrzne ściany, dematerializując architekturę.

Kapwani Kiwanga to artystka kanadyjska, o afrykańskim backgroundzie. która od lat tworzy projekty zogniskowane na kwestiach władzy/dominacji/ucisku. Działania popiera wszechstronnymi badaniami, a w rezultacie odwraca narzucony porządek, przywraca głos marginalizowanym lub wykluczonym. Wszechstronnie wykształcona pasjonatka kina – co było impulsem wyprawy do Europy, gdzie właściwie osiedliła się przed laty. Mieszka w Paryżu i działa w artystycznej diasporze. Fascynacja kinem i filmowym warsztatem pozwala jej na tworzenie złożonych multimedialnych instalacji. Gra barwnym światłem, niwelującym materialność wykorzystanych przedmiotów, zawieszonych jakby w bezczasie, snując opowieść o odpadach, komercjalizacji i zagładzie. Opowieść piękna, opowiadana językiem uniesienia, wyrafinowaną estetycznie, odwołującą się do współczesnej kategorii sublimy.

Kiwanga należy do tych artystów podróżników, przemieszczających się między kontynentami, którzy przynależąc do Globalnej Północy, nieźle rozpoznali Globalne Południe i mówi o nim intrygująco.

W Arsenale

W Arsenale wszystko wygląda lepiej, od zawsze wolę te przestrzenie. Wydaje się, że kuratorom jakby łatwiej pracuje się w tych monumentalnych ramach. Potwierdza to także tegoroczna wystawa międzynarodowa, którą inicjuje *Astronauta Uchodźczy* dobrze znanego w Wenecji Yinka Shonibaru i neon debiutującej na Biennale grupy Claire Fontaine – niemal natychmiast stał się logo. W kolejnej przestrzeni podwieszona została monumentalna instalacja z poliesterowych linek, prętów i sznurów, krzyżujących się i splatających. To efekt kolektywnych działań maoryskich artystek,

realizowany przez dekadę i odwołujący się do archaicznych rytuałów i wyobrażeń o świecie. *Takapau* poraża skalą, unaoczniając fizyczny wysiłek kobiet, przenosi uwagę w stronę zapomnianych rytuałów i wspólnotowych działań, a równocześnie uwodzi widza – o krok od zawrotu głowy – formą wizualnej struktury,

W dalszych przestrzeniach Bouchra Khali – deklaratywna w swej prostocie wypowiedź artystki pochodzącej z Casablanki, związanej z wiedeńską sceną artystyczną. *Mapowanie projektowanych podróży* to partycypacyjny kilkuletni projekt odwołujących się do doświadczeń emigrantów spotykanych na stacjach kolejowych różnych kontynentów, którzy kreślili trasy swoich wędrówek. Zamknięcie stanowi seria *Konstelacji*, autorski poetycki komentarz artystki: „przekształcający trasy wyznaczone na mapach świata, na język gwiazdnych konstelacji, przywołujący wyobrażenia antycznych wyobrażeń osadzonych w mitologii”¹³.

Pomiędzy nimi sala z monitorami, na których można oglądać szczególne archiwum – *Niepostuszne archiwum*. Składa się ono z ponad czterdziestu filmów skupionych wokół migracji i utwory dotyczące problemu gender – czasem bardzo drastycznie, prowokacyjnie podejmujące tematy związane z tożsamością seksualną w diasporycznych społecznościach.

Poza wystawą międzynarodową w Arsenale znalazła się przestrzeń dla kilkunastu pawilonów narodowych. Zarówno na wystawie międzynarodowej, jak i w pawilonach dużo różnorodnych tkanin. Wszechobecność medium niektórzy komentatorzy postrzegają jako specyfikę Biennale¹⁴.

Całość zamyka pawilon włoski, który kolejny raz nie tylko mnie nie rozczarował, ale wręcz zahipnotyzował. Instalacja multimedialna Massimo Bartoliniego *Due Qui /To Hear* operuje prostymi środkami: pustką, scenicznym światłem i dźwiękiem. „Teatr jest miejscem powabu, to znaczy Erosa oglądanego i oświetlonego przez Psyche i jej lampę”¹⁵. Podobne wrażenie, pobudowane dźwiękiem, mamy wchodząc w tę przestrzeń, o

¹³ T. Fenix, Biennale Arte 2024, katalog, s. 190.

¹⁴ Frieze Arsenale Review, cloe stead <https://www.frieze.com/article/venice-biennale-2024-review-arsenale>

¹⁵ R. Barthes, *Eros i teatr*, [w:] Roland Barthes, przekład T. Swoboda, Gdańsk 2011, s. 94.

której walorach decyduje operowanie pustką. Trzy odmienne akustyczne doświadczenia kreują wenecką instalację, wypełniającą dwie monumentalne przestrzenie Arsenалу i fragment ogrodu. Dane są nieliczne – jak u Duchampa – ażurowe rusztowanie, lawa, falująca woda w olbrzymiej kałuży czy basenie, prowokująca zawroty głowy, maleńka (kilkucentymetrowa) figurka Buddy Frasobliwego, osadzona na końcu długiej belki i przede wszystkim mlecze światło. Wszystko sugeruje wchodzącemu dziwną możliwość medytacji, zawieszenie w beczasie – mimo rozwijającego się dźwięku i pewnej narracji. Prowokuje do przywołania frazy Cummingsa: „Czas ma w swojej proporcji szlachetne współbrzmienie”; i do myślenia o sztuce, w której nic nie jest takie, jakie się wydaje. Podobnie zniuansowanych doświadczeń na tym Biennale właściwie nie ma. Czas dramatycznych napięć właściwie je wyklucza.

Kurator / narrator konstruując swoją wypowiedź przyjął inne wyzwania i założył, że „szansa tkwi w przemyśleniu nowoczesności i w próbie zbudowania dla niej narracyjnej alternatywy, która zachowa pamięć zniewolonych przodków i nadzieje wyzwolenia wnuków”¹⁶. O tym jak zostanie odczytany projekt Pedrosy, czy stanowi próbę przewartościowań kulturowych dyskursów dekolonizacji, odmienności, przekonać się będzie można śledząc recepcje sześćdziesiątego la Biennale di Venezia.

Fotografie autorki

¹⁶ P. Tomczok, *Narrator*, [w:] *Ilustrowany słownik terminów literackich. Hasła, anegdota, etymologia*, Gdańsk 2017, s. 342.



il. 1. Foreigners Everywhere - Stranieri Ovunque, Claire Fontaine Collective



il. 2. Fasada pawilonu centralnego, Biennale Arte 2024



il. 3. Luis Fratino, *Metropolitan*, 2019



il. 4. Open Group *Sounds of Survival*, fragment instalacji w pawilonie polskim



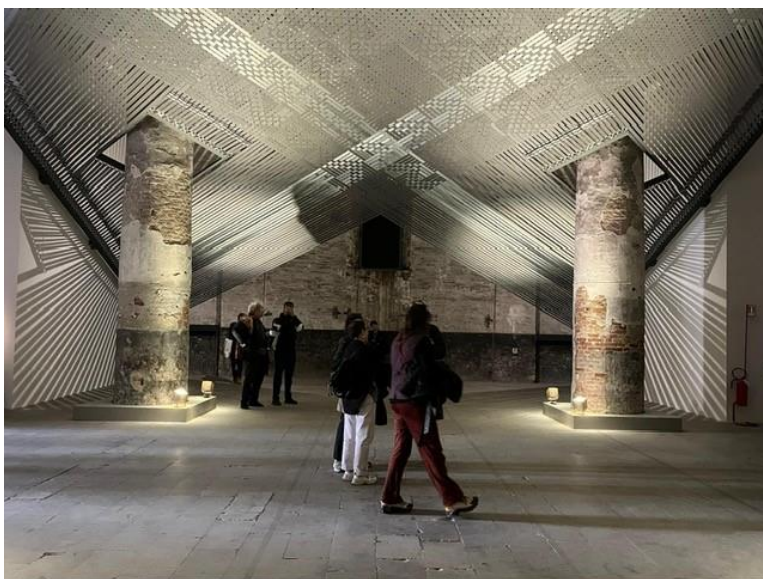
il. 5. Christoph Büchel, instalacja *Monte di Pietà*, Fondazione Prada



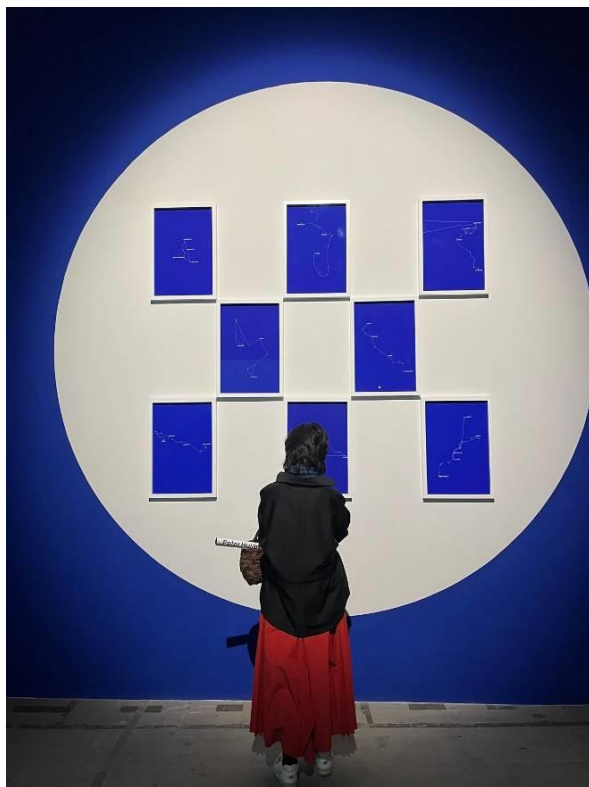
il. 6. Andrzej Wróblewski, rysunek, wystawa *In the First Person*, towarzysząca 60. Biennale Arte, zorganizowana przez Fundację Staraków, Procuatie Vecchie, plac św. Marka



il. 7. Jeffrey Gibson, *The Space in which to place me*, 2024, pawilon United States of America



il. 8. Mataaho Collective, *Takapau 2022*, instalacja w Arsenale



il. 9. Buchra Khalili, *The Mapping Journey Project*, 2008-2011,
instalacja w Arsenale



il. 10. Massimo Bartolini, *Due Qui / To Hear*, 2024,
instalacja w pawilonie włoskim

Dorota Grubba-Thiede

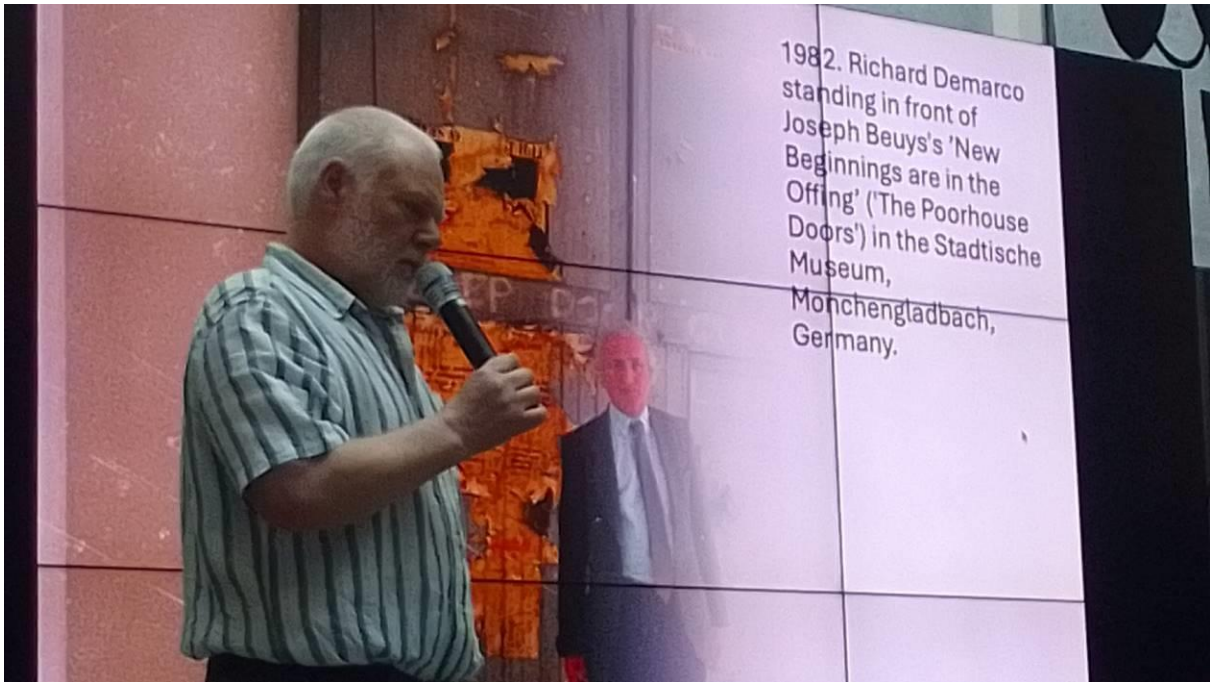
„Richard Demarco, Edinburgh Arts, Poland, Scotland and Europe (1972-1980)” – wykład dr. Gilesa Hansena Sutherlanda i konferencja Zakładu Historii i Teorii Sztuki ASP w Gdańsku

Na zaproszenie prof. Bogny Łakomskiej, kierownika Zakładu Historii i Teorii Sztuki ASP w Gdańsku, 27 maja 2024 roku dr Giles Sutherland, związany z edynburskim Archiwum Richarda Demarco, przedstawił bogato ilustrowany wykład, przybliżający działalność tego słynnego kuratora i artysty. Od lat 60. XX wieku Richard Demarco czyni gesty trudnego przecierania szlaków, eksponując siłę sztuki artystów z Europy Środkowo-Wschodniej, z krajów o trudniejszym statusie funkcjonowania ekonomicznego i geopolitycznego, w ramach międzynarodowych festiwali sztuki w Edynburgu. Demarco do dziś kontynuuje idee przenikania środowisk artystycznych także z odległych krajów, tworząc wydarzenia i poszerzając otwarte przez niego archiwum sztuki progresywnej w wymiarze globalnym. W swoim wykładzie Sutherland skupił się na wybitnych działaniach prof. Richarda Demarco (urodzonego w 1930 roku), w tym jego eksperymentalnej szkole letniej Edinburgh Arts. Badacz podkreślił, iż

Edinburgh Arts początkowo była relatywnie konwencjonalną szkołą letnią z siedzibą w Edynburgu, organizowaną podczas Międzynarodowego Festiwalu, ale dość szybko stawała się coraz bardziej perypatetyczna. Jej kulminacją były dwie podróże na żaglowcu Marques w 1979 i 1980 roku, podczas których Demarco opowiadał się za nową pedagogiką, zawartą w idei podróży. Tradycyjne granice między adeptami sztuki a nauczycielem zostały celowo zatarte; szkoła letnia przeszła do idei nauczania poprzez sztukę jako interdyscyplinarnego dążenia, które obejmowało ekologię, architekturę, archeologię i literaturę, a także tradycyjne rzemiosło i kulturę ludową¹.

1 Giles Sutherland, zapowiedź wykładu dla ZHiTS ASP w Gdańsku, V 2024
<https://www.zbrojowniasztuki.pl/wydarzenia/aktualne-wydarzenia/dr-giles-hansen-sutherland-wyklad,6144>

Dr Giles Sutherland należy do Międzynarodowego Stowarzyszenia Krytyków Sztuki AICA [National Union of Journalists].



il. 1. Dr Giles Sutherland (Archiwum Richarda Demarco w Edynburgu), wykład *Richard Demarco. Edinburgh Arts, Poland, Scotland and Europe (1972-1980)*, patio Akademii Sztuk Pięknych w Gdańsku, 27 V 2024, fot. Dorota Grubba

W roku 2020 roku obronił doktorat na temat kuratorskiej działalności Richarda Demarco i prowadzonej przez niego *Edinburgh Arts*, eksperymentalnej szkoły letniej, która działała w latach 70. Jest autorem wielu cenionych publikacji naukowych i krytycznych (w tym książek oraz artykułów o sztuce dla *The Times Scotland*), ponadto wykładów, wystąpień na konferencjach naukowych. Był już zapraszany na prelekcje w Polsce, by przypomnieć międzynarodową konferencję naukową poświęconą wybitnemu kuratorowi Richardowi Demarco – w ramach Międzynarodowego Festiwalu Sztuki Efemerycznej we Wrocławiu i w Sokołowsku w 2016 roku. Jest ponadto zapalonym ekologiem i miłośnikiem drzew.



il. 2. Giles Sutherland prezentujący logo Galerii Richarda Demarco (z 1966)

Spotkanie 27 maja 2024 w gdańskiej Akademii Sztuk Pięknych, którego współorganizatorem był Polski Instytut Studiów nad Sztuką Świata w Warszawie i jego oddział w Gdańsku, stało się łącznikiem między wcześniejszą konferencją naukowo-artystyczną pt. *W strukturach Atelier'72. Richard Demarco na rzecz widoczności sztuki polskiej* (zorganizowaną przez ZHiTS w dniach 22-23 XI 2023) a nowym projektem ZHiTS, przewidzianym na 2024, pt. *Przestrzeń jest dla mnie Osobą* – odnoszącym się do wypowiedzi wybitnej artystki Wandy Czelkowskiej. Ważne dla niej idee dotleniającej, metageograficznej otwartości bliskie są od zawsze Richardowi Demarco.

Konferencję artystyczno-naukową *W strukturach Atelier'72. Richard Demarco...*, zorganizowaną w listopadzie 2023 roku otworzyły prof. ASP Sylwia Jakubowska, prorektor ASP, oraz prof. ASP dr hab. Bogna Łakomska. Rangę Atelier'72 w Edynburgu, wystawy brawurowej sztuki 50 artystów polskich, także kontrkulturowych, m.in. Józefa Robakowskiego i Warsztatu Formy Filmowej, Wandy Czelkowskiej, Magdaleny Abakanowicz, Teresy Pagowskiej, Barbary Kozłowskiej, Natalii Lach-Lachowicz, Tadeusza Kantora, Mariana Warzechy, Bogusława Schaeffera, eksponowanej dla międzynarodowego grona sztuki, podkreśliła szczególnie dr Dorota Grubba

(kuratorka projektu). Ekspozycja Atelier'72 w Edynburgu rezonuje w naukach o sztuce do dziś. Prezentowano także uznane eksperymentalne oraz artystyczne filmy Józefa Robakowskiego, Małgorzaty Potockiej, Warsztatu Formy Filmowej, inne materiały archiwalne, wykłady kontekstowe i monograficzne, ponadto wydawnictwa. Sylwia Jakubowska wprowadziła rozważania na temat wielozmysłowego otwarcia w percepcji sztuki współczesnej na przykładzie rzeźby *Autoportret* Wandy Czełkowskiej z 1959 roku i m.in. jej pełnowymiarowej figury. Odczytana została archiwalna rozmowa Richarda Demarco z Wandą Czełkowską – przeprowadzona w 1972, którą odnalazła Matylda Taszycka, historyczka sztuki z Archives of Women Artists, Research & Exhibitions w Paryżu oraz kuratorka indywidualnej wystawy pt. *Wanda Czełkowska. Art Is Not Rest* [Muzeum Susch 2023]. Kontekstowo przedstawiony został także manifest przysłany w 2023 przez duet wybitnych belgijskich artystów: Gasta Bouscheta & Nadine Hilbert, aktualizujący refleksję nad ich słynną 10-kanalową wideoinstalacją pt. *Collision Zone* z 2009, eksponowaną w 2009 roku na weneckim Biennale. Ich prace oddziałują esencjonalnością, medytacją, pięknem i grozą, spotykając się z rezonansem w licznych miejscach globu. Inspirując do sublimowania relacji międzyludzkich oraz międzyistotowych, wspierania pokojowych praktyk, łączą perfekcję obrazu z przenikliwą myślą, opartą na ostrości widzenia dziejów globu, asocjacji i kolizji sił witalnych oraz destrukcyjnych. Ich sztuka nakierowywana jest na strumień świadomości odbiorców z intencją prowokowania pogłębionego zrozumienia najnowszych, a zarazem pradawnych „metabolizmów społecznych”, przemian indywidualnych i cywilizacyjnych.

Sławomir Lipnicki w swoim wykładzie poddał refleksji charyzmatyczne działania Demarco w kontekście progresywnych badań, krytycznych do strategii kolonizacyjnych. Bogate teoretyczne odniesienia wniosła również Małgorzata Jankowska w prelekcji pt. *Jadę, jestem, wracam. Podróże Natalii LL*. Anna Kroplewska-Gajewska wygłosiła ilustrowany materiałami wizualnymi wykład pt.: *Kluczami Richarda Demarco. Osobowości sztuki z Międzynarodowych Festiwalu w Edynburgu w Kolekcji Muzeum Okręgowego*

w Toruniu. Pierwszego dnia wyeksponowano także fotomontaże Małgorzaty Macharskiej-Warzechy (w cyklach: *Marian Warzecha*, *Tadeusz Kantor i Teatr*



il. 3 Wykłady: Anny Kroplewskiej-Gajewskiej, prof. Małgorzaty Jankowskiej, prof. Sławomira Lipnickiego, 21 XI 2023

Cricot 2) oraz fotografii Ayano Shibaty [*Fotografia jako znak indeksowy czasoprzestrzeni*], które zrealizowała w 2016 roku we Wrocławiu i Sokołowsku w ramach Międzynarodowego Festiwalu Sztuki Efemerycznej pt. *Tribute to Richard Demarco Richard Demarco Archive as Gesamtkunstwerk*, na zaproszenie kuratorki Małgorzaty Sady. W zachwycających fotografiach rozpoznajemy plejadę osób powiązanych z międzynarodowymi kręgami sztuki progresywnej², w tym samego Richarda Demarco, Terry Ann Newman, Zbigniewa Warpechowskiego, Jerzego Beresia, Małgorzatę Sady, Koji Kamojiego. Poetycki obraz wczesnych lat 60. przyniosła wszystkim Ewa Zarzycka w zachwycającym nagraniu-pamiętniku zatytułowanym: *Okulary* (2023). Prezentowano także esencjonalne fotoobiekty Jerzego Grzegorskiego oraz m.in. environment Marty Branickiej pt. *Róża jest różą*, kontekstową do

2 <http://www.contexts.com.pl/en/>

postawy pełnego zanurzenia w sprawach sztuki, charakteryzujący działania Richarda Demarco oraz zapraszanych przez niego artystów i teoretyków. Dorota Grubba z Katarzyną Podporą przygotowały pokaz pt. *Richard Demarco w 44 rocznicę Atelier'72 w Edynburgu*, eksponując imponującą kuratorską pracę Małgorzaty Sady w 2016 roku we Wrocławiu i Edynburgu. W drugim dniu konferencji (22 XI 2024) zorganizowano pokaz znakomitych filmów, m.in. Józefa Robakowskiego pt. *Żywa Galeria* (1974) i Małgorzaty Potockiej o słynnych uczestnikach Atelier'72, czyli o Koji Kamoji oraz Stanisławie Fijałkowskim. Dzięki rekomendacji Małgorzaty Macharskiej przedstawione został także materiały poświęcone jej wybitnemu mężowi. Były to w kolejności: tekst historyka sztuki prof. Marcina Lachowskiego pt. *Marian Warzecha – Formuły i Medytacje*; filmowy wykład Anny Budzałek pt. *Marian Warzecha – Zbiór Otwarty* i problemowa prelekcja prof. Roberta Wolaka *Metazbiory Mariana Warzechy*. Zaprezentowano również odnalezioną przez Macharską-Warzechę *Partyturę dla Mariana Warzechy* (1972) autorstwa Bogusława Schaeffera, która w Edynburgu stała się inspiracją do działań performatywnych zagranicznych artystów. Wątek ten był częścią projektu „Desygnaty i akcydensy” w Instytucie Cybernetyki Sztuki w Gdańsku wg idei kuratorskiej Marka Rogulskiego w 2022 roku, do którego zaproszenie przyjął jeszcze sam legendarny twórca – Marian Warzecha, wspierany przez Małgorzatę Macharską-Warzechę, a także konsultacjami przez Brygidę Serafin i Dorotę Grubbę. Wideoprojekcja Marka Rogulskiego towarzyszyła konferencji, kontrapunktowana wideo z Festiwalu w Edynburgu w 1972. Popołudniowy blok otworzyła prof. Bogna Łakomska wykładem kontekstowym przypominającym o wybitnym artyście Huang Yongpingu (1954-2019), orędowniku praw człowieka, ujawniającym w swojej sztuce paradoksalne dyskursy wykluczeń. Równie pasjonujące były narracje Sławomira Smolarka pt. *Sztuka konceptualna Atelier'72 w Kolekcji Fundacji „Energia Obrazu”*, [imponujący zbiór wybitnych dokonań postkonceptualnych], którą założył w 2011 z Krystianem Zoszczukiem. Eksponowane były także wydawnictwa „Sztuka i Dokumentacja”, której redaktorem naczelnym jest Łukasz Guzek, ponadto najnowszy tekst tego

teoretyka, w którym omówił dokonania Józefa Robakowskiego i Warsztatu Formy Filmowej.

W podsumowaniu projektu *W strukturach Atelier'72. Richard Demarco...* zaprezentowano fragmenty międzynarodowej konferencji naukowej, zainaugurowanej 28 X 2023 w Muzeum Susch, którą zainicjowały: Matylda Taszycka i Agnieszka Sosnowska jako wydarzenie towarzyszące wystawie: *Wanda Czelkowska – Art is Not Rest.*

Pacyfistyczne narracje wprowadziły w podsumowaniu Dorota Grubba oraz Katarzyna Podpora w wystąpieniu pt. *Richard Demarco – prace kuratorskie na rzecz widoczności sztuki polskiej oraz artystów „w cieniu Jalty” od lat 60. XX w. Kontekst badań naukowych: Małgorzata Sady, Terry An Newman, June Geddes, Giles Sutherland, Piotr Piotrowski.*

Konferencja zorganizowana 21-22 XI 2023 była rozwinięciem projektu wystawienniczego pt. *(nie)równe geografie świata* (składającego się z dwóch części: I – *Interferencje* – Richard Demarco oraz II – *Collision Zone* – Nadine Hilbert + Gast Bouschet [sound: Yannick Franck & Xavier Dubois]): eksponowanego w CSW Łaźnia w Gdańsku na zaproszenie Jadwigi Charzyńskiej – dyrektor tej instytucji.

Kurorka projektu Dorota Grubba, działała we współpracy z Bogną Łakomską, Martą Branicką, Sylwią Jakubowską, Archiwum Richarda Demarco w Edynburgu, Fundacją „Energia Obrazu” [Sławomir Smolarek], Galerią Wymiany [Józef Robakowski + Małgorzata Potocka], Mi MiAestas, z TNS/ICS [inicjatywami Marka Rogulskiego].

Projekty podkreślające wartość otwartego funkcjonowania świata i wzajemnej swobodnej wymiany społecznej oraz artystycznej ze szczególnym podkreśleniem zasług Richarda Demarco nabrały w ostatnich tygodniach nowych, dramatycznych kontekstów. 15 maja 2024 w „The Times” Sian Bradley napisała artykuł pt. *‘Tragic loss’ to culture as Fringe venue goes on sale*, komunikując, iż Centrum Sztuki Summerhall, w którym znajduje się międzynarodowe Archiwum Richarda Demarco, zostało wystawione na sprzedaż.

Ta sytuacja jest ciosem dla legendarnego kuratora, który w lipcu tego roku ukończy 94 lata i cały czas z charyzmą działa, biorąc udział w wielu

wydarzeniach artystycznych. W budynku znajduje się ponad 600 pokoi mieszczących około 100 firm, co czyni go największym prywatnym centrum sztuki w Europie. Obiekt przyciąga ponad milion odwiedzających każdego roku, którzy przyjeżdżają do teatru, na wydarzenia muzyczne i wystawiennicze. Jednak agenci nieruchomości chcą poddać przestrzeń gruntownej rewitalizacji i przebudowie. Richard Demarco, którego archiwum jest wystawiane w Summerhall od 2011 roku, powiedział: Nie mogę sobie pozwolić na przeniesienie tych dwóch milionów obiektów, które zajmują 14 pokoi”. Demarco, który był na każdym festiwalu Edinburgh Fringe od jego rozpoczęcia 77 lat temu, powiedział, iż ta sytuacja jest tragiczną stratą dla życia kulturalnego Edynburga, Szkocji i szerzej Europy³.

W 2016 roku Małgorzata Sady w tekście kuratorskim do Międzynarodowego Festiwalu Sztuki Efemerycznej w Sokołowsku podkreśliła:

Co roku Międzynarodowy Festiwal Sztuki Efemerycznej KONTEKSTY honoruje wybitnego twórcę, osobę, której zasługi w obszarze sztuki, częstokroć pionierskie, nie dają się zakwestionować. Tym razem jest to Richard Demarco, wybitny kurator, twórca galerii i artysta, przez dziesięciolecia odpowiedzialny za sztuki wizualne festiwalu w Edynburgu, twórca niezwykłego archiwum, zawierającego unikatową dokumentację wydarzeń artystycznych od wczesnych lat 60. Ambasador sztuki i kultury polskiej, który od roku 1968 przyjeżdża do Polski z misją artystyczną, czego efektem były pionierskie wystawy współczesnej sztuki polskiej w okresie trwania zimnej wojny. To właśnie Richard Demarco sprowadził Tadeusza Kantora i Teatr Cricot 2 do Europy Zachodniej, doprowadził do spotkania z Beyusem, uważając, że sposobem na zablížnienie ran wojny – nierozwiązanego konfliktu między Polską a Niemcami jest spotkanie dwóch wielkich artystów reprezentujących te kraje. Wielokrotnie organizował wyprawy artystyczne do Polski, przywożąc ze sobą artystów, krytyków, historyków i miłośników sztuki współczesnej, odwiedzał galerie i muzea sztuki, pracownie artystów. Nieocenionego wkładu Richarda Demarco w

3 Sian Bradley, *'Tragic loss' to culture as Fringe venue goes on sale*, „The Times”, 2024, 15 V, s.11.

otwarcie Europy na Polską sztukę nie da się porównać z czymkolwiek. Za zasługi dla kultury polskiej otrzymał doktorat honoris causa na ASP we Wrocławiu, a także na wielu uniwersytetach w Europie i Ameryce. W 2013 roku odznaczony został Medalem Obywatela Europy przez Parlament Europejski w Brukseli⁴.

11

News

'Tragic loss' to culture as Fringe venue goes on sale

Siân Bradley

One of Edinburgh's best-known Fringe venues has been put up for sale, with student flats, offices or a boutique hotel touted as potential developments.

Summerhall, which is based in a former vet school overlooking the Meadows in Edinburgh, is a year-round multi-arts venue. More than 600 rooms in the building are occupied by about 100 businesses, including a brewery, making it the biggest privately owned multi-arts centre in Europe. The venue attracts more than a million visitors each year who come for theatre, live music and visual art.

The estate agents Cuthbert White are handling the sale, which was first reported by The Scotsman. They said there were "endless" refurbishment and redevelopment options for the 130,000 sq ft site and it was expected to generate "considerable interest internationally".

Richard Demarco, 93, an artist whose archive has been on display at Summerhall since 2011, said he was in shock at the "tragic" news of the sale. He feared for the future of his multi-million pound archive. "I can't afford to move those two million objects which occupy 14 rooms," he said.

Demarco, who has been to every Edinburgh Fringe festival since it began 77 years ago, said: "This [sale] is such a tragic loss to the cultural life of Edinburgh but also Scotland, and more broadly Europe." Summerhall has said that the artist's work will remain safe and in place at the venue.

Robert McDowell, the founder of Summerhall, is also a director of Oesemann Estate Limited, the family-run trust that has put the venue up for sale.

An official statement from Summerhall Management Limited said that it was hopeful the buyers will "build upon all that has been achieved over 13 years for the arts and culture of Edinburgh and Scotland".

McDowell said: "In 2011, buying the old vet school buildings was ambitious. A small team worked alongside me to bring in some of the best arts in Edinburgh, especially during the festivals."

It is understood that the site is worth more than £4 million.

Demarco said he "cannot be identified with an institution that has a multi-purpose use" and "would hate to think of what this does to the cultural image".

W 2016 roku Małgorzata Sady w tekście kuratorskim do Międzynarodowego Festiwalu Sztuki Efemerycznej w Sokołowsku podkreśliła:

Co roku Międzynarodowy Festiwal Sztuki Efemerycznej KONTEKSTY honoruje wybitnego twórcę, osobę, której zasługi w obszarze sztuki, częstokroć pionierskie, nie dają się zakwestionować. Tym razem jest to Richard Demarco, wybitny kurator, twórca galerii i artysta, przez dziesięciolecia odpowiedzialny za sztuki wizualne festiwalu w Edynburgu, twórca niezwykłego archiwum, zawierającego unikatową dokumentację wydarzeń artystycznych od wczesnych lat 60. Ambasador sztuki i kultury polskiej, który od roku 1968 przyjeżdża do Polski z misją artystyczną, czego efektem były pionierskie wystawy współczesnej sztuki polskiej w okresie trwania zimnej wojny. To właśnie Richard Demarco sprowadził Tadeusza Kantora i Teatr Cricot 2 do Europy Zachodniej, doprowadził do spotkania z Beyusem, uważając, że sposobem na zabliznienie ran wojny – nierozwiązanego konfliktu między Polską a Niemcami jest spotkanie dwóch wielkich artystów reprezentujących te kraje. Wielokrotnie organizował wyprawy artystyczne do Polski, przywożąc ze sobą artystów, krytyków, historyków i miłośników sztuki współczesnej, odwiedzał galerie i muzea sztuki, pracownie artystów. Nieocenionego wkładu Richarda Demarco w otwarcie Europy na Polską sztukę nie da się porównać z czymkolwiek. Za zasługi dla kultury polskiej otrzymał doktorat honoris causa na ASP we Wrocławiu, a także na wielu uniwersytetach w Europie i Ameryce. W 2013 roku odznaczony został Medalem Obywatela Europy przez Parlament Europejski w Brukseli⁵.

Wykład był częścią projektu kulturalnego pt.

PRZESTRZEŃ JEST DLA MNIE OSOBĄ / 'For Me, Space Is a Person' [Wanda Czełkowska, Richard Demarco, Józef Robakowski, Brygida Serafin, Ayano Shibata and All...]

Organizatorzy:

Zakład Historii i Teorii Sztuki, Akademia Sztuk Pięknych w Gdańsku, Targ Węglowy 6, 80-836 Gdańsk; <https://asp.gda.pl/>

5 <http://www.contexts.com.pl/pl/program/konferencja-2016>

Polski Instytut Studiów nad Sztuką Świata [Podziękowania dla prof. Jerzego Malinowskiego, Prezesa PISnSS w Warszawie]

Centrum Sztuki Współczesnej „Łaźnia” w Gdańsku i Nowym Porcie
[Podziękowania dla Pani Jadwigi Charzyńskiej, Dyrektor CSW Łaźnia 1/2]
kuratorka projektu kulturalnego ASP pt. *Przestrzeń jest dla mnie Osobą*
[*Wanda Czelkowska, Richard Demarco...*]: dr Dorota Grubba-Thiede, ZHiTS

Powiązane projekty Zakładu Historii i Teorii Sztuki Akademii Sztuk Pięknych w Gdańsku:

<https://www.zbrojowniasztuki.pl/wydarzenia/archiwum/archiwum-2023/w-strukturach-atelier72-richard-demarco-na-rzecz-widocznosci-sztuki-polskiej,5769>

<https://www.laznia.pl/wystawy/nie-rowne-geografie-swiata-422/>

K O N F E R E N C J E

o polsko-greckich i polsko-serbskich kontaktach

Jerzy Malinowski

The Polish Institute of World Art Studies and research into Diaspora art

The Polish Institute of World Art Studies (Polski Instytut Studiów nad Sztuką Świata) is an independent scholarly institution functioning outside the structures of both higher education and national institutions. The subject of its activities comprises research into art and artistic culture in areas that are generally ignored in university teaching programmes.

The Institute was formed in 2011 by the amalgamation of the Society of Modern Art (Stowarzyszenie Sztuki Nowoczesnej) in Toruń, founded in 2000, and the Polish Society of Oriental Art (Polskie Stowarzyszenie Sztuki Orientu), founded in Warsaw in 2006. Its character is that of an association, but from the beginning it has also functioned as a centre for research, whose responsibilities are defined in its statute.

In 2017 the Institute became a research unit characterised as “another entity chiefly pursuing scholarly research in an independent and continuous manner”, on the basis of a decision of the Minister of Science and Higher Education.

The Institute has branches in Gdańsk, Kraków, Łódź, Toruń and Warsaw, and administers the Polish Artistic-Scientific Mission in Okayama in Japan. 180 individuals are associated with the Institute – historians of art and culture, ethnologists, researchers into theatrical studies, orientalists, architects and conservators of artworks, and these include 34 professors and 83 Ph.D.s.

The Institute conducts research, publishing and didactic activities, the latter taking the form of lectures, seminars and group meetings. It embraces research and editorial sections. It collaborates with both overseas and Polish institutions such as universities, scientific institutes, museums and scholarly associations, on the basis of agreements on the subject of shared research.

The Institute realises or proposes studies into world art. The concept of “world art studies”, which was introduced in the 1990s, describes a multidisciplinary scientific programme of research into the phenomenon of the visual arts on a global scale in both space and time.

A conviction regarding the importance of studying diverse forms of artistic expression manifesting themselves in world cultures, both in art deriving from sophisticated aesthetic systems and in art which is an expression of tribal, folk and non-professional creative activity, underlies all the activities of the Institute.

Research programmes that have already been realised embrace subjects that are unique in Poland, including the arts of Asia, Africa and Latin America, the art of Eastern and South-Eastern Europe, and the art of national minorities. An important subject of research is the question of cultural transfer and relations with foreign cultural centres – most recently with France, Italy, the United States and Japan. Research has also embraced the art of Ukraine and the Baltic countries, as well as, formerly, the art of Russia. Thanks to the receipt of funding provided by, among others, the Ministry of Science and Higher Education, it has been possible to realise many research projects and publications. 86 international conferences and national seminars have been organised. A joint Workshop on the Art and Artistic Culture of Asia and Africa has been established as a result of an agreement with the Faculty of Oriental Studies of the University of Warsaw, and this conducts seminars which incorporate lectures by members of the Institute.

The Institute’s publishing activities are significant. These take the form of eight annual publications in English, French, Spanish and Italian: “Art of the Orient”, “Arte de America Latina / Sztuka Ameryki Łacińskiej”, “The Artistic Traditions of non-European Cultures”, “Pamiętnik Sztuk Pięknych / Fine Arts Diary”, “Series Byzantina. Studies on Byzantine and Post-Byzantine Art”, “Studia z Architektury Nowoczesnej / Studies on Modern Architecture”, “Sztuka Europy Wschodniej / The Art of Eastern Europe”, and the Institute’s most important international journal, “World Art Studies”.

The Institute also produces several series of publications. The result of its activities is around 250 publications and journal volumes. These include the first history of Polish art to be published in Chinese, 波兰美术通史 (Bolan meishu tongshi) / The History of Polish Art (Shanghai 2017) and the substantial volume “Sztuka XIX wieku [The Art of the 19th century]” in the series “Sztuka Polska [Polish Art]”, VI, (published by Arkady, Warsaw, in 2021), as well as numerous monographs and discussions of artistic subjects, which are detailed on the website <http://www.world-art.pl>.

An area of particular interest for the activities of the Institute is research into the art and artistic culture of Eastern and Central Europe, as embodied from the 16th to 18th century in the Polish-Lithuanian Commonwealth. This state occupied territory that neighbored the Protestant world in the north, the Catholic world in the west, Orthodox Christianity in the east, and the Islamic world (the Ottoman Empire and the Crimean Khanate) in the south. Two major nationalities, the Poles and the Ruthenians, together with numerous minorities, comprised the national and religious structure of this state. The Poles did not constitute the most numerous group. The princely families which dominated the state both socially and in terms of their fortunes generally came from a Ruthenian or a Lithuanian background. The nobility, with their diverse origins and varied religious affiliations, comprised a social class possessing equal rights, and numbered around 10% of the population. The right to elect representatives to the national Diets was enjoyed by the German bourgeoisie of the cities of Royal Prussia – Gdańsk, Toruń and Elbląg. It was also possessed by the citizens of the larger cities, including Kraków (since the granting by King Zygmunt I of the right “Civis cracoviensis nobili par” in the year 1514). Granting the city of Lwów its location rights in the year 1456 on the basis of Magdeburg Law, King Kazimierz the Great guaranteed to all citizens of diverse national origins and religions the privilege of maintaining their religions, rights and customs, among them Poles, Ruthenians, Germans, Armenians, Jews and Tatars. Lwów became the seat of three archbishoprics – Roman Catholic, Ruthenian Orthodox (from the 18th century Greek Catholic) and Armenian (from 1630 Armenian-

Catholic). The first Polish ruler to guarantee the rights of Jews, however, was the Greater Poland Prince Bolesław the Pious (Bolesław Wstydlivy), who granted the city the “Statute of Kalisz” in the year 1264, and this was confirmed in 1334 by King Kazimierz the Great. Jews achieved autonomy within the Polish-Lithuanian Commonwealth, forming a separate social entity which comprised 10% of the total population. The central unit of Jewish self-government was the Diet of the Four Lands, dating from 1580, followed by the separate Diet of the Jews of Lithuania. Tatars from the Golden Horde and from Crimea, introduced by the Lithuanian Grand Duke Witold at the beginning of the 15th century, were granted rights of nobility or confirmation of such existing rights as a reward for military service, followed by numerous privileges granted by Polish monarchs, guaranteeing them social and Islamic religious autonomy. In the year 1388 the smallest social grouping, that of the Karaites who derived from Crimea and had settled in Troki, as well as in Halicz, Łuck and Lwów, were granted privileges by Grand Duke Witold. Armenians, who had settled in Ruthenia following the fall of their own state in 1080, enjoyed autonomy from the era of King Kazimierz the Great, and this was confirmed in the “Armenian statute” of 1516 by King Zygmunt the Elderly. Valued for their mercantile contacts with the East, they brought oriental elements into the art and culture of the Commonwealth, while often themselves entering the noble class. Greeks, the subject of our conference, settled in Lwów as early as in the 14th and 15th centuries, forming a compact group of citizens by the 16th century, and also in Zamość from the year 1589.

The activities of our Institute have from its beginnings concentrated in their established range on the art and culture of the Jews and the Armenians. Research into Jewish art has embraced synagogue architecture as well as the urban planning of Jewish districts from the medieval period to the 19th century, in three fundamental works by Maria and Kazimierz Piechotka – *Bramy Nieba. Bożnice drewniane na ziemiach dawnej Rzeczypospolitej / Heaven’s Gates. Wooden synagogues in the territories of the former Polish-Lithuanian Commonwealth* (2015), *Bramy Nieba. Bóznice murowane na ziemiach dawnej Rzeczypospolitej / Masonry synagogues in the territories of*

the former Polish-Lithuanian Commonwealth (2017), and *Oppidum Judaeorum. Żydzi w przestrzeni miejskiej dawnej Rzeczypospolitej / Oppidum Judaeorum. Jews in the urban space of the former Polish-Lithuanian Commonwealth* (2021), which, together with my own publication *Painting and sculpture by Polish Jews in the 19th and 20th centuries (to 1939)* (2000/2017), comprise the basic series *Sztuka żydowska w Polsce i Europie Środkowo-Wschodniej / Jewish Art In Poland and Central-East Europe*, published by the Institute. Two Congresses on Jewish Art were organised – *Jewish Artists and Central-Eastern Europe. Art Centers – Identity – Heritage from the 19th Century to the Second World War*, held in Kazimierz Dolny in 2008 and published in 2010, and *Art in Jewish Society*, held in Warsaw in 2014 and published in 2016. Several dozen monographs on artists and studies have also been published.

Research into the art of the Armenian community commenced with the exhibition *Ormianie polscy. Odrębność i asymilacja (Polish Armenians. Separateness and assimilation)*, organised in 1999 in the National Museum in Kraków by Dr. Beata Biedrońska-Słota, for many years the head of the Institute's section in Kraków. Research into Armenian art is conducted by Professor Waldemar Deluga, who organised three conferences on behalf of the Institute, the Cardinal Stefan Wyszyński University in Warsaw, and the University in Ostrawa – in Zamość in 2010, in Gdańsk in 2016 followed by its continuation in Warsaw in 2017, and in Ostrawa in 2022. Materials from these conferences were published in annual volumes of "Series Byzantina", IX (2011), XV (2017) - XVII (2019) and XXI (2023). The Covid epidemic made it necessary to cancel the planned 2020 conference, but the papers that had been prepared for this appeared in print in volume 20 of the annual publication "World Art Studies" in 2020. The study by Joanna Rydzkowska-Kozak, *Ormiańskie malarstwo miniaturowe w Rzeczypospolitej Obojga Narodów / Armenian Miniature Paintings in the Polish-Lithuanian Commonwealth* (2014), is likewise significant.

The artistic culture of the Lithuanian Tatars is subsumed within the field of studies into Polish-Ottoman relations. The most frequently cited Polish

publication in the history of this art is the substantial volume resulting from the 1st Conference of Islamic Art in Poland, *The Art of the Islamic World and the artistic relationships between Poland the Islamic Countries*, held in Kraków in 2010 and devoted to the Polish Tatars (published in 2011). The second conference, *Polish-Lithuanian Commonwealth – Ottoman Empire: art & architecture – religions – societies*, held in Warsaw in 2014, was organised “on the 600th anniversary of the establishment of diplomatic relations between Poland and Turkey in 1414”, and was published in 2017 as no.6 of the annual publication “Art of the Orient”. Both volumes include texts on the Polish-Lithuanian Tatars. Two new subjects appear in the Institute’s plans for the future. The first of these is the art of the Karaites, the smallest of the national groupings in Poland. The second involves Polish-Serbian relations, to which a seminar in Supraśl in May of this year will be devoted. The Orthodox monastic complex in Supraśl has preserved a series of frescoes painted in the 16th century by the Serbian monk Nektariusz (Nektarij), and the Codex Supraski, a Balkan manuscript dating from the 11th century and exceptionally valuable for research into the early development of the Slavonic languages, is also preserved there.

The conference devoted to the Greek diaspora in Poland fits well into the Institute’s programme of research into the art and culture within the context of Eastern Christianity (in Ruthenia and the Balkans, and also in the context of the Armenian diaspora).

program

9-11 May 2024

Art of the Greek Diaspora conference
 Academy of Zamość Institute of the Art
 Market and Management in Culture
 ul. Pereca 2

9 May

17h

- His Magnificence Rector Paweł Skrzydlewski
- Opening of the conference
- Jerzy Malinowski, Intercultural Connections through the Studies of World Art
- Marcin Mikołajczyk, Greeks in the Polish-Lithuanian Commonwealth
- Piotr Kondraciuk, Greek community in Zamość - Culture and society
- Paweł Sygowski, Greeks in Lublin and their Orthodox church
- Discussion

10 May

10h

- Vasiliki Rokou, Metsovo, centre d'élevage, de commerce et d'artisanat, exemple typique d'une "ville de montagne" du XVIIe- XVIIIe siècle
- Răzvan Malanca, A bridge for interference between the orthodox and catholic artistic realms in 17th century Wallachia. A case study of the icon of the Dormition from Târgoviște, painted by Greek iconographer and master craftsman Konstantinos
- Anca Elisabeta Tatay, Ana Catană Spenchiu, The Illustrations of the Books Printed in Greek, in Bucharest, in the 18th Century
- Daniel Dumitran, Returning to the subject of the history of an absence: The Greek community of Alba Iulia - History and artistic heritage
- Discussion & Coffee

12h

- Sándor Földvári, Monuments of the Orthodox Greeks in the town of Eger, in the Largest Orthodox Church in Hungary (online paper)
- Joanna Tomalska, Greeks in Podlasie. Research Demands
- Olena Derevska, Greek Sinai monastery of St. Catherine in Kyiv: history and present time
- Discussion

13h 30 - 15h lunch time

15h

- Oleksandra Shevliuga, Temo Jojua, Mariupol, Georgia, Athos. The problem of interrelations in the art of the XI-XVII centuries.
- Stepan Jankowski, La langue et l'art des Rhômaïôns de l'Ukraine
- Claire Brisby, The Greek Enlightenment in Bulgarian lands: Eugenios Voulgaris and icon-painters from Samokov 1800-1850
- Discussion & Coffee

16h 30

- Marcin Markowski, References to ancient culture presented on Greek banknotes
- Iwona Brzewska, Greek Judaica in Poland
- Domika Maria Macios, Extermination of Greeks in the Ottoman Empire in the Light of Polish Public Opinion (1914-1923)

18h

- Closing of the conference

11 May

10h

- Visit of the historical town



Academy of Zamość, Polish Institute of World Art Studies, University of Ostrava



Abstract of papers sent by authors

Prof. dr hab. Jerzy Malinowski

The Polish Institute of World Art Studies and research into Diaspora art (Intercultural connection through the Studies of World Art)

The Polish Institute of World Art Studies (Polski Instytut Studiów nad Sztuką Świata) is an independent scholarly institution functioning outside the structures of both higher education and national institutions. The subject of its activities comprises research into art and artistic culture in areas that are generally ignored in university teaching programmes.

The Institute was formed in 2011 by the amalgamation of the Society of Modern Art (Stowarzyszenie Sztuki Nowoczesnej) in Toruń, founded in 2000, and the Polish Society of Oriental Art (Polskie Stowarzyszenie Sztuki Orientu), founded in Warsaw in 2006. Its character is that of an association, but from the beginning it has also functioned as a centre for research, whose responsibilities are defined in its statute.

Research programmes that have already been realised embrace subjects that are unique in Poland, including the art of Asia, Africa and Latin America, the art of Eastern and South-Eastern Europe, and the art of national minorities. An important subject of research is the question of cultural transfer and relations with foreign cultural centres – most recently with France, Italy, the United States and Japan. Research has also embraced the art of Ukraine and the Baltic countries, as well as, formerly, the art of Russia.

An area of particular interest for the activities of the Institute is research into the art and artistic culture of Eastern and Central Europe, as embodied from the 16th century in the Polish-Lithuanian Commonwealth. This state occupied territory that neighboured the Protestant world in the north, the Catholic world in the west, Orthodox Christianity in the east, and the Islamic world (the Ottoman Empire and the Crimean Khanate) in the south. Two major nationalities, the Poles and the Ruthenians, together numerous minorities, comprised the national and religious structure of this state.

The right to elect representatives to the national Diets was enjoyed by the German bourgeoisie of the cities of Royal Prussia – Gdańsk, Toruń and Elbląg. It was also possessed by the citizens of the larger cities, including Kraków (since the granting by King Zygmunt I of the right “Civis cracoviensis nobilis par” in the year 1514). Granting the city of Lwów its location rights in the year 1456 on the basis of Magdeburg Law, King Kazimierz the Great guaranteed to all citizens of diverse national origins and religions the privilege of maintaining their religions, rights and customs, among them Poles, Ruthenians, Germans, Armenians, Jews and Tatars. Lwów became the seat of three archbishoprics – Roman Catholic, Ruthenian Orthodox (from the 18th century Greek Catholic) and Armenian (from 1630 Armenian-Catholic).

Greeks, the subject of our conference, settled in Lwów as early as in the 14th and 15th centuries, forming a compact group of citizens by the 16th century, and also in Zamość from the year 1589.

The conference devoted to the Greek diaspora in Poland fits well into the Institute's programme of research into the art and culture of national minorities, located within the context of Eastern Christianity (in Ruthenia and the Balkans, and also in the context of the Armenian diaspora).

Dr Marcin Mikołajczyk, Uniwersytet Kaliski im. Prezydenta Stanisława Wojciechowskiego, Poland

Greeks in the Polish-Lithuanian Commonwealth

Greeks, although they never equaled the numerical presence of the Jewish, Italian, or Armenian diasporas, traveled across former Poland and settled there as early as the times of Bolesław Chrobry, gradually enriching the image of the multicultural Polish-Lithuanian Commonwealth. There were two main reasons for Greek emigration to Polish lands: economic, primarily mercantile, and political, especially the Turkish terror directed against the inhabitants of conquered territories. As noted by Konrad Kuczara, in the 16th century, many Greeks traveled through the lands of the Eastern Slavs. Their main destination was Moscow, where they sought financial support for the Orthodox Church. On their way to Moscow, they often passed through the Commonwealth. Some Greek clergy even settled there for longer periods and worked for the Ruthenian Church. Another wave of Greek immigration flowed into the Commonwealth in the 18th century from the territories of the Habsburg monarchy, particularly from cities in the Kingdom of Hungary (Buda, Pest, Miskolc, Tokaj, Eger). This was facilitated by the peace treaty signed in Karlowitz in 1699 between Turkey and Austria, Venice, and Poland. Under this agreement, Austria obtained important mercantile and religious clauses. During this period, small but vibrant communities emerged in Opatów, Lublin, Kalisz, Piotrków, Poznań, and Warsaw. In Tadeusz Korzon's monumental work *Internal History of Poland during the Reign of Stanisław August (1764-1794)*, we read: „Greeks, though few in number, engaged in the trade of wines and Eastern goods in cities”.

The main objective of this presentation is an attempt to present the most important centers of the former Commonwealth where Greeks settled from the 16th to the 19th century.

Lviv, a city located on an important trade route leading through Moldavia to the Commonwealth and Germany and leading to Moscow, became a settlement for a large Greek diaspora. In the first half of the 16th century, merchants from Venetian Crete appeared, while in the second half of the 16th century, when the great import of wines from the Greek islands and the Peloponnese developed, a significant number of Greeks from Chios arrived in the city. The Greeks of Lviv actively participated in the activities of the Brotherhood of the Dormition of the Mother of God. Both teaching and publishing activities of the Orthodox Church in the 16th century were associated with the work of Greeks residing in this city. Among the multitude of Greeks inhabiting the city, the most prominent figure was Konstantyn Korniakt.

In Zamość, a Greek community was established in 1589. Merchants who were the members of this community were, mainly engaged in long-distance trade of malmsey – sweet Greek wine.

Greeks had a significant share in the trade of Mohylów, with the majority residing directly in the city, while others came from numerous colonies scattered along the northern shores of the Black Sea and from cities located further north.

Thanks to the Turkish census, known as *the defter*, conducted in the 1680s, we know that out of 560 households in Kamieniec Podolski, 29 belonged to Greeks and Bulgarians.

In 1778, the first legally established Orthodox parish in the Polish-Lithuanian Commonwealth since the resolutions of the 1768 Sejm was founded in Opatów. The establishment of the parish and permission for a priest to reside there were preceded by years of efforts by the Greek community of Opatów to obtain them from the authorities who were initially reluctant to grant them.

In order to conduct religious services, the Greek community in Lublin purchased two adjacent houses on Zielona Street, where they established the Church of the Nativity of the Virgin Mary in 1786. Over time, it was renovated and transformed to resemble a proper temple.

We do not have too much information regarding Greek merchants residing in Krakow. In Piotrków Trybunalski, by virtue of a royal privilege, around 30 Greek families resided in the 18th century.

The Greek community in Warsaw was not very large, but it was well visible and recognizable in the city's life. In 1817, Warsaw Greeks purchased a house at 497 Podwale Street, Lit. C, with contributions from the community. The funds generated from renting out the property were used for maintaining the church, cemetery, and assisting impoverished families. One of the premises, consisting of two rooms, housed a shelter for widows. The property remained in the possession of the Greeks until 1866.

Over the years, representatives of Greek merchants could be found in almost every major city of the Polish-Lithuanian Commonwealth. They particularly favored the regions of Wielkopolska. In Poznań, the first mentions of Greeks in the city date back to the 16th century. However, a significantly larger influx of Greeks arrived in the city in the second half of the 18th century. The Poznań Greek community was established around 1750 and was dissolved in 1909. One of the most famous figures among the Poznań Greeks was Jan Konstanty Żupański, a bookseller and a publisher.

The Kalisz community was one of the largest and better-organized Greek communities within the territory of the Polish-Lithuanian Commonwealth. The community brought priests, established a cemetery, a religious school, and built temples. Kalisz Greeks, primarily engaged in lucrative wine trade, quickly became full-fledged citizens of the city. Among the most well-known and distinguished Greeks in the city were the Grabowski family – Michał, Jan, and Katarzyna – the owners of one of the oldest bookstores in Kalisz, and Dymitr Simo Szymanowski – a merchant and a philanthropist.\

Dr Piotr Kondraciuk, Academy of Zamość, Poland

Greek Community in Zamość. Culture and Society

In the system of economic and cultural development of countries, cities occupy a special position. It is in cities that the centres of craft production, trade and services, as well as art and culture are concentrated. Zamość was one of the renaissance town consistently implementing strategic concepts of economic development. The city founded by the Chancellor and Grand Hetman of the Crown Jan Zamoyski in 1580, built on the basis of the architectural and urban concepts of Italian Renaissance architecture theorists, planned and implemented by the Italian architect Barnard Morando, combined the concepts of an ideal city, a defensive fortress and a magnate residence. From the very beginning of its operation, the city became a multi-ethnic and multicultural organism. Zamoyski, who during his studies in Padua thoroughly learned the economic and political structure of the Republic of Venice, based the settlement concept on its patterns. It was mainly from Venice and Turkey that he

recruited settlers of Armenian and Greek nationality, as well as Sephardic Jews. Military conflicts in the 1570s between the Republic of Venice and the Ottoman Empire resulted in the gradual decline of maritime trade with the east. The loss of Cyprus to Ottoman Empire was also significant. Zamoyski's actions were aimed at creating a new land route connecting the East with the West, the main commercial centre of which was to be Zamość. Trade with the East was to be developed by the above-mentioned nations, which had trade contacts and experience.

In the initial period of the city's operation, Greeks were the second largest national group - after the Armenians. They obtained the settlement privilege in 1589. They were mainly engaged in mercantile activities. They mainly traded in expensive wine, called Malvasia. They were guaranteed all city rights, including access to the city council and offices in proportion to the size of the population. As Orthodox believers, they also formed a separate religious community. The privilege also guaranteed them freedom of religious worship and the building of their own brick church. At the end of the 16th century, about 100 Greeks lived in Zamość. The Greeks were also associated with the Zamość Academy. The academic printing house printed books in Greek, and the printing house itself was a significant centre of Greek printing in the Polish-Lithuanian Commonwealth. The Greeks left the city in the second half of the 17th century. During their stay in Zamość, they belonged to the wealthy urban patriciate. At the beginning of the 17th century, they owned 6 tenement houses in the Great Market Square, on the eastern, western and southern frontages. The Saint Nicholas Orthodox Church, built at the beginning of the 17th century, remains the only trace of the Greeks' stay in Zamość. Its interior was decorated with an impressive seven-row iconostasis, the lower fragments of which with the royal doors reveal (judging by the preserved iconographic sources) clear Greek features.

The author discusses the settlement privilege for Greeks, the beginnings of Greek settlement in Zamość and preserved monuments, including printed Greek books and the church of Saint Nicholas with an iconostasis, pointing to its Greek elements.

Paweł Sygowski, Lublin, Poland

Greeks in Lublin and their Orthodox church

Archival documents from Polish Archives note that Greek merchants visited Lublin already in the first half of the 16th century. It is also known that a famous Lviv merchant, lessee of royal customs, Konstanty Korniakt, purchased a tenement house at the Lublin market square in the 1570s. A larger group of Greeks appeared in the city only in the first half of the 18th century. It is known from the 'Lustration' of the city of Lublin from 1767 that the Greeks were a large community. They came to Lublin from Moldova (Iasi) and Epir (Kastoria), but also from Zamość. Then it was recorded that, pretending to be Hungarian merchants, they imported wine to the city.

In 1785, the Greek merchant Jerzy Szaguna purchased two properties on Kowalska Street (today Zielona Street) from the Stoiński family. A year later, he sold this area to the "Lublin Assembly of the Dysunite Greek Religion". The problem for the community was the lack of a cemetery, and the closest cemeteries were in Opatów or near the monastery in Jabłeczna. The Lublin Greeks initially buried their dead in Jabłeczna. It is known that the Orthodox cemetery "next to the Greek church" was founded somewhat later. The Greeks from Lublin had more contact with their kinsmen from the areas south of the former Polish-Lithuanian Commonwealth, with the Greeks from Miskolc (they

financially supported the construction of the local church), than with the Greeks in Warsaw, Lviv or Opatów.

After the Congress of Vienna and the establishment of the Kingdom of Poland in 1815, the direction of contacts between the Lublin Greeks changed. Successive parish priests turned to the Russian Orthodox Church in Brest for help. After the November Uprising (1831), many state administration officials and a large army (about 100,000 soldiers) were sent to the Kingdom from Russia.

What the Orthodox church in Lublin looked like is known from its inventory from 1824, written during the times of the "Church Caretakers" - Grzegorz Jagazowicz and Dymitr Kampomara. The description of the temple was made in the presence of the representative of the Greeks, Jan Peskary and the representative of the city, Kajetan Koźmiński. The church was described as a "brick church... with an apartment for the priest." It was covered with one roof, covered with shingles, topped with a turret with a bell. Inside the church there was a "Templon or Iconostacy" composed of 36 icons. In addition, there were 78 paintings and pictures hanging on the walls of the church. The present appearance of the church was given to it during its reconstruction in 1854-1857. To this day, there is an Orthodox church in Lublin left by the Greeks (significantly rebuilt) and other documents, kept in the State Archives in Lublin, in various archival groups. Among the letters sent from the Greek territories preserved there, some have interesting seals.\

Prof. Vassiliki Rokou, Université de Ioannina

Metsovo, centre of breeding, commerce, crafts, typical example of a "mountain town" of the 17th-18th centuries (paper in French : Metsovo, centre d'élevage, de commerce, d'artisanat, exemple typique d'une "ville de montagne" du XVII-XVIII siècles)

Metsovo, the village of Vallaque Amintziou, in the heart of the Pindus chain in Epirus, Greece, is the summer village of the great livestock breeding of the plains of Thessaly from the 17th century. Due to the wool trade and crafts, whose appearance is linked to market economy, is considered a mountainous country town attached to trade and crafts, which appeared between rural and urban during the so-called artisanal period, it is located the crafts, trade and manufacture, first market trade and crafts trade.

During the period between 1500-1800, wool found itself at the centre of European interests and gained a leading role in European industrialisation. As a raw material for European woollen cloth manufacturers, France, Italy, and especially Venice, it was released precisely, by the movement of a family breeder themselves toward the distant market as a product. For example, at the end of the 16th century, a merchant from the plain of Thessaly, as is noted in the archives of Venice, traded in the wool of the rich cattle of Metsovo.

Trade and processing also led to the "industrial migration" of the trade-orientated population. The craft began in the countryside and spread to the city. The world of crafts was created by the new European economy and the commercialisation of raw materials. In the mountainous area, it took the form of dispersed domestic production, without reaching the levels of a concentrated workshop. It is a production that marked the beginning and end of the mountain economy. The weaver's profession enters into the transport game of the "world economy", however, means the formation of an artisanal society.

Merchants from northern Greece were heading towards central Europe at the end of the 17th century. On the Austrian and Hungarian territories, from the Adriatic coasts to the Carpathians, there were colonies of Greek traders whose network extended northward to Leipzig and Amsterdam, joining the diaspora to the east. Greek from the region of unified culture, Wallachia, Moldavia, Ukraine, and even the southern Russian Empire. The prosperous Habsburg empire had long been a magnet for the Hellenic diaspora.

A strong demand for Russian and Polish furs comes from Northern Europe, but also from Asia and all of Europe, but this trade absolutely depends on the Western economy. The intention of the fur trade occurred between the 16th and 18th centuries. within the framework of the development of international trade in the Baltic and Central Europe. This trade led to an evolution of techniques and the development of crafts, in Central Europe and in the Black Sea. This is how both craftsmanship, with other complementary techniques, and the family business of traders were born, expanding the family geographically and maintaining social and commercial ties. The formation of the artisanal space, the society of the Levant, and the economy of the 16th-18th centuries. Metsovo merchants entered the fur trade following the path and centres of its development. We meet them in Venice-Stanos, Mondanos (end of the 16th century), in Nizhna-Gorgolis (17th century), in Moscow-Averof, Tositsas (18th century), in Romania, and finally in Alexandria-Averof, Tositsas in the 19th century.

The Balkan trader-entrepreneur, whose orthodoxy allowed the development of social consciousness, intended to complete his career by going through the following stages.

- a) Peddlers, commercial clerks, or sailors, with theft or piracy as a complementary activity,
- b) Order takers or commercial agents, with a second activity loan,
- c) Independent traders,
- 4) Bankers whose second activity was lending administration and politics.
- 5) Political men with second jobs in business.

By the end of the 17th century, almost everyone belonged to the first two categories. At the end of the 18th century, many belonged to the third and fourth categories and even the fifth. The merchant was an Orthodox, Balkan conqueror, and the Greek was a European citizen, first of Western Europe and then of Eastern Europe.

When it comes to the question of distinction between Greeks and Wallachians of the European diaspora arising from the information in the archives, we learn from the researchers of the subject that the two terms appear according to the conditions of their reception by the administrations of the States in which they were made. trade or have settled.

On the other hand, we can follow the evolution of the Orthodox conquering merchant of the Balkans.

Răzvan Malanca, Brukenthal National Museum in Sibiu, Romania

A bridge for interference between the orthodox and catholic artistic realms in 17th century Wallachia. A case study of the icon of the Dormition from Târgoviște, painted by Greek iconographer and master craftsman Konstantinos

In the Romanian Countries and Transylvania, the political life of the 16th century unfolds under the sign of the Ottoman expansion in Central-Eastern Europe. In this context, the massive settlement of Greeks north of the Danube takes place starting from the middle of the 16th century. The integration of Greek emigrants into the medieval society of Wallachia is mentioned in documents only with regard to the high social categories. There is a lack of data on the lower segments of the phenomenon of this population displacement, population which although mainly consisted of merchants, was also comprised of characters that performed various other activities. Also from the middle of the 16th century, Greek merchants settled in Transylvania as well. Here they were faced with the adversity of the Saxon Diet. Nevertheless, the commercial activity of these Greeks will have a particularly important role in the economic relations that are established between Transylvania and Wallachia but also in the dissemination of artistic ideas.

The Greeks that came to Wallachia brought with them not only mercantile knowhow but also their faith and various sets of skills that allowed them to further integrate in specific branches of society. Such is the case of master craftsmen Konstantinos, which now is renowned for his artistic work in the religious art field. As mentioned there are almost no biographical references about Konstantinos, but some historians seem to believe that he was born in 1658 and died in 1720. It is also speculated that he came from Epirus, but we know for certain that he was a man of Greek origin that settled in Wallachia in the 17th century and who adopts for himself the name *Konstantinos of Wallachia*. He was ushered into the artistic scenery of Wallachian religious art by the aristocratic family of Greek origin, The Cantacuzinos, when he is brought to the country by the then Prince of Wallachia, Șerban Vodă Cantacuzino and commissioned to paint „The Lady's Church” in Bucharest (1683), named so after Șerban Cantacuzino's wife, Lady Mary, who founded the church's construction. At that time the local art style called „The Brâncovenesc Style” was in full bloom, but Konstantinos manages to define some of its final forms.

The style characterizes the achievements in the field of architecture and fine arts in Wallachia. The crucible of the birth of the cultural climate of the Brâncovenesc artistic style is represented by the reign period of Șerban Cantacuzino (1678-1688), having echoes from the era of Matei Basarab (1632 - 1654), whose legacy is taken over, filtered, enriched and reproduced in a original synthesis of expression forms. The existence of the art from Wallachia within the Baroque framework is characterized as an aesthetic of compromise between East and West, between the old and the new, which draws its roots from Polish influences from the first decades of the 17th century, from the Baroque center par excellence of the Ukrainian-Russian Orthodoxy - Kiev, from Italy, Transylvania and Constantinople.

In 1692 Konstantinos is appointed by Prince Constantin Brâncoveanu, who ascended to the throne in 1688, the painters bailiff and starosta over a large number of apprentices and craftsmen at the Hurezi monastic complex site, which today is the largest such establishment in Romania. Here he goes on to found a school for church painters together with his closest apprentices, one that will radiate artistic influences after Brâncoveanu (d.1714) and Konstantinos death well beyond the borders of Wallachia, in Transylvania at first and further later on.

The first site to reproduce the artistic manners crystallized at Hurezi is at The Royal Courtyard Church from Târgoviște (1698). The interior of the church was completely painted, between the years 1696-1698. The variety of iconographic themes, the aesthetic sense in harmonizing colors, as well as the expressiveness of the figures make the painting of this church one of the great achievements of the era. The wealth of details, the large number of small scenes, linked together by proportionate chromatic, create a strong expression of unity, like all the painting ensembles of the period. At Târgoviște, Konstantinos not only painted and signed several murals but also painted the Royal Icons of the Iconostasis (1697), one of which is the main focus of this paper.

The central theme of said icon is the „Dormition of the Mother of God”. The title is found in the upper register, written in Greek with Greek characters. The translation is as follows: *The Glorious Dormition of Mary*. The icon was mounted in the southern part of the iconostasis certifying the patronage of the Great Royal Church. The pictorial technique is tempera over gold leaf, which can be found on the whole surface of the icon (*fondo oro*), the panel size being 126 x 88 x 4 centimeters

Amongst the people that comprise the funeral assembly there is an individual that holds in his hand a pair of reading spectacles of the Nürnberg type.

Spectacles were invented in the second half of the 13th century and after some dispute, Salvino d'Armati is credited with the creation of the first pair of eyeglasses and is considered their inventor to this day.

Shortly after this, eyeglasses or spectacles were adopted in the Marian iconography of the Alpine area, so that in 1370 they are represented (presumably for the first time) in an icon with the theme of the „Dormition of the Virgin Mary”, in Tirol, Austria. Between this icon and the one painted by the Greek master Konstantinos in 17th century Wallachia there were many others made, so much so that I was able to gather a catalogue of over fifty such representations rendered on different artistic mediums, but all of the same iconographic theme and all with spectacles. Their symbolism is based on the same type of optical metaphor, subtly hinting on The Virgin Mary's role in the Embodiment of the Divine Word into Christ.

Anca Elisabeta Tatay, Academy Library, Cluj-Napoca, Romania; Ana Catană Spenchiu, „Alexandru Ioan Cuza” University, Iași, Romania

The Illustrations of the Books Printed in Greek, in Bucharest, in the 18th Century

In the period of time 1582-1830, in Bucharest there worked more typographies that printed books in Romanian (with Cyrillic characters), but also in Greek, Slavonic, Arabic, Turkish, Russian or Bulgarian. The about 300 writings that appeared in the respective printing presses place Bucharest on the first position among the other typographic centres that published books in the Romanian area or for the Romanians (on the second place is Iași, Moldavia's capital, and on the 3rd is Buda, Hungary). As one can notice, the books in Romanian are the most numerous, followed by those in Greek. This phenomenon is due to the Phanariot rulers (Phanar was an important district inhabited by the Greek in Istanbul) in the Romanian Principalities (Moldovia: 1711-1822 and Wallachia: 1716-1821), but also to other aspects. It must be emphasized that Wallachia with its most important center, Bucharest (in 1465 Radu cel Frumos fixed his residence there; since 1659, under Gheorghe Ghica's rule, it became the capital), had always close relationships with the culture and civilization of Greece, particularly motivated by their common Orthodox religion. Practically, within the Romanian area (Bucharest, Târgoviște, Râmnic, Iași) there were printed books in Greek for the Greeks from the Principalities or from abroad as well as for the educated Romanians who could speak Greek.

Statistically, in the 18th century, in Bucharest there appeared about 150 books, of which 35 were in Greek (some of them bilingual) that we have examined in the Academy Library of Bucharest and Cluj, the Central University Library in Cluj and Iași. Out of these, 10 contain full page engravings or have the title page decorated with an illustration which includes the Prince's coat of arms rendered as a frontispiece. On the other hand, they also contain frontispieces and vignettes as well as the voivodes' coats of arms (frequently repeated in some other Romanian writings of the time) which we do not intend to analyze now. The present study has proposed to investigate the ten images, and to emphasize their relations with the text of the book, revealing their source of inspiration (as far as possible). At the same time we have attempted to compare them with the Romanian prints from Bucharest so that we could find out whether the Greek books had their own decorative material.

As a matter of fact, throughout the 18th century, one can distinguish more important stages. The first period includes Antim Ivireanu's activity as a typographer and from that time we have found three engravings: the Saint Emperor Constantine the Great – 1701; Deesis – 1702; the Patriarch

Dosithei Enthroned – 1715 (metal engraving). In the following 50 years just a few books were published, only two (in the Metropolitan typography) being decorated with woodcuts: Saints Constantine and Helen – 1749; Saint Visarion – 1759. Between 1767-1769, in the New Greek Typography there appeared prints that contained 3 new images: The Trinity – 1767, David and the Virgin with Jesus in her Arms – 1769. In 1780, a new bilingual book came out in the Metropolitan typography, decorated with a title page representing the coat of arms of the Principality flanked by the representation of the Justice and of the Patriarch of Constantinople. It is worth mentioning that the brothers Nicolae and Ioan Lazaru from Ioania (Greece) set up a Greek printing press in the 8th decade of the 18th century in which there appeared an unusual theme in the Romanian land: the representation of school – 1783.

Dr Daniel Dumitran, „1 Decembrie 1918” University of Alba Iulia, Romania

Returning to the subject of the history of an absence: The Greek community of Alba Iulia - History and artistic heritage

Attested by historical sources starting from the 16th century, when Prince Stefan Báthory (1571 – 1575) initiated the policy of favoring the settlement of the Greeks as tax-paying residents, the Greek community in Alba Iulia owes its existence to the consistency of the princely interest in the city's prosperity, reaffirmed by Prince Gabriel Bethlen (1613 – 1629), who also granted privileges to other confessional-religious groups (Anabaptists and Jews), consistency promoted by his successors. In the 18th century, the close relations of the Greeks of Alba Iulia with the Greek community in Sibiu are asserted, Sibiu being the city in the south of the Principality where the first trading company of the Greeks operated since the first half of the 17th century, the city exercising a real patronage over the Greek community in Alba Iulia. Based on cartographic and documentary sources and preserved vestiges, two stages can be identified in the history of this community, among which the first one belongs primarily to the 17th century and the first years of the following century, and is characterized by the proper establishment of the community, the community being headed by a judge, and by the building of the community's church, at the latest in the last decade of the 17th century, outside the fortified city, probably prior to the period when the residents of Sibiu built their own church in Bungard, near the Saxon city (approx. 1690 – 1691).

The beginning of the construction in Alba Iulia of the most important Habsburg bastion fortification in the Principality of Transylvania, in 1715, which incorporated the fortifications of the medieval city and transformed the city into an area reserved almost exclusively to the civil and ecclesiastical administration and to the army, had significant consequences on the urban landscape, but also on the population, which required the reconstitution of previous communities in the area intended for the construction of the new civil city. Greek merchants reappeared in this context as ktetors of the church which can be designated as the first “church of the Greeks” in Alba Iulia and also the oldest Orthodox church in the city, by making donations, one of them, the Uniate (Greek-Catholic) noble Ioan Dragoş of Thurna financing the building of the church tower. However, and despite the fact that the tombstone of Ioan Dragoş of Thurna is kept in the cemetery next to the church, along with other monuments with a similar typology (coffin cover type), the community did not preserve the memory of the origin of this church, which was taken over by the Uniate Romanians and was involved in the confessional confrontations from the middle of the 18th century, between non-Uniate (Orthodox) and Uniate believers. The church preserves neither the original painting, nor the original iconostasis.

Instead, the one that has remained known until today as the “church of the Greeks” was built in the last decade of the 18th century, in the favorable context created by the issuance of the Edict of Tolerance of Emperor Joseph II (November 8, 1781), with the contribution of other members of the Greek community, settled here later, in close relations with the Greek Trading Company of Sibiu, much more confessionally exclusive than their predecessors. The worship objects similar to those preserved in the other church and which attest to the donation documents are supplemented this time by fragments of the original painting and the lavish iconostasis attributed to the workshop of Simion Silaghi from Abrud, an outstanding painter, with attested activity between 1773 and 1830, the iconostasis being datable to the beginning of the 19th century. Due to the share of Romanians, this church too became a church of the Romanian community, and a Romanian school was organized within its premises.

My paper follows these coordinates of the foundations owed to the members of the Greek community, along with the members’ involvement in the economic history of the city, and the manner of their integration into the urban social structure, especially their role in supporting the affirmation of the local Romanian Orthodox community – a more general phenomenon, characteristic of all the cities where such “churches of the Greeks” were built, and where the share of the Greeks was not so important as to lead to rivalries with the Romanians, as a consequence of the process of consolidation of ethnic identities. Last but not least, I am interested in the patrimonial dimension of the subject, regarding the preserved vestiges and the possibility that these perpetuate the memory of the existence of the Greek community.

Sándor Földvári, Debrecen University, Hungary

Monuments of the Orthodox Greeks in the town of Eger, in the Largest Orthodox Church in Hungary

Eger is a thousand-year-old significant town in the North of Hungary, since 1004/1009 Catholic episcopal centre, since 1804 archiepiscopal centre. In Eger, the Eastern Greek Church of St. Nicholas is the largest and most beautiful Orthodox church in Hungary. Serbs, Greeks, and other ethnic groups of Orthodox faith from the Balkan began to settle in Eger in large numbers during the Turkish subjugation, in the 17th century. After the Turkish power ended, the Orthodox believers suffered the oppression of the Roman Catholic bishops in the 18th c., and the Serbian bishops and archbishops from Novi Sad and Karlóca (Karlóca) often wrote letters of complaints to the Roman Catholic bishops of Eger as well as to Queen Maria Theresa in Vienna, too. (These Serbian complaints, which cover the Greeks, too, for the jurisdiction of the Serbian Bishops over Greeks in the Hungarian Kingdom, are being researched by the author and matter of another publication of his.) The Greeks gave less attention than the Serbs, although serious historians published about their history, such as Ö. Füves. (1958) After 1687, the Serbs and Greeks of Orthodox confession who settled in Eger took possession of a Turkish mosque, the structure of which deteriorated greatly in the 18th century, but the Roman Catholic bishops did not allow the Orthodox to build a church, because they were the landlords of the city. In October 1784, King Joseph II “the Enlightened”, visited Eger and became aware of the problems of the citizens of Eger in eastern Greece. Despite the opposition of Catholic Bishop Eszterházy, the king permitted for the Orthodox to build a church. The pigtail-style church was built between 1785-1799 based on the design of János Povolni, a builder master from Eger. It was solemnly consecrated by the Serbian bishop Jovan Jovanovic in 1804.

Although it was consecrated by the Serbs and is still known to tourists as the Rác Church [“Rasciani” – in Latin sources it refers to the Serbs of the Habsburg Empire], this church was largely built by wealthy Greek merchants and contains their monuments:

In the preparatory altar on the left wing of the church's altar, the church's consecration document in Greek language is hung, the text of which is as follows: “By the will of the Father, with the help of the Son, and by the Life-Giving miracle-working Holy Spirit, in the name of our Father Nikolaos, Archbishop of Myra in Lycia, with the blessing of the Most Reverend Joannes Joannovics, Bishop of Bácska, Szeged and Eger, On the 21st Nov., the day of the presentation of the Virgin Mary in the city of Eger. Wax seal. Joan Joannovics m. p.” — In the bend (apsis) of the altar, there is a fresco depicting St. John of Golden Mouth, St. Proklos, and St. Kyriakos, with names in Greek. Below the fresco is the following contemporary Greek inscription: “This holy altar was painted and decorated in memory of the respected Mr. János Tzumpanulis and Mária Staiu on the 17th of April 1789.” All these surnames are Greek, with Hungarianized given names.

The gilded and painted wood-carved sanctuary gate and large iconostasis were made in 1789-1791 by woodcarver Miklós [Nikolaos] Jankovics from Szerém [Serem, South Hungary]. He was a Greek master. — The Holy Sepulchre was made of painted and gilded wood and is dated from 1797. Its Greek inscription reads: “In the name of the Father and of the Son and the Holy Spirit. Amen. The Greek [sic!] Miklós [Nikolaos] Telidorosz Jankovics built this Holy Sepulcher in February 1797. on the 7th. This was handed down by Mr. János Tzumbanulisz”. The latter was a Greek rich merchant, as well.

The cemetery is outside the church garden and directly in front of the church. Greek inscriptions can be read on the graves, but there are also Serbian ones: Illés Antonovics 1928. By the way, the following names can be read on the tombstones of the cemetery: Koleda, Alexovics, Juhász, Totovics, Sztankovics, Petrovics, Ninics, etc., which suggests an increase in the proportion of Serbs in the Modern Age.

The paper aims to give an English-language publication about the topic that was dealt with in previous Hungarian papers, and, to complete the earlier literature with some new research of the author in the Eger Archbishopric Archive, which is reached in sources about Orthodoxy, too. Noteworthy, Hungarian art Historians have not yet dealt with the heritage of Greeks in Eger, but other towns; and historians generally dealt with Greeks in Eger from the point of view of the Serbs, however, the largest Orthodox church in Hungary was built mainly by Greeks, with Greek capital, therefore, the weight and significance of Greek were much larger in Eger, than of the Serbs, as well. Nevertheless, the sources in the local archiepiscopal archive are held in the folders of Serbs, and the author has overviewed all these folders (fasciculi) to describe them as *registrae*.

Joanna Tomalska-Więcek, Supraśl

Greeks in Podlasie. Research Demands

Historical Podlasie is a region inhabited for centuries by different ethnoses and religions: Christians of various rites (Catholics, Orthodox, Protestants, Arians), Muslims and Jews. Poles, Ruthenians, Lithuanians, Germans, Scots, Italians and Dutch lived here. With the current state of research, it is not known whether a Greek diaspora also functioned here. Source materials have been lost in the storms of history and have to be sought outside the country. In this situation, it is worth trying to find

traces of Greek culture, especially in view of the fact that many traces indicate that Polish Orthodox culture originated in southern Europe. Can cultural links with the Balkans also be found today in the culture of Podlasie, which has been present in the region for centuries, especially in view of the cultural devastation?

In 1964, two art historians, Izabela Galicka and Hanna Sygietyńska, found in the rectory of a church in Kosów Lacki, a village once located in the land of Drohiczyn in Podlasie, now in Mazovia, a magnificent painting entitled "Ecstasy of St Francis", which they attributed to one of Europe's greatest painters, Domenicos Theotocopoulos, known as El Greco. This attribution was confirmed by the finding of the artist's signature. To this day, it is still unclear how this work found its way into the rectory of a provincial church; several known explanations have not been unequivocally confirmed, although in-depth research on the subject is certainly worthwhile.

This is not the only "Greek trace" in the culture of Podlasie. Among the most beautiful preserved monuments of icon painting in the region is the icon of Hodegetria in the parish church in Bielsk, once one of the most important centres of the region. Dated to the mid-16th century, the icon has no analogues in surviving monuments not only in Podlasie, but also in Poland. The inspiration of the Muscovite Principality should also be ruled out, which is contradicted by the formal analysis, above all by the supernaturally long fingers of the Mother of God and the semi-plastic aureole, decorated with a floral thread motif. Repeatedly repainted, the icon has retained the characteristics of a painting centre art of a very high artistic level. Many features seem to link it to the Balkans and Crete, but this issue has not been clearly clarified. In the middle of the 16th century, a group of artists, led by Nektarij Serb, worked in Suprasl. Was there also a Greek artist in this group, which, according to formal analysis, numbered at least three painters?

Interestingly, the icon from Bielsk (one of the few icons remaining in the same place for centuries) shows iconographic links with the image kept in the Jerusalem Patriarchate. It is worth recalling that the icon from Bielsk has for centuries been an image surrounded by veneration, archival confirmations are known from the 17th and 18th centuries, and the cult was so lively that a copy was also created. Similar features, but in a provincial implementation, are also known from other regional icons. With the present state of knowledge, it is difficult to say whether indeed several provincial icons are copies of the image from Bielsk, or whether an unknown author used here the prototype of an unrecognised cult image of Hodegetria, worshipped in the Balkans. Undoubtedly, an attempt to clarify this strand of the region's cultural history would allow in-depth research to be carried out in a new perspective.

Olena Derevska, PhD student, National Academy of Fine Arts and Architecture, Kyiv, Ukraine

Greek Sinai monastery of St. Catherine in Kyiv: history and present time

Greek Sinai monastery of St. Catherine in Kyivan Podil was the metochion (metochia) of the monastery of St. Catherine in Sinai, founded in Kyiv in the 18th century. It was inspired both by Kyivan Greeks who started to settle in the city in the 1650s, and with the enthusiasm of the authorities of Mount Sinai St. Catherine monastery. Sinai archimandrite Cyril received an offering for organizing Kyiv dependency from Russian Empress Anna Ioannovna in 1734. In 1736, Hegumen Yevgeny was sent to Kyiv to manage the establishment of the monastery. Although Kyiv Magistrate was against it, being afraid of losing some rights for Kyiv burghers, hegumen Yevgeny found support of then archbishop of Kyiv Raphael Zaborovsky, and organized purchasing of 3 land lots in Kyivan Podil in

1737, presented to magistrate as fictitious gift from Kyivan Greek merchant Astamatios Stimati (Astamaty Nikolayev, Anton Mykolayovych). In September 1738, church construction was allowed. First Hegumen Yevgeny had been using the old wooden house of A. Stimati as St. Catherine chapel where the service was held, and in August 1742 the new stone church of St. Catherine was consecrated.

The largest private donators were Kyivan Greek Ivan Hudyma and by then Metropolitan of Kyiv Raphael Zaborovsky. The literary sources report the St. Catherine church as being typical Ukrainian baroque three-dome and three-part (a naos, to which the altar part (apse) is adjacent to the east, and a narthex to the west) church. It is unclear when it was reconstructed to have only one dome (as it can be seen on the visual sources left). In March 1748, St. Catherine church was reorganized into Greek Sinai St. Catherine monastery in Kyivan Podil, under Mount Sinai monastery primate. Kyiv Greek fraternity never was as strong as Nizhyn Greek Fraternity, and Kyiv Greek Monastery served mostly to produce income for Mount Sinai primate. No Greek school was in fact founded. Typically only one Greek Hegumen lived there on a constant basis. Some guest monks, both from Sinai and other Orthodox regions, used to come on a temporary basis. Local clergy were hired to provide services for the Podil inhabitants, which was done mostly in Church Slavonic, and only sometimes in Greek. So disputes and conflicts between local Orthodox congregational priests and the monastery exceeding the frames of its privileges happened often.

In 1768, as a result of the Russian Empress Catherine the Great starting political philhellenism, 16 state paid vacations were granted to St. Catherine Kyivan monastery. In 1786 5 famous Kyiv orthodox monasteries were secularized, and the properties of one of them, Sts. Peter and Paul monastery, formerly Dominican order monastery and the seat of the Roman Catholic Bishop of Kyiv, was granted to St. Catherine Kyivan monastery. The Greek monastery therefore moved from its old so-called Greek courtyard to the nearby premises of the f Sts. Peter and Paul's, now called St. Catherine monastery. This causes some disambiguation in historical sources considering building and dates of their construction. Some sources report a bell-tower and monastic cells were constructed in the 2nd part of the 18th century by famous Ukrainian architect Ivan Hryhorovych-Barskyi, being unclear whether the cells were built and therefore intended for the old Greek courtyard or for the Sts. Peter and Paul monastery. In 1811 a huge fire tragically destroyed old Kyivan Podil, and St. Catherine church in the old Greek courtyard was one of the happily untouched. Thus the monks and priests returned to the old location actually in 1811, and in 1828 it was confirmed officially. In 1857, as the most trusted source says, the 2-storey bell-tower and 1-storey monastic cells were constructed. This bell is present on the visual sources until the 1910s, when it was destructed, and a monastery revenue house (1912) and a new multi-tiered bell tower with a heated church on the 2nd floor (1914) were built.

After the Bolshevik Coup, the St. Catherine church was closed and used as exhibition premises since 1923, and demolished in 1929. The upper levels of the bell-tower were demolished, too. In 1994, the city of Kyiv decided to restore the complex of the Greek monastery and to use it for the National Bank of Ukraine needs. The architectural project of restoration and future adaptation for administrative needs of the former Greek monastery premises by Yury Dmytrevych and Mykola Stetsenko, completed in 1994-1996, was granted the 1999 State Prize of Ukraine in the Field of Architecture. The church hall in the 2nd floor of the bell-tower was given to the Greek Orthodox Congregation of Kyiv to hold services in 1991-2001, but never since then, though the Greek Ministry of Foreign Affairs had asked Ukraine about this officially.

The Greek St. Catherine monastery served as an important centre of Orthodox church art. Besides gathering money for Mount Sinai monastery, Kyiv metochia ordered icons, liturgical

accessories and other examples of sacred art, both for own use and for the Sinai primate. The recent research reported that the St. Catherine Church had such icons as Theotokos of Tikhvin (16th century, Novgorod), now in National Kyiv Art Gallery; Nativity (1768), the current location is unknown; John the Warrior (probably 19th century), the current location is unknown; Saint Nicholas the Wonderworker (19th century), now in the National Preserve Kyiv-Pechersk Lavra; Stylianos of Paphlagonia (19th century), now in National Art Museum of Ukraine; The Virgin of Odigitria Chernigiv Trinity Saint Elijah (18th century), now in the National Preserve Kyiv-Pechersk Lavra; View of Sinai Mountain (18th century), now in National Art Museum of Ukraine; Our Lady of Kaplunivka, the current location is unknown; and Great Martyr Catherine, which location is reported to be unknown. As for the last plot, the icon of Great Martyr Catherine with scenes from her life is stored now in the collection of the National Art Museum of Ukraine. Its iconography is close to the similar Sinai Mount icons, and storage information supposes it originates from Kyiv Greek Monastery. The St. Catherine Church could probably have several St. Catherine icons. The View of Sinai Mountain and Great Martyr Catherine icons from National Art Museum of Ukraine bear iconography close to the paper icons by Nikodem Zubrzycki, produced on Hatzikiriakis Vourliotis' order for Sinai Mount in Lviv in 1680s-1690s. The other plots and motives of the St. Catherine church mentioned are the New Testament Trinity, Pelican Sacrifice (either painting or wood carving), and Translation of the Relics of Saint Nicholas.

Oleksandra Shevliuga National Art Museum of Ukraine (Kyiv), Ukraine; Temo Jojua

Ilia State University, Tbilisi, Georgia

Mariupol, Georgia, Athos. The problem of interrelations in the art of the 11-17 centuries.

The National Art Museum of Ukraine keeps one of the rare monuments of Byzantine art - a wooden relief icon "Saint George with a Life" of the end of the XI-beginning of the 12 century. According to legend, the relief belonged to the Greek Christians living in the Crimea, and in 1778, by order of Catherine II, the Greeks were resettled on the coast of the Azov Sea. The icon was kept in the Church of St Harlampy in Mariupol until the 20th - 30th years of the 20th century. There are discussions about the origin of the icon and its dating. There is no precise information about where the icon was located before it reached Mariupol. According to popular opinion (L. Milyaeva, L. Chlenova, V. Putsko), the relief icon belonged to the Balaklava St George Monastery (now in Sevastopol). But back in the early twentieth century, the Crimean archaeologist A. Berthier-Legarde suggested that the icon was brought to Crimea by a Greek, Metropolitan Ignatius, pastor of the Crimean Greeks, and together with him the monument ended up in Mariupol. It is known that Ignatius from childhood was brought up on Athos, where he was tonsured as a monk.

Researchers of the icon "Saint George with Hagiography" have repeatedly noted the uniqueness and dissimilarity of the iconography of certain hagiographic scenes of the work, such as "George before Diocletian and his co-ruler", because in the vast majority of images only one Diocletian is represented on the throne. Or also a rare iconography of the scene of "George being led to prison", where two guards pierce the martyr with spears and others. But according to recent observations, similar scenes have been found among the fresco cycles of the Athos monasteries of Xenophontos, Dionysios and Hilandar in the 15th-17th centuries. Also, the iconographic scheme of the stamps of the relief icon from the NAMU has significant coincidences with the plots of two silver crosses of Georgia from the 16th century to the beginning of the 17th century. These crosses were

commissioned by the Samtskhian atabeg Kvarkvaré III and the Kakhetian king Alexander II. There is a close connection between these rulers and the Athonite monasteries.

Thus, the icon from the Kyiv collection may be the oldest example of the iconographic programme of these life cycles and testify to a certain connection of the relief with the Athonite artistic centre. This greatly enriches our understanding of the activity of Greek masters outside the country and the authority of examples of Greek art in the post-Byzantine era.

Dr Stepan Jankowski, l'Université de Mariupol, Ukraine

La langue et l'art des Rhômaïôns de l'Ukraine

Le paysage culturel de l'Ukraine moderne représente diverses communautés nationales. Certaines parmi elles se présentent comme les Grecs de Mariupol. Cette notion communique l'ensemble multiethnique issu des rhômaïôns et des tartares du Khanat de Crimée, ainsi que présence parmi elles d'une minorité pontique. Les discours des activistes, des savants, des scientifiques engagés promeuvent à la diffusion du nom Hellènes / Grecs du cis-Azov. Cette désignation unifie les diverses entités sous un nom qui simplifie d'une culture en voie de disparition. La présence des communautés des rhômaïôns et des tartares aux steppes d'Ukraine est la conséquence de la guerre impériale entre la Turquie ottomane et l'Empire de la maison Romanov-Holstein-Gottorp qui finit par conclure le traité de Kutchuk-Kaïnardji au 21 juillet 1774 entre Saint-Pétersbourg et Constantinople. Ce traité de paix ouvre le processus de la réalisation du « projet du grec » de la maison impériale qui durera jusqu'à la dynastie s'est éteint durant les événements de février 1917 à juillet 1918 ; mais il faut dire que ce projet était complètement fermé après la Seconde Guerre mondiale et la Guerre civile grecque en 1949. Le fait que la migration de la Grèce vers l'Empire s'était poursuivie tout au long de la fin du 18e siècle et de la première moitié du 20e siècle a aggravé le problème de perception des Grecs de Mariupol dans les domaines scientifique, culturel, politique. Ces communautés composent d'un ensemble turcophone et d'autre byzantin. En matière de diachronie culturelle on constate des différentes entités des Grecs de Mariupol :

(i) Les Rhômaïôns (Ῥωμιός, en notation cyrillique 'румейс' /ро'мјос/) sont le nom originel des communautés qui partagent une culture et une langue communes (Ῥωμαϊκού γλώσσα, 'Ρυμεικυ γλωσσα' /romaï'ku: γλω: /ssa/) depuis l'Antiquité tardive jusqu'à la réinstallation forcée de Crimée à la région cis-Azov ;

(ii) les Urums sont la désignation des communautés turques du langage du Groupe kiptchak occidental des langues turques ;

(iii) les Tats (l'origine des langues turques) des montagnes désignaient de tous les peuples de Crimée qui étaient les sujets non turcs du Khan de Crimée parmi lesquels les Rhômaïôn, les Goths, les Italiens. Probablement à l'époque du Khanat, les Tatars de Crimée différenciaient les chrétiens qui étaient les sujets de Bakhtchysaraï de Constantinople, comme les Tats et Rum, après la réinstallation forcée de la Crimée cette différence a disparu, mais le nom Tats a été conservé dans la langue Urum par rapport aux Rhômaïôns ;

(iv) les Grecques ont été une désignation pour toutes les communautés chrétiennes qui avaient des liaisons ecclésiastiques avec le patriarcat œcuménique de Constantinople pendant la réinstallation forcée de Crimée ;

(vi) les Grecs-Hellènes étaient attribués aux Rhômaïôns durant la politique d'hellénisation à la région cis-Azov ;

(vii) les Grecs-Tatars étaient attribués aux Urums durant la politique d'hellénisation à la région cis-Azov ;

(viii) les Hellènes de l'Ukraine sont l'attribution des groupes et des individus qui se positionnent comme les Grecs.

Ainsi, le nom donné aux Rhômaïôns est les Grecs de Mariupol qui se considèrent comme « Hellènes d'Ukraine ». C'est une notion vague que reflète manque de la compréhension du contexte culturel des communautés Rhômaïôns.

Premier changement avait lieu pendant la réinstallation forcée les communautés Rhômaïôns de la Crimée entre le mars 1778 jusqu'au juillet 1780. À ce temps les Rhômaïôns devenaient les Grecs, mais à l'intérieur d'elles même restaient les Rhômaïôns. Les objets de vie quotidienne et religieuse de ce période deviennent à la fois les sources des descriptions ethnographiques et le patrimoine prétendu culturel. Tous ces objets ont été détachés des contextes différents et pratiquement inconnu. Ce patrimoine est dissipé et complètement disparu au 19^e et 20^e siècles. On constate quelques objets qui symbolisent les liaisons entre Constantinople byzantin et ottoman et les Rhômaïôns de Crimée. On peut les voir aux éléments du Fonds spécial du Musée national d'art d'Ukraine (créé en 1937 en tant que collection d'objets d'art susceptibles d'être détruits), ainsi que dans la partie numérisée de la collection grecque du Musée local de Marioupol (Des objets, des œuvres d'art et des autres patrimoines que ne sont pas endommagés des bombardements de février à avril 2023, ont été évacués de Marioupol par les autorités d'occupation de la Fédération de Russie). Parmi ces objets symboliquement significatifs, une part importante est constituée d'objets d'art décoratif et religieux peu étudiés, mais parmi eux il y a aussi ceux qui attirent une attention particulière : l'icône en relief avec Saint Georges et des scènes de sa vie ; L'Épitaphe en soie brodée d'or, œuvre d'un des élèves de la célèbre brodeuse Despoineta Constantinople comme les autres objets de la collection grecque du Musée local de Marioupol.

La Seconde alternance provient de la politique de l'indigénisation des années 1923 et 1933 qui adopte le pouvoir bolchevik pour les communautés grecques d'Ukraine. Cette politique se compte sur l'introduction dimotikí (*un standard du grec moderne qui s'oppose à la katharevousa comme une langue populaire démocratique contre l'officielle aristocratique*). L'introduction dimotikí au milieu social des Grecs de Marioupol avait pour objectif d'éliminer des distinctions entre les Rhômaïôns et les Urum en formant une communauté hellénistique soviétique. Cette politique avait été brutalement interrompue par la Terreur stalinienne. Il convient de noter que dans le contexte de l'hellénisation des années 1920-1930, des mesures ont été prises vers la formation d'un art populaire. Au cours de cette période, des opportunités se sont ouvertes pour la formation de ce qu'on appelle « l'art populaire ». Et la création de la littérature roumaine et du théâtre grec s'inscrit dans cette direction. Mais la muséification à travers les descriptions ethnographiques acquiert une importance primordiale. C'est l'ethnographie qui a donné l'apparence d'une authenticité scientifique au simulacre des Hellènes de la région de cis-Azov.

Troisième acte des changements se déroulait pendant des ânes de Perestroïka. Pour comprendre l'essence de la transformation des Rhômaïôns aux Hellènes, il faut prendre à vue un obstacle. Au tout long de son histoire à la région cis-Azov les communautés Rhômaïôns n'avait pas les liaisons constantes avec la Grèce ; et, on considère que la Grèce devenait une sorte du Pays des rêves identitaire. Le discours rapporté à la Renaissance national et culturelle des Grecs d'Ukraine se pose sur le concept de l'hellénisation. L'hellénisation dès 1980 et jusqu'à nos jours est le troisième

vague d'assimilation qui suit la politique répressive dès 1930 – 1970 et la première vague de l'hellénisation les années 1923 et 1933.

Il est important de comprendre que le point de départ de la deuxième vague d'hellénisation est l'instauration dans le domaine social d'un simulacre de la culture hellénique de la région d'Azov. La mythologie produite dans les limites de ce simulacre, qui avait une justification quasi scientifique, reposait sur plusieurs narratives. Certaines d'entre elles remontent à la tradition impériale Holstein-Romanov du XIXe siècle, d'autres sont nées du milieu social lui-même. Parallèlement, le processus de russification des communautés romaines a eu lieu.

Pour l'art, les thèmes les plus significatifs étaient : les racines grecques de la région d'Azov et une pseudo-discussion sur la datation de la fondation de la ville de Marioupol, le caractère homérique de la langue romaine et le lien particulier des Grecs de la région d'Azov avec la « patrie historique » qu'était une énigmatique Hellade des manuels historique et Byzantin des albums de l'histoire des arts. Les beaux-arts ont joué un rôle particulier. Le culte d'Arkhip Kuindzhi surgit dans la ville. Les artistes de Marioupol d'origine grecque étaient en effet visibles dans la vie artistique de la ville. Parmi eux, il faut noter Volodymyr Kharakoz, Vasyl Tchapni, Olexandre Kecheji, Valentyn Konstantinov, Lel Kuzmenkov, Volodymyr Mysky-Oglu, Alexander Fasulaki, Volodymyr Zarbi, etc. Les genres dominés des leurs œuvres étaient portraits, des natures mortes et des paysages. Comme en témoigne Lyudmila Massalskaya, artiste de Marioupol : « Bien sûr, l'art grec est à la fois un modèle et quelque chose de plus... mais le genre quotidien n'était pas pertinent parmi les artistes de Marioupol ni lors des expositions... ». Les thèmes grecs présentés dans leurs œuvres étaient de nature plutôt scholar que symbolique. On peut dire que leurs travaux présentent quelques vestiges de réflexion des racines Rhômaïôns. À la fin des années 1980, certains artistes d'origine grecque se sont rendus en République hellénique. Pour de Volodymyr Kharakoz et Vasyl Tchapni, mais il serait une erreur à chercher les traces de cet événement biographique aux l'espace de l'art de Rhômaïôns de la région cis-Azov.

Claire Brisby, London

The Greek Enlightenment in Bulgarian lands: Eugenios Voulgaris and icon-painters from Samokov 1800-1850

I propose to contribute to the conference a paper looking at the role of images in the transmission of western European Enlightenment ideas in the Balkans by considering the western prints used by a prominent Bulgarian icon-painter active in the first half of the nineteenth century whose artistic formation was shaped by educational reforms filtering into the Balkans from Eugenios Voulgaris' Academy on Mount Athos.

The icon-painter Zahari (1810-1853) from Samokov, an economically prosperous and therefore culturally prominent town in Bulgaria, identified himself with the Greek word for painter *zographe*, a pretention he owed to his education in one of the pioneering schools in Bulgaria of the National Revival teaching a curriculum with secular subjects adopted from examples in Greece freshly independent from Ottoman rule.

Zahari was renowned in his time for artistic expression that was attributed to a European outlook, having aspired to academic training in St. Petersburg and seeking instruction from French painters in neighbouring Plovdiv.

My enquiry is concerned with describing Zahari's western consciousness by assessing his use of western sources together with his adoption of western technical methods. Focussed assessment of Zahari's use of a western portrait print of Voulgaris as a model for his pioneering oil-painted self-portrait leads to an analysis of the painters' awareness of European Enlightenment academic thought as it was disseminated from Voulgaris' Academy on Mount Athos.

My enquiry refers to overlooked sources of local cultural history and promotes perception of this Bulgarian painters in a European dimension.

Iwona Brzewska, Warsaw

Sephardic rytual fabrics from the collection of Jewish Historical Institute in Warsaw

The Museum of the Jewish Historical Institute in Warsaw contains Poland's biggest collection of synagogue fabrics. Among this, they are fifty fabrics from the territories of Greece and Turkey. During World War II. thousands of Sephardic Jews from Greece (mainly from Thessaloniki) were sentenced to death. The only remainders of this tragic event are parochets, Tora curtains and other textiles used in synagogue.

The only remainders of this tragic event are parochets, Tora coverings and other textiles which used to decorate their place of worship. The former, mostly secondly used, richly decorated velvet and silk fabrics, which were originally wedding gowns and coverlets, with their rich embroidery and donation inscriptions, constitute now invaluable research material.

Dominika Maria Macios, Polish Institute of World Art Studies, Warsaw

Extermination of Greeks in the Ottoman Empire in the Light of Polish Public Opinion (1914-1923)

The paper focused on the Extermination of Greeks in the Ottoman Empire as seen through the prism of Polish opinion illustrated with examples from the Polish press and scientific publications published by Poles.

Poles whose country did not exist on the political map of Europe followed with interest situation in the Middle East. Since Poles believed that only the outbreak of war in the East could bring long-awaited independence, information about the situation in the Ottoman Empire was published in the press from all three partitions. However, the way how were presented depended on the strict censorship and international policy of the Russian Empire, the Austro-Hungarian Empire, the German Empire and later the Republic of Poland.

The study examined what factors t Polish public opinion towards the extermination of Ottoman Greeks. How Polish authors presented the reasons behind the persecution of Greeks and the results of the extermination policy towards Non-Muslims. Moreover, how the Poles characterise the situation of Greeks at the twilight of the Ottoman Empire.

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SUPRAŚL SEMINAR 2024

MAY 21, 2024

10.00

Commemoration service at the St. John the Theologian church – everyone willing to attend is welcome.

11.00

OPENING ADDRESSES

Father Jarosław Józwik, Chancellor, and Prof. Aleksander Naumow, Akademia Supraska

Amb. Jacek Multanowski, Deputy Director, Polish Institute in Belgrade

Prof. Jerzy Malinowski, President, Polish Institute of World Art Studies

12.00-14.00

PEOPLE, OBJECTS AND PATTERNS ON THE ROAD

12.30-13.00 Prof. Aleksandra Sulikowska-Belczowska, University of Warsaw, National Museum in Warsaw

Icons of Saint Parasceve. Roads between Veliko Trnovo, Belgrade, Iași and the Polish-Lithuanian Commonwealth

12.00-12.30 Marija Jović, Museum of the Serbian Orthodox Church

Paths of the Cultural Heritage: Artistic Treasures under the Auspices of the Serbian Orthodox Church

13.30-14.00 Witali Michalczuk, University of Warsaw

Set of 16th Century Icons from St. Onuphrius Monastery in Jabłeczna – Balkan Work in Polish-Lithuanian State (Context of the Balkan Art and Liturgy Patterns)

14.00-15.00 Lunch

15.00-17.00

OVER THE BORDERS, PART I

15.00-15.30 Dr. Ivana Lemcool, National Museum of Serbia, Belgrade

Transnational Artistic Patronage in the Sixteenth Century Orthodox World: Two Examples from the Collection of the National Museum of Serbia

15.30-16.00 Robert Seke, European University Viadrina, Frankfurt (Oder)

Common Past, Shared Cultural Heritage, and the Necessity of Transnational Custodianship. The Case of Serbian-Romanian-Hungarian Border Region

16.00-16.30 Branislav Stanković, National Museum in Šabac

Baroque among Serbs

16.30-17.00 Discussion

18.00 Dinner at the Duchowe Łąki restaurant

MAY 22nd

10.00-11.30

ARCHITECTURE AND ITS SURFACE

10.00-10.30 Prof. Jerzy Uścińowicz, Białystok University of Technology

Architecture of the Orthodox Temple and its Theology – Then and Now

10.30-11.00 Dr. Božidar Manić, Institute of Architecture and Urban and Spatial Planning, Belgrade

Between Tradition and Traditionalism: Contemporary Serbian Orthodox Church Architecture

11.00-11.30 Dr. Milian Pantelić, University of Arts, Belgrade

Frescoe Technique and the Reason for Permanence

11.30-12.00 Coffee break

12.00-14.00

OVER THE BORDERS, PART II

12.00-12.30 Dr. Volha Barysenka, Independent researcher, Minsk, Belarus

The sculpture of Jesus the Nazarene from the (post)Uniate church in Porplišča as an example of miraculous image uniting Orthodox and Catholics

12.30-13.00 Dr. Izabella Parowicz, European University Viadrina, Frankfurt (Oder)

Deciphering Old Russian Handwriting as a Tool to Explore Polish and Serbian Cultural Heritage

13.00-13.45 Prof. Zbigniew Michalczyk, Dr. Marcin Zgliński, Institute of Art, Polish Academy of Sciences

Orthodox and Uniate Art in Podlasie in the Light of Thirty Years Long Experience of the Catalogue of Art Monuments in Poland (Katalog zabytków sztuki w Polsce)

14.00-15.00 Lunch

WORKING WITH ICONS COLLECTIONS

15.00-15.30 Dr. Joanna Tomalska-Więcek, Independent Researcher, Supraśl

Icons in Podlasie and their Collecting

15.30-16.00 Prof. dr hab. Mirosław Kruk, University of Gdańsk, National Museum in Krakow

On the Research of the Icons from Przemyśl in the Framework of NCN grant (OPUS 23 nr 2022/45/B/HS2/01852)

16.00-17.00

Ewa Zalewska, Head of the Icons Museum in Supraśl – Branch of the Podlasie Museum in Białystok

Special Tour of the Exhibition (to be confirmed)

MAY 23

10.00 Starting the bus tour of the region, visiting:

Gródek, Birth of the Blessed Virgin Mary church with murals by Jerzy Nowosielski and Adam Stalony-Dobrzański from 1950s

Michałowo, wooden St. Nicholas church with murals by Adam Stalony-Dobrzański from 1960s

Hajnówka, center of regional sacred and vernacular architecture, "Gate to the Białowieża Forest"

Grabarka, center of the Orthodox Church in Poland, pilgrimage site

MAY 24

10.00 Starting the bus tour to Białystok

Seminaria Supraskie

Seminaria Supraskie to projekt naukowej współpracy polsko-serbskiej, zainicjowany i wspierany przez Instytut Polski w Belgradzie, otwarty w 2023 roku. Celem jest ożywienie wzajemnego zainteresowania sztuką i dziedzictwem kulturowym obu krajów, przede wszystkim w środowisku historyków sztuki i specjalistów z zakresu ochrony dziedzictwa.

Pierwsza edycja seminarium odbyła się 20-24 maja 2024 roku w podlaskim Supraślu, ważnym historycznym i współczesnym ośrodku kultury prawosławia. W tutejszym zespole klasztornym zachował się częściowo zespół fresków malowanych w XVI wieku prawdopodobnie przez serbskiego mnicha Nektariusza (Nektarija). Tu również odnaleziono tzw. Kodeks Supraski, bałkański rękopis z XI wieku, niezwykle istotny dla badań nad wczesnym rozwojem języków słowiańskich. Supraśl to także siedziba Muzeum Ikon – oddziału Muzeum Podlaskiego – oraz ważny punkt na współczesnej mapie kulturalnej Polski i Podlasia. Ten wielokulturowy region, o silnych tradycjach prawosławia, ze starymi siedzibami muzułmańskich Tatarów i dziedzictwem społeczności żydowskich, jest właściwym miejscem do rozpoczęcia międzykulturowej i międzynarodowej współpracy.

Tematem pierwszego Seminarium było artystyczne dziedzictwo Kościołów Wschodnich w Serbii i Polsce. Organizatorzy zaprosili grupę specjalistów z obu krajów, badaczy z szerokiego spektrum studiów nad dziedzictwem sztuki prawosławnej. Omawiane tematy obejmowały kwestie zachowania dziedzictwa kulturowego z uwzględnieniem obszarów wielokulturowych i transgranicznych, badania nad przepływami idei artystycznych i wędrówkami dzieł sztuki, jak również żywotność tradycji w XX i XXI wieku, zwłaszcza w dziedzinie architektury współczesnej.

Podczas seminarium goście mieli możliwość zwiedzenia licznych zabytków oraz obiektów współczesnej architektury i malarstwa sakralnego w samym Supraślu, a także innych miejscowościach tego malowniczego regionu: Gródku, Michałowie, Hajnówce, Grabarce, Bielsku Podlaskim i Białymstoku. Szczególnie interesującym aspektem objazdu były realizacje malarskie Jerzego Nowosielskiego i Adama Stalony-Dobrzańskiego w odwiedzanych cerkwiach.

Polski Instytut Studiów nad Sztuką Świata był wiodącym partnerem Instytutu Polskiego w tym wydarzeniu, wraz z Akademią Supraską, która użyczyła swojej infrastruktury w monasterze Zwiastowania Bogarodzicy i znaczącej sieci kontaktów. Patronat nad Seminarium objął Polski Komitet Narodowy Międzynarodowej Rady Muzeów – ICOM Polska oraz Sekcja Historii Komitetu Architektury i Urbanistyki Polskiej Akademii Nauk. Z ramienia PISnŚS organizatorką Seminarium była dr Joanna Wasilewska, a w realizację programu zwiedzania dla gości zaangażował się prof. Jerzy Uścinowicz.

Instytut Polski deklaruje wsparcie cyklu dorocznych seminariów, zachęcających do wymiany w dziedzinie historii sztuki i studiów nad dziedzictwem kulturowym. Przy udziale uczestników tegorocznej edycji zapadną decyzje o formule i tematach kolejnych spotkań.



Uczestnicy konferencji w Grabarce



Referat prof. Aleksandry Sulikowskiej-Belczowskiej

ABSTRACTS

Prof. Aleksandra Sulikowska-Bełczowska

Institute of Art History, University of Warsaw

Department of Eastern Christian Art, National Museum in Warsaw

Icons of Saint Parasceve. Roads between Veliko Tarnovo, Belgrade, Iași and the Polish-Lithuanian Commonwealth

The subject of my paper is the cult of Saint Parasceve, often called Petka by Southern Slavs. Her iconography in the Polish-Lithuanian Commonwealth has a long tradition and is very widespread. Icons from this area depicting the story of the saint's life can be considered particularly interesting. In my paper I will discuss in a little more detail such an icon, dating to the 15th century, which is in the collection of the National Museum in Warsaw and appears to have particularly strong links with the culture of the southern Slavs. One of its key scenes, like other hagiographic icons of Saint Paraskeva, is the translation of her relics. It is precisely the translations of Saint Paraskeva's relics between Veliko Tarnovo, Belgrade, Constantinople, and Iași, between the 13th and 17th centuries, that are crucial for the spread of her cult in Central Europe during this period. A unique role in the establishment of the cult of Saint Parasceve in 15th century over such a large area was also played by Gregory Tsamblak, who in a special way connected Bulgaria, Serbia, and the Polish-Lithuanian Commonwealth.

Marija Jović

Museum of the Serbian Orthodox Church, Belgrade

Paths of Cultural Heritage: Artistic Treasures under the Auspices of the Serbian Orthodox Church

Museum of the Serbian Orthodox Church marks a 70-year anniversary this year. The museum carefully keeps and displays priceless cultural treasures. 20 000 exhibits are assigned into several collections: manuscripts, icons, textiles, metalwork, woodwork, archives, old printed books etc. The permanent exhibition highlights thematic units that guide the visitors through the history of Serbian art under the auspices of the church. The displayed exhibits offer us an abundance of themes, authors, and sites where they were located from the 7th century onwards: the broad territory under the jurisdiction of the Serbian Church was spread from Kosovo and Metohija in the south, to the Metroplonate of Karlovci in the North and the Eparchy of Dalmatia in the west; one can see the works of most significant Serbian painters from zograf Longin to Uroš Predić, Epitaphios of King Milutin, various charters of Serbian, Austrian, and Ottoman rulers etc. Manuscripts and old printed books testify about the relations between Serbia and

other countries, like the Four Gospel book written in 16th century (MSPC ORG 184) and sent to Serbia as a gift from Fewronia Pankiewicz from Przemyśl, Poland.

Dr. Ivana Lemcool

Collection of Post-Byzantine and Early Modern Serbian Art, National Museum of Serbia, Belgrade

Transnational Artistic Patronage in the Sixteenth-Century Orthodox World: Two Examples from the Collection of the National Museum of Serbia

Ottoman conquests in southeastern Europe altered the political and cultural landscape of the region, affecting the patterns of artistic patronage. Following the dissolution of the medieval Serbian state, there were no longer powerful and affluent members of the ruling families and nobility who could act as founders of monumental structures and benefactors of monastic communities. While in the last decades of the 15th century and in the 16th century, it was mostly church dignitaries and other clerics who undertook restoration works and painting of existing churches, as well as the commissioning of liturgical objects, there are also examples of rulers from neighbouring lands donating to well-known Serbian ecclesiastic foundations and even founding new ones on the territories of the former Serbian state. Acts of transnational cultural patronage were not uncommon in medieval Christendom; however, following the fall of Constantinople and Ottoman dominance in the Balkan lands, the significance of such acts became even greater for Orthodox rulers, who sought to establish themselves as defenders of the faith. The Collection of Post-Byzantine and Early Modern Serbian Art of the National Museum of Serbia holds two examples of the donating activity of foreign rulers on Serbian soil from the 16th century. The first includes fragments of the wall painting from the church of the monastery of Lapušnja in eastern Serbia, built in 1501 by the Wallachian ruler Radu the Great and a nobleman by the name of Gergina, subsequently painted through the efforts of a certain Duke Bogoje and his family. The other is a phelonion collar, once housed in the treasury of the Dečani monastery, carrying the inscription stating that the priestly vestment which it adorned was made by Lady Despina, the wife of Voivode Neagoe, also ruler of Wallachia, in 1519. In this paper, these objects and their history will be presented, along with other examples of cross-cultural patronage in the Orthodox world, in the hope of further elucidating the ideological ramifications of such acts and pathways of stylistic exchanges evident in the art of the period.

Robert Seke

The Faculty of Social and Cultural Sciences, European University Viadrina, Frankfurt (Oder)

Common Past, Shared Cultural Heritage, and the Necessity of Transnational Custodianship. The Case of Serbian-Romanian-Hungarian Border Region

The conclusion of World War I and the disintegration of Austria-Hungary heralded profound transformations in the geopolitical landscape of Central, Eastern, and Southeastern Europe. The 1920 Treaty of Trianon engendered a momentous impact on Hungary, culminating in a substantial territorial loss and redrawing of the state borders. In parts of the former empire, ethnic groups such as Orthodox Romanians and Serbs as well as other (mostly Roman Catholic) South Slavs, hitherto (religious) minorities living within a Catholic-dominated Empire, found themselves in newly formed or expanded national states. Nonetheless, the realignment of borders both fulfilled the aspirations of some groups and marginalized others (mostly Hungarians and Germans, but also Serbs of today's Romania and Hungary), who found themselves (again) relegated to minority status within the redefined states.

During the Habsburg rule these groups belonged to the same social system and cultural sphere, and were commonly exposed to similar norms and standards, largely defined by the Viennese court. Consequently, Serbian Orthodox religious art from the 18th and 19th century, created within the Habsburg Empire, occasionally, and in certain points in time even frequently, shared visual elements with neighbouring Catholic communities. The border alterations in 1918, alongside the significant demographic shifts throughout the 20th century, greatly affected the region's cultural heritage. As the political and socioeconomic influence of ethnic minority groups changed, these communities experienced gradual decline, paralleled by transformations in the status of their cultural heritage. In the post-World War I era, these communities faced varied treatment of their heritage, ranging from protection to neglect or even destruction, within often ideologically charged host societies.

Analyzing historical society with a contemporary, politically influenced perspective risks overlooking vital aspects necessary for a comprehensive understanding of this art historical heritage. Separating one visual or cultural phenomenon from its original sociocultural context often barrages its more thorough and comprehensive understanding. Furthermore, mutual preservation of cultural heritage stands as the most pragmatic approach in mitigating its potential deterioration. This presentation underscores the importance of adopting a transnational approach to researching and preserving shared heritage. It also aims to illuminate the profound implications of these efforts for comprehending the interconnected architectural and art historical legacy of the region.

Branislav Stanković

National Museum in Šabac

Baroque among Serbs

After the Austro-Turkish wars and the Great Migration of Serbs to Austria in 1690, significant cultural and historical changes ensued, spearheaded by the Serbian church as the leading spiritual force of the Serbs. The new cultural model imposed in this emerging situation was Baroque. Initially embraced by religious leaders and the newly formed affluent bourgeoisie, there was a pronounced need for religious reform implementation through education. The central theme of reform was the church's authority and the religious leader strengthening, who was also the primary political figure at the time. The affluent bourgeoisie also sought changes mirroring Central European Baroque culture, which strongly influenced the development of Baroque culture among the Serbs, particularly in painting. Despite the need for new forms in color and space usage, religious themes continued to dominate, supplemented by landscapes and architecture. Zaharije Orfelin, Teodor Kračun, and Hristofor Žefarović are the most significant names in Serbian Baroque painting. They introduced a new canon into Serbian art and contributed to the reinforcement of European influences in Serbian painting.

Prof. Jerzy Uścinowicz

Architecture Department, Białystok University of Technology

Orthodox Church Architecture and Its Theology – Past and Present

Dumb art is able to speak.

St. Gregory of Nyssa

The work is a synthetic presentation of the status, purpose and meaning of the category of Tradition in the Eastern Orthodox Church, in confrontation with the state of consciousness and spiritual condition of modern civilization. By means of a theological exposition of the truths of faith, at the level of communication of the language of architecture, it exhibits the hermeneutics of this Tradition and its methodology of action, encoded in the archetypal-symbolic structures of the church. The presentation of the author's ideas, designs and realizations of churches, in the context of selected examples of sacred architecture of Poland and Eastern European countries, will reveal both the process of transposing its basic values and their development in categories proper to the art of shaping this architecture, and in terms of understanding and concreting its theological sense and the purpose it is intended to serve. This is crucial to the process of creating a contemporary vision of the liturgical space of the Orthodox church and its soteriological significance. At present this process is constantly subjected to pressure from the pluralism of modern civilization.

Fidelity to Tradition invests this with unequivocal resistance and deliverance. It ensures both freedom of creation and protection of its fundamental values - truth, goodness and beauty. The Orthodox idea of the church understood as an image of the transfigured cosmos, which is a 'reflection of the glory of God', is in fact based on these foundations.

DR. BOŽIDAR MANIĆ

Institute of Architecture and Urban & Spatial Planning of Serbia, Belgrade

Between Tradition and Traditionalism: Contemporary Serbian Orthodox Church Architecture

Contemporary practice of church building in the Serbian Orthodox Church is conditioned not only by church regulations but also by tradition. As tradition plays an exceptional role in Orthodox theology, the role of tradition and its significance cannot be disputed in church architecture. The main question is what constitutes the essence of tradition and what are the mechanisms of its transmission and change, as well as who are the interpreters – the clergy, believers and/or the architect.

Due to unfavourable conditions for church activism during the socialist era, a relatively small number of new churches and chapels of the SOC were built. The post Second World War acceptance of Modernist innovations in the field of secular architecture did not find resonance in the sacred construction of the SOC. After decades of stagnation since the 1940s, the revival of church construction was fully manifested after the societal shifts in the early 1990s. A large number of architects began to participate in this area of design, often with prior experience in the preservation of architectural heritage, which contributed to the absolute dominance of historicist authorial poetics.

There still persists a strong emphasis on the superficial, strictly formal attributes of historical architecture, treating them as unchanging and mandatory values. This approach overlooks a fundamental aspect of tradition: its vital process of consistent renewal and the flow of change across generations. The traditionalist stance towards church architecture is common among clergy and believers as end-users, as well as among most architects. There are elements in the design of churches and rules that are fixed and non-negotiable, but innovative elements of design do not necessarily violate traditionally adopted values. The task for architects, who have to understand the basic principles of traditional church building, should be to interpret them in a new, creative way and bring in the spirit of contemporary architecture.

Dr. Milan Pantelić

University of Arts, Belgrade

Frescoe Technique and the Reason for Permanence

Art is a social phenomenon. The influence of society on the artist who lives and creates within that society is significant. This influence is manifested not only in the choice of motifs and materials but also in the transposition of social structure and temperature into visual language. The materialization of artistic feeling is by no means a mechanical matter. Visual materials and tools, despite being inanimate matter, have their own philosophy, essence, and will. Each visual material, in a visual sense, is an instrument with a special visual resonance that distinguishes it from other materials with different visual resonances.

The seminar paper consists of a practical demonstration of the technique and a theoretical part. The practical part of the project consists of photographs of the process of creating fresco paintings, works carried out by students of the Faculty of Applied Arts. In the theoretical written part of the paper, the history of painting workshops, materials, and the process of fresco painting will be examined through several chapters: the procedure for working on frescoes, preparing the wall for fresco painting, lime as a binder for color, making fresco mortar, pigments, and tools in fresco painting. The paper will first present painting workshops in Serbia in the Middle Ages, the most significant representatives, and their works in the fresco technique. The objectives of the paper are based on questions of carriers, choice of substrate, color, and binders as the main factors of the longevity of the fresco technique. The method in the largest part of the paper is analytical-comparative and interpretative, with the aim of elucidating and defining painting techniques, technical and procedural realization of the technique. Thanks to long experiences, and materials being well prepared, frescoes mostly deteriorated due to physical destruction and changes in conditions in which they were located (earthquakes, fires, demolitions, humidity, etc.), and not due to mistakes made during painting or the use of poor materials. Considering all the mentioned factors will contribute to a clear understanding of the fresco technique as one of the most enduring techniques in painting.

Dr. Volha Barysenka

Independent researcher, Minsk

The Sculpture of Jesus the Nazarene from the (post)Uniate Church in Porplišča as an Example of Miraculous Image Uniting Orthodoxes and Catholics

In the village of Porplišča of Dokšycy region, Vitebsk Oblast, Belarus, there is a wonder-working sculpture of Jesus the Nazarene made in the 1780-es on request of parishioners of the local Uniate church. The choice of this very type of sacred

object is believed to be conditioned by the growing cult of miraculous sculpture of Jesus the Nazarene of Antokol in the Trinitarian cloister in Wilno (Vilnius) in the nearby Uniate medium. The statue deserves interest due to several reasons. First, we can hardly find another wonder-working statue of Uniate origin in Orthodox churches in Belarus. In difference from other wonder-working statues venerated in the 17-19th centuries, which have not preserved (at least in religious cult), it has survived through the liquidation of Union, two devastating world wars and communism, when many sacred objects were lost or destroyed.

Moreover, a manuscript was preserved that describes the origin and miracles associated with the sculpture since 1788 till 1802, which allows to trace the genesis of its cult. In most cases we are limited only with mentions of such manuscripts from the 17-19th centuries. From the very origin, the stature became an object of veneration by Uniates and Catholics. After the liquidation of Uniate Church in 1839, parishioners joined Orthodox Church, the church in Porplišča was reconstructed and consecrated according to Orthodox rite. However, the statue remained on its place, its cult continued existing and has preserved among both Orthodox and Catholic locals till today.

Dr. Izabella Parowicz

The Faculty of Social and Cultural Sciences, European University Viadrina,
Frankfurt (Oder)

Deciphering Old Russian Handwriting as a Tool to Explore Polish and Serbian Cultural Heritage

For more than a century, Russian language, culture, and customs were imposed on Poles in the Russian partitioned territories. As part of the repression that followed the outbreak of the January Uprising, the use of Polish was banned in public administration and church administration, alongside education. From then until 1918, official documents in the vast territory of the former Polish-Lithuanian Commonwealth were written exclusively in Russian. The resources of Polish archives, libraries and museums, therefore, contain a vast amount of Russian-language material relating to Poland's past. After 1989, the Russian language was quickly removed from the Polish school curriculum, and the majority of the younger generation of Poles is completely unfamiliar with this language and alphabet, so their access to documents on the history and culture of their homeland, written in the language imposed on Poles by the partitioning powers, is severely limited.

The aim of this lecture is to present and recall a forgotten, more than 300-year-old method of learning to read by writing, which can still make it easier for researchers to acquire the ability to read a foreign alphabet and make the contents of ancient manuscripts of interest to them written in a foreign (e.g. Russian) language more accessible. This method can also be highly beneficial for Polish researchers, e.g., art historians, examining Serbian archives and documents. It assists not only with texts in the modern Serbian Cyrillic alphabet

standardized by Vuk Stefanović Karadžić's reform (1814-1868), but also with those in Slaveno-Serbski, a literary language used by the Serbian educated elite in the Habsburg Empire (18th to early 19th century), which was a mixture of multilingual elements and, also in terms of its alphabet, strongly influenced by Russian and Church Slavonic.

Dr. Joanna Tomalska-Więcek

Independent researcher, Supraśl

The Oldest Icons in Podlasie

References to Orthodox churches and icons in the future Podlasie region date back to the 13th century, but the oldest preserved relics are dated to the 16th century. The lack of icons from that time is probably explained by the region's location on the cultural frontier, which resulted in invasions, looting and destruction, including of temples with their furnishings. Not many more icons date from several centuries later. The lack of 15th-century relics and the scant number from the 16th-17th centuries remains a matter of conjecture.

The earliest references relate to icons from the 13th century. All we know about them is what was mentioned in the Halych-Volyn Chronicle (the so-called *Latopis Hipacki*) about the Orthodox churches in Bielsk and the Orthodox church of the Mother of God in Mielnik, where Vasilko, Prince Daniel's brother, prayed in front of a venerated icon.

Nothing has survived from the following two centuries. It is possible that in the first decades of the 16th century, *Sisoj ikonnik* (icon painter Sisoj), whose name was among the founders of the great *Naprestol'nyi krest* (Naprestol cross), was working in the then-built brick church. It is not known where he came from, presumably he was the author of the icons in the first Orthodox church in Supraśl. Before the mid-16th century, Balkan painters appeared in Supraśl, about which laconic news was provided by Archimandrite Sergius Kimbar. These included the named *Nectari Serbin*, who was said to be the author, or rather one of the authors, of the Supraśl frescoes. A formal analysis of the frescoes indicates a larger number of painters, presumably there were at least three of them.

The few remaining 16th-century monuments in Podlasie are characterised by their high artistic level. This group includes the icon of Our Lady of the Sign, dating to the late 15th or first half of the 16th century, kept in the St Nicholas Orthodox church in Topilec, and the icon of Hodegetria in the Orthodox church of the Nativity of the Blessed Virgin Mary in Bielsk Podlaski. The latter icon has been repainted many times, the original painting on the Mother's hand being the eighth layer.

Other survived relics were presumably of local provenance. The right wing of the royal doors of the iconostasis dates from the early second half of the 16th century. The relic, repainted twice (in the first half of the 18th century and in the second half of the 19th century), depicted before conservation St Thomas the

Apostle. A very interesting example of 16th-century painting in Podlasie is the icon of Hodegetria in the filial Orthodox church of St. Simon the Apostle in Brańsk, dating from the turn of the 16th and 17th centuries.

Another piece, possibly from the 16th century, although the turn of the 16th and 17th centuries cannot be ruled out, is the icon of St Nicholas with scenes from his life, preserved in the St Nicholas Orthodox church in Kleszczele. Neither the time nor the place of the icon's creation is clear; it is believed to have been painted in the territory of present-day Belarus.

A slightly larger number of icons have been preserved from the following century, including an icon of Hodegetria from an icon-painting workshop in Lipsk from 1626, a fragment of an iconostasis from the village of Topolany and a beautiful icon dated to 1640 from Drohiczyn. Presumably, during the wars with Moscow in the early 17th century, stolen icons from unknown Orthodox churches found their way into Podlasie Catholic churches. They are mentioned in 17th-century references in the visitations of the churches. Their considerable number began to decline in the following years, probably as a result of historical events: the annexation of Podlasie to the Russian Empire and the policy-related changes in the furnishing of churches.

While icons appeared as early as the 13th century, their museum collection was established rather late, in the 1960s. Many of the icons had already been stolen by then, others had fallen victim to fires. All this means that today it is very difficult to reconstruct the history of icons in Podlasie – there are too few survived relics. Fortunately, a few survived works can still be found.

Prof. Mirosław Kruk

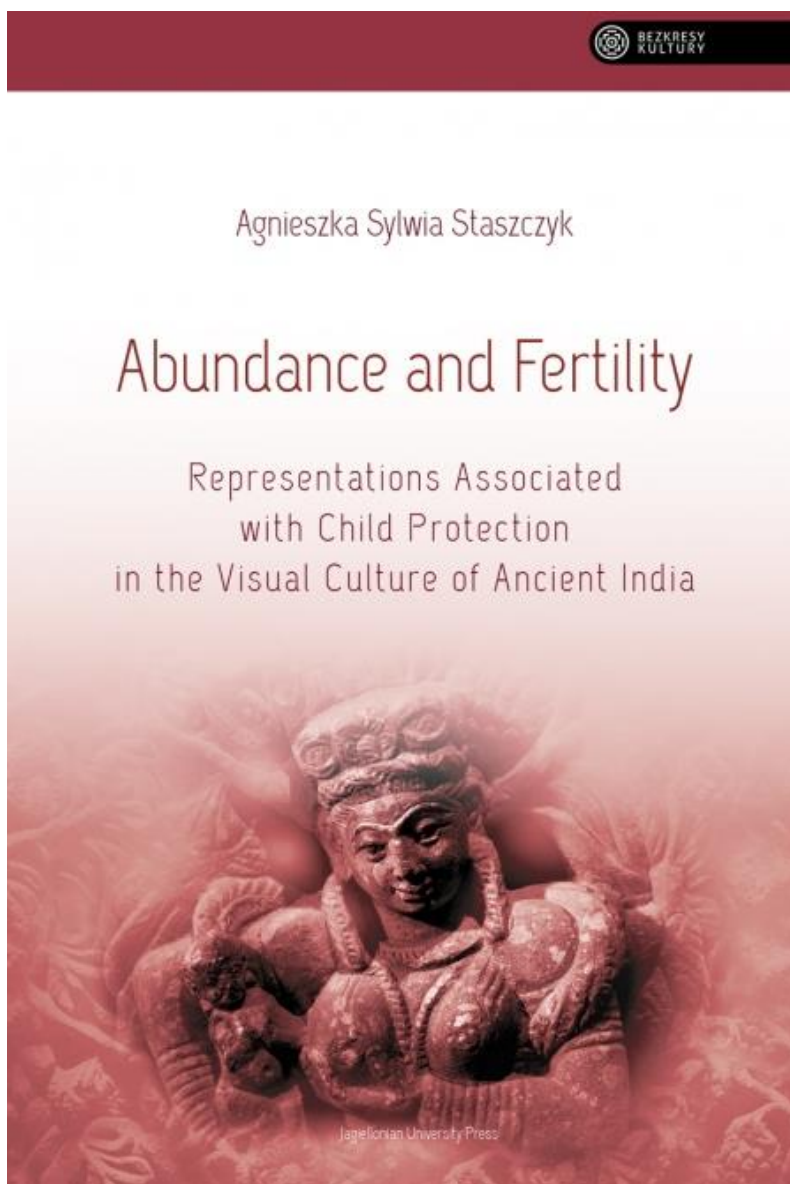
University of Gdańsk, National Museum in Krakow

On the Research of the Icons from Przemyśl in the Framework of NCN Grant (OPUS 23 nr 2022/45/B/HS2/01852)

A few years ago, I completed a grant under the National Programme for the Development of the Humanities covering research on the oldest icons in the collection of the National Museum in Krakow (0435/NPRH4/H1b/83/2015 implemented in 2015-2019). Fifty icons from the 14th-16th centuries were studied and the results published in three volumes comprising an iconographic analysis of technological research and a set of photographs in analytical lights. The icons came primarily from Red Rus', but also from Northern Rus' (Novgorod) and Central Rus' (Moscow) and the Balkans. The publication is available in hard copy and a revised electronic version, freely available online.

I am currently pursuing a grant under the National Science Centre dedicated to the oldest icons in the collection of the National Museum of the Przemysl Region (2023-2027). Unlike the Kraków collection, this is a fairly homogeneous

collection, comprising essentially icons of the Przemysl Land (former Red Ruthenia), dating between the 15th and 16th centuries. 34 icons are being studied in the laboratories of Toruń and Kraków. Thus, the University of Toruń, Jagiellonian University and the National Museum in Kraków are participating in the research. It is intended that most of the research will be of a similar nature to the previous grant, although the spectrum has been broadened to include new research instruments and methods. The result is expected to be the first scientific monograph of this extremely valuable collection in Polish and English against a comparative background.

PROMOCJA HABILITACYJNA

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Promocja habilitacyjna odbyła się 11 czerwca 2024 roku w Auli Collegium Maius.
Laudatorem był prof. Jerzy Malinowski, promotor pracy doktorskiej na
Uniwersytecie Mikołaja Kopernika.



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