

Economy

New Opportunities for Polish-Japanese Cooperation: Diagnosis and Prospects

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営業
中心

The Twentieth Anniversary of the Manggha Museum of Japanese Art and Technology – past achievements and future plans

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“The Manggha is now the main centre, both in Poland and across East-Central Europe, where you can come into contact with Japan and her culture.” This laudatory opinion was expressed by Makoto Yamana-ka, Japanese Ambassador to Poland, in a special edition of the Japanese Embassy’s Newsletter prepared in connection with the twentieth jubilee anniversary of the Manggha Museum of Japanese Art and Technology in Krakow [Yamanaka 2014, p. 2].

It is worth recalling that while the official history of this institution is relatively young (especially in the context of Krakow’s history), it actually goes further back and is closely intertwined with the reception of Japanese art in Poland. Krakow proved to be the most accommodating place, at the turn of the 20th century, for the activity of Feliks “Manggha” Jasiński, a big-hearted man with the soul of a patron of the arts, overtaken by a mania for collecting not only “precious japoneries”, but also objects of Polish, European and other Asian art, altogether about 15,000 items in total.

Initially amassed in Jasiński’s flat, the Japanese handicrafts, textiles, paintings, and above all ukiyo-e prints, provided great inspiration for Polish artists interested in a new trend in art – Japonisme. However, his admiration for the inseparable bond between art and everyday life in Japanese culture compelled Jasiński to envision an educational dimension for his collection. Being a patriot, Jasiński saw in the Japanese people’s attachment to their own tradition and in the tremendous care with which they created even the most trivial of objects a method for retaining national identity, something that was indispensable in a country which for decades had been absent from the map of Europe. Thus he never flagged

in his zeal to organise exhibitions and lectures, write articles and receive numerous guests in his art-packed Krakow flat at the corner of St John's Street and the Main Market Square.

It was also for patriotic reasons that Feliks Jasioński decided to donate his whole collection to the Polish Nation, which finally took place in 1920, when his collection was integrated into the resources of the National Museum in Krakow. However, mostly due to that institution's limited exhibition capabilities, for years the Japanese art objects were displayed only sporadically.

During World War Two, in 1944, the occupying Germans held an exhibition of Japanese art from that collection in the Cloth Hall Gallery, which marked the occasion when a young Andrzej Wajda came into contact with it for the first time. The encounter left a lasting impression in the memory of the future film and theatre director and founder of the Manggha Museum.

"I had never seen such brightness, light, order and sense of harmony; it was the first time in my life that I had encountered real art" [Wajda 1992, p. 53], he reminisced years later, when receiving the prestigious Inamori Foundation's prize (also known as the Kyoto Prize) in 1987 for his lifetime achievement in filmmaking and the high moral standards of his work. It was on that occasion that the prize-winning artist expressed his intention to contribute the prize towards building "a home for the Japanese collection" in Krakow. His idea was met with a wide response, and quite soon, the following year, Andrzej Wajda and Krystyna Zachwatowicz's initiative led to the incorporation of the Kyoto-Krakow Foundation, whose primary objective was to raise funds for and initiate the construction of a building to house the proposed museum. While the cash component of the Kyoto Prize (nearly half a million US dollars) was impressive, it was nevertheless insufficient to erect a building meeting the requirements involved in the storage and display of the artworks. However, due to the tremendous commitment of a great many people in Poland and Japan, the project moved beyond the stage of fantasy plans.

It would not be possible to name all the "Japanese friends", as the Founders always refer to the donors who supported the creation of the museum. Their number exceeded 138,000: during the public fundraising campaign at railway stations across Japan, some dropped a symbolic 100 yens into the tin box dedicated to the construction of a building to house the Japanese collection "in distant Krakow".

Propagating such a campaign on such a large scale would have been impossible without the active participation of such individuals as Etsuko Takano, a great admirer of Andrzej Wajda's films and for years the director of the Iwanami Hall (institution promoting European cinema); Chieko Akiyama, a journalist known for her weekly radio shows; or Akira Matsuzaki, president of the East Japan Railway Workers' Union. Another

er name that has to be added to this group is Arata Isozaki, a world-famous architect who designed the museum building as a present to the Kyoto-Krakow Foundation. The great engagement and helpfulness of the municipal and provincial authorities made it possible to erect the building in a record short time of 13 months, and on 30 November 1994, President Lech Wałęsa and Prince Takamado, representing the Japanese Imperial Family, officiated at the formal opening of the Manggha Centre of Japanese Art and Technology.

The Manggha Centre inaugurated its activity as a branch of the National Museum in Krakow. The F. Jasiński Collection was moved to the new building and, with proactive support from the Kyoto-Krakow Foundation, the organisation of various artistic and scholarly events was initiated.

In January 2005, the Manggha Centre opened a new chapter in its history. By a decision of the Minister of Culture it was spun off from the organisational structure of the National Museum in Krakow, and has since operated as an independent institution. In 2007, its name and status was changed to Manggha Museum of Japanese Art and Technology, and in 2009 the Far Eastern Art Collection of the National Museum in Krakow was taken over by the Manggha Museum as a deposit.

As shown by the history recapitulated above, the creation of the Manggha Museum (notably, the first museum facility built from scratch in postwar Poland) was made possible by the generosity and kindness of many people in Poland and abroad. Their courage to make dreams come true and their adamant stance made the idea of creating a “Japanese home” in Krakow a reality. As the museum’s director, Bogna Dziechciaruk-Maj, writes:

“Ever since its inception, the Manggha Museum has combined the functions of a museum and an active cultural centre, disseminating knowledge about Japan and the Far East. In practice, through this combination a new type of institution of culture crystallised that, in terms of its form and effects, overlapped with the understanding of the role of a contemporary museum: that of a dynamic institution, introducing new forms of activity, going far beyond accumulating, processing and displaying collections” [Dziechciaruk-Maj 2013, pp. 4–20].

This observation is very apt inasmuch as many of the components of the Manggha Museum’s activity which seem standard today were of a pioneering nature in the 1990s and the first years of the 21st century. These include its extensive educational activities (targeting specific groups of visitors, such as children or senior citizens, exemplified by recurring events such as *Kodomo no hi* (Japanese Children’s Day) or *Keiro no hi* (Japanese Day of Respect for the Elderly)). Another novelty was the introduction of lectures and workshops relating to the themes of the exhibitions and events

promoting Japanese culture at venues other than the museum. In this context, it is relevant to point out the unique characteristics of the museum's building which, in addition to traditional rooms intended for the accumulation and display of art objects, is also fitted with a multifunctional auditorium for concerts, theatre performances, film showings, conferences, etc.

The extensive programme on offer, and as a consequence the great interest on the part of visitors, combined with a steadily growing experience, has led to the development by the Manggha Museum team of their own methodology for the planning and presentation of projects. It presupposes "packaging" the main event of a project (an exhibition in most cases) with a number of additional events of varied character. The paramount objective of these efforts is to acquaint the public with a selected issue, phenomenon or trend in as diversified a form as possible, often going beyond activities traditionally associated with museums, i.e. holding exhibitions and publishing catalogues.

A perfect example of this methodology can be seen in the Mount Fuji project (2012). Its main event was an exhibition of woodblock prints, entitled "Mount Fuji: Hokusai and Hiroshige. Japanese Landscape Prints from the Collection of Feliks Manggha Jasiński", whose theme became the starting point for presenting the phenomenon of Mount Fuji in a variety of ways, targeting diverse audiences. Some of the events held as part of the Mount Fuji project included:

- exhibition of woodcuts by the contemporary German artist Udo Kaller, "Fuji-san";
- exhibition of black-and-white photographs by Kōyō Okada, "Sacred Mount Fuji";
- a series of lectures, "Fuji-san and Fuji-yama. Narratives of Japan", given by specialists representing different, often very remote disciplines (art, sociology, seismology);
- an educational exhibit for children, "An Expedition to Mount Fuji", and a related series of themed family meetings;
- a series of workshop activities for children, "Winter Break at the Foot of Fuji";
- Japanese Children's Day focused on Fuji-related themes.

Events held as part of other projects also included demonstrations, performances or scholarly conferences attended by specialists from Poland and abroad.¹

1 A detailed calendar of events is published every year in the *Manggha Museum of Japanese Art and Technology Report on Activities*, publisher Muzeum Sztuki i Techniki Japońskiej Manggha, Kraków.

An important role in the Manggha Museum's programme is played by its scholarly and publishing activities, in line with the primary goals set for our institution (to gather, research and annotate collections and make them available for viewing and study), as well as the tasks inherent in formation of the modern cultural institution which, according to its Founders, was to be "a Japanese home in Krakow".

The most conspicuous example of such activity is "Polish Japanism", a research and exhibition project under way since 2005 aimed at disseminating knowledge of the influence of Japanese art on the work of Polish Modernist artists such as Olga Boznańska, Jan Stanisławski, Stanisław Wyspiański, Julian Fałat, Anna Bilińska, Leon Wyczółkowski, and others. In addition to exhibition catalogues, its products include Anna Król's *Polish Japanism* [Król 2013] – the first book ever published in Poland entirely devoted to this phenomenon.

The Manggha Museum's publications cover a wide range of disciplines. Examples include scholarly writings on Japanese art, books popularising Japanese culture issued in the series *Manggha Museum Library*, or Japanese fairytales for children, in addition to the obvious category of exhibition catalogues.²

Such an extensive programme of activities has made the museum a very popular venue with steadily growing numbers of visitors, now over 100,000 a year. Also significant is the fact that several recognised organisations are affiliated with the Manggha Museum, such as Senshinkai Chadō Urasenke Tankōkai (Krakow branch of the Urasenke School of Tea), or Klub Bonsai Polska. As part of its educational activity, the Manggha Museum also operates a Japanese Language School, teaching 100 learners in total at all levels. The School building also houses the Manggha Museum Library and Andrzej Wajda's Archive.

One of the museum's major achievements is its human capital. In addition to its knowledgeable and dedicated staff, it encompasses a wide circle of friends and collaborators, including a number of highly-appreciated artists from all over Poland and other countries, and prominent figures in the worlds of culture, science and art in Japan. Such an extensive network of contacts makes for a very versatile presentation of Japanese culture, with care for its artistic quality and valuable content. On numerous occasions the Manggha stage and exhibition spaces have showcased the performances or achievements of artists honoured with the title of Living National Treasure. Over the span of two decades the museum has been host to a great many prominent scholars, authors and musicians, and we consider it a special distinction that the Japanese Emperor Akihito and

² See <http://www.manggha.pl/en/publications> [access 20.03.2015].

Empress Michiko visited the Manggha Museum in July 2002 during their official visit to Poland. We cherish all tokens of appreciation from the Japanese people, and these include a series of accolades honouring our institution, its Founders and staff. In 1997, the museum was awarded the Japan Foundation Special Prize, and four of those persons permanently associated with our institution have been honoured with the Order of the Rising Sun.³

In accordance with the tasks set out in the Statutes by the Ministry of Culture and National Heritage, and with the aim of meeting visitors' expectations, a number of phenomena and developments associated with other countries of the Far East are also showcased at the Manggha Museum of Japanese Art and Technology. Moreover, since Poland's accession to the European Union one of the major tasks assigned to the museum has been to take into account the wider, European context of cultural cooperation. Until then events whose scope extended beyond Japanese culture had been relatively rare, though given no less attention and care in preparation.

In light of the continually expanding programme, it has become necessary to create a new exhibition space, still as an integral part of the Manggha Museum, for presentations of other Far Eastern countries' art and culture. This is what prompted the idea to build the Europe–Far East Gallery.

Through the efforts of the Ministry of Culture, between 2005 and 2008 sites adjacent to the museum were obtained for construction, and in 2007 a detailed design was prepared by Ingarden & Ewy Architekci sp. z o.o. Towards the end of 2012, an agreement was signed to obtain co-funding for the project from the Operational Programme Infrastructure and Environment. Construction work began in January 2014, and the formal opening of the Europe–Far East Gallery is scheduled for June 2015.⁴

The programme intended for this new project – and reflected in its name – envisions showcasing the cultural relations between Europe and the Far East. In addition to the arts traditionally associated with East and Southeast Asia, such as printmaking, ceramics, textiles, or decorative arts, there are plans to cover more recent developments which have attracted widespread public interest in such areas as architecture, electronics, and design. As has been the case with the Manggha Museum's activity to date,

3 The Order of the Rising Sun has been awarded to the Founders of the Manggha Museum, Andrzej Wajda (1995) and Krystyna Zachwatowicz-Wajda (2013); the director of the museum, Bogna Dziechciaruk-Maj (2009); and one of its curators, Małgorzata Martini (2014).

4 See <http://edw.manggha.pl/history/> [access 20.03.2015].

subsequent projects will be implemented in reliance on its tested and proven methodology and versatile cooperation with cultural institutions and organisations throughout Europe and Asia.

It must to be pointed out that the establishment of the Europe–Far East Gallery in a separately dedicated building facilitates the full accomplishment of the tasks of the Manggha Museum stipulated in its Statutes. At the same time, the intended use of the main building of the museum, originally designed as a place devoted to the culture and art of Japan, remains inviolate.

All the achievements highlighted above have contributed to the fact that, in its twenty-plus years of existence, the Manggha Museum has succeeded in developing a distinctive international brand. More importantly, this is not confined to recognisability, but has also generated a considerable amount of “word of mouth” publicity – something particularly important in the Far East. In this respect, an invaluable role has been played by the friends, collaborators and visitors who gladly recommend the Manggha Museum to other artists, tourists and institutions.

The twenty years of the museum’s operation largely reflects the experience of our country, which faced new challenges in 1989 of a political, social and economic nature. The idea to contribute Andrzej Wajda’s private prize to establish a state-owned institution is an exceptional example of public-private partnership, a solution which had absolutely no precedent back in 1987, and one that remained innovative after 1989, whether in social, economic or legal terms. The satisfaction is all the greater for the fact that the seemingly unrealisable idea proposed by the Founders could produce such wonderful results through the commitment and kindness of so many individuals and institutions, and the Manggha Museum was given the chance to carve out for itself a stable position in the cultural space of the whole region, as the Japanese Ambassador Makoto Yamanaoka pointed out in his address quoted in the opening lines.

Streszczenie

“Manggha jest obecnie głównym ośrodkiem zarówno w Polsce, jak i w całej Europie Środkowo-Wschodniej, w którym można obcować z Japonią i jej kulturą”. Tę zaszczytną opinię wyraził Makoto Yamanaoka – ambasador Japonii w Polsce, na łamach specjalnego wydania „Biuletynu Informacyjnego” przygotowanego przez Ambasadę Japonii z okazji jubileuszu dwudziestolecia Muzeum Sztuki i Techniki Japońskiej Manggha w Krakowie.

Warto jednak pamiętać, że historia tej stosunkowo młodej instytucji sięga głębiej wstecz i jest ściśle spleciona z procesem recepcji sztuki japońskiej w Polsce. Wszak to w Krakowie działał na przełomie XIX i XX wieku Feliks „Manggha” Jasiński, który owładnięty manią kolekcjonowania nie tylko „japońskich cacek”, ale również obiektów sztuki polskiej, europejskiej i azjatyckiej z innych krajów zebrał około 15 000 obiektów. Zgromadzone przez Jasińskiego wyroby były wspaniałą inspiracją dla polskich artystów interesujących się nowym nurtem w sztuce – japonizmem. Jednak w zamysśle „Mangghi”, który podziwiał u Japończyków nierozzerwalną więź między sztuką a życiem codziennym, kolekcja miała mieć także wymiar edukacyjny. W przywiązaniu Japończyków do własnej tradycji i w ich pieczołowitości Jasiński-patriota upatrywał sposób na zachowanie tożsamości narodowej, rzecz nieodzowną w ojczyźnie od wielu lat nieobecnej na mapie Europy.

To również z pobudek patriotycznych Feliks Jasiński postanowił przekazać całą kolekcję narodowi. Ostatecznie nastąpiło to w 1920 roku, kiedy została ona włączona do zbiorów Muzeum Narodowego w Krakowie. Jednak, głównie ze względu na ograniczone możliwości ekspozycyjne, przez wiele lat obiekty sztuki japońskiej były pokazywane sporadycznie.

Podczas wojny, w 1944 roku, w krakowskich Sukiennicach odbyła się zorganizowana przez Niemców wystawa sztuki japońskiej i to wówczas po raz pierwszy zetknął się z nią młody Andrzej Wajda.

Gdy w 1987 roku reżyser odbierał prestiżową nagrodę Fundacji Inamori (szerzej znaną jako Kyoto Prize), wówczas wyraził zamiar przeznaczenia jej na wybudowanie w Krakowie „domu dla kolekcji japońskiej”. Pomysł ten znalazł szeroki oddźwięk i dzięki ogromnemu zaangażowaniu wielu osób w Polsce i Japonii projekt nie pozostał tylko w sferze fantastycznych planów.

Rozpropagowanie akcji na tak szeroką skalę nie byłoby możliwe bez aktywnego udziału następujących osób: Etsuko Takano – wieloletniej dyrektorki Iwanami Hall, Chieko Akiyamy – dziennikarki jednej z japońskich stacji radiowych, Akiry Matsuzakiego – przewodniczącego Związku Zawodowego Pracowników Kolei Wschodniej Japonii, czy Araty Isozakiego – światowej sławy architekta, który w prezencie dla Fundacji Kyoto-Kraków zaprojektował budynek muzeum. Dzięki wielkiej życzliwości władz miasta i województwa udało się wznieść budowlę i 30 listopada 1994 roku prezydent Lech Wałęsa i reprezentujący japońską rodzinę cesarską książe Takamado dokonali uroczystego otwarcia Centrum Sztuki i Techniki Japońskiej Manggha.

Centrum Manggha rozpoczęło działalność jako jeden z oddziałów Muzeum Narodowego w Krakowie. Do nowego budynku przeniesiono kolekcję F. Jasińskiego, a przy aktywnym wsparciu Fundacji Kyoto-Kraków zainicjowano organizację różnych wydarzeń artystycznych i naukowych.

W styczniu 2005 roku instytucja rozpoczęła nowy etap działalności. Na mocy decyzji Ministra Kultury została wyodrębniona ze struktur Muzeum Narodowego w Krakowie i od tego czasu działa jako samodzielna jednostka.

W 2007 roku zmieniła się nazwa placówki, która została przemianowana na Muzeum Sztuki i Techniki Japońskiej Manggha, a w 2009 roku Zbiory Sztuki Dalekiego Wschodu Muzeum Narodowego w Krakowie zostały ostatecznie przejęte przez Muzeum Manggha w depozyt.

Szeroka oferta programowa, a w jej efekcie duże zainteresowanie ze strony zwiedzających, w połączeniu z sukcesywnie powiększającym się zasobem doświadczeń, w istotny sposób wpłynęły na wypracowanie przez zespół Muzeum Manggha metody odnoszącej się do zasad planowania i prezentacji kolejnych przedsięwzięć. Zakłada ona „obudowanie” głównego wydarzenia projektu (najczęściej wystawy) grupą imprez o zróżnicowanym charakterze. Wspólnym celem tych działań jest przybliżenie prezentowanego zagadnienia, zjawiska czy nurtu w możliwie zróżnicowanej formie, często wykraczającej poza działania tradycyjnie związane z działalnością muzealną, takie jak organizacja wystawy czy publikacja katalogu.

Ważną rolę w programie Muzeum Manggha odgrywa działalność naukowa i wydawnicza. W istotny sposób uwydatnia ona podstawowe cele stojące przed muzeum (gromadzenie, opracowywanie i udostępnianie zbiorów), a także działania wynikające z zadań przynależnych nowoczesnej instytucji kultury, powołanej zgodnie z wolą Fundatorów jako „dom japoński” w Krakowie.

Tak rozległe działania zaowocowały tym, że muzeum jest miejscem odwiedzanym chętnie, ze stale wzrastającą frekwencją sięgającą ponad 100 000 zwiedzających rocznie. Na przestrzeni dwudziestu lat gościło tu wielu wybitnych uczonych, pisarzy i muzyków, a za szczególne wyróżnienie należy uznać fakt, że w lipcu 2002 roku, podczas oficjalnej wizyty w Polsce, Muzeum Manggha odwiedzili Cesarz Japonii Akihito wraz z Cesarzową Michiko.

W warunkach wciąż rozwijającej się oferty programowej nieodzowne stało się stworzenie nowej, lecz pozostającej integralną częścią Muzeum Manggha, przestrzeni wystawienniczej, gdzie prezentowana będzie sztuka i kultura innych krajów Dalekiego Wschodu. W ten sposób narodziła się idea budowy Galerii Europa–Daleki Wschód. Uroczyste otwarcie Galerii jest planowane na czerwiec 2015 roku.

Założenia programowe dotyczące nowej inwestycji – zgodnie z jej nazwą – przewidują sukcesywne prezentowanie relacji kulturowych między Europą a Dalekim Wschodem. Należy podkreślić, że Stworzenie Galerii Europa–Daleki Wschód w oddzielnym, specjalnie dedykowanym

budynku, umożliwia pełną realizację statutowych założeń Muzeum Manggha. Jednocześnie nienaruszalne pozostaje przeznaczenie głównej siedziby muzeum, od początku zaprojektowanej jako miejsce poświęcone kulturze i sztuce Japonii.

Dwadzieścia lat działalności Muzeum w dużej mierze zbiega się z historią całego kraju, który od 1989 roku stanął przed nowymi wyzwaniami natury politycznej, społecznej i ekonomicznej. Idea przekazania prywatnej nagrody przez Andrzeja Wajdę w celu powołania nowej instytucji państwowej, to wyjątkowy przykład partnerstwa publiczno-prywatnego, będącego w 1987 roku rozwiązaniem bez precedensu, a po 1989 roku wciąż pozostającego przedsięwzięciem nowatorskim, zarówno pod względem społecznym, jak ekonomicznym i prawnym. Tym bardziej satysfakcjonujący jest fakt, że z pozoru niemożliwa do zrealizowania idea fundatorów, dzięki zaangażowaniu i życzliwości wielu osób i instytucji, mogła przynieść tak znakomite rezultaty, a Muzeum Manggha mogło wypracować ugruntowaną pozycję w przestrzeni kulturalnej całego regionu.

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This monograph covers the output of the conference titled “2014 – New Opportunities for Japan and V-4 Cooperation” and contains Japanese and Polish contributions. It offers reflections on the *statu nascendi* of economic and cultural relations between the two nations. Viewpoints and research results mirror the various interests and arguments of the scholars (mainly economists, sociologists, and japanologists), businessmen, and representatives of administrative bodies (central and local governments) who participated in the conference, all of whom are searching for common solutions.

The presented papers are very much diversified with respect to their content and writing styles. The book itself reflects an eclectic approach. The multifaceted approach to the discussed issues facilitates the comparison of expectations against real life activities. The most important goal of the book is to identify the potential for collaboration and crucial fields in which there exist challenges and a need for changes, all in the interest of leading to a new stage of reciprocally profitable relations between Poland and Japan in today’s globalised world.



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