

# THE RELEVANCE OF MARIA PINIŃSKA-BEREŚ AND JERZY BEREŚ FOR THE LOCAL CULTURAL HERITAGE. CONTRIBUTION TO THE DEBATE ON THE PRĄDNIK MUSEUM CONCEPT

**Zofia Ozaist-Zgodzińska**

Cracow

ORCID 0000-0003-3295-3618

In the northern part of Cracow several paradoxes are presently emerging. The research questions posed for years (Is there a 'Prądnik Identity'? How to show the heritage of former villages? Does the unique character of a place end once it has been incorporated into city boundaries?)<sup>1</sup> have been added a new one concerning a hallmark of this part of the city. The world-renown artists Jerzy Bereś and Maria Pinińska-Bereś who lived and created their art in this part of the city are not exposed within the public space. Not actually knowing the names of the artists, residents undertake actions which resemble their performances. They treat the word 'museum' with reserve, although it is precisely a participatory museum, created in harmony with New Museology principles which can satisfy the needs they declare.<sup>2</sup> The debate on the Prądnik Museum provides an opportunity to reflect on how to display historical performances as a part of the

local cultural heritage, and to consider some alternative ideas for the museum whose need has been voiced.

## **The Prądnik Museum?**

The 2021 idea to establish an institution bearing the working title of the Prądnik Museum has yielded definite effects. Working within the framework guided by the Museum of Cracow social consultations were conducted, an exhibition was prepared, and the Programme Study of the Prądnik Museum<sup>3</sup> was prepared, the latter meant to provide help for possible future project's implementation. Interestingly, although the Study was financed by the District III Prądnik Czerwony Council, the project actually covered two contemporary city districts located on the Prądnik River: District III

Prądnik Czerwony and Distric IV Prądnik Biały, the two encompassing the territories of several former villages. The proposed Museum would become an important place on the cultural map of the northern part of Cracow, regardless of the city's administrative divisions. The Study uses the name 'Prądnik' to define it, and this is the name used for this territory in the present paper, too.

### An exhibition of easy reception

In parallel with the works on the Study, the Museum of Cracow prepared the exhibition: A Museum Next Door: Prądnik Biały<sup>4</sup> together with a book publication and an accompanying programme. Owing to the COVID-19 pandemic, the exhibition was not displayed in the museum space, as had been originally planned, and where other exhibitions of the series on the historic districts of Cracow had been held, but in the open air, in the places that it actually spoke about. Although Anna Nadolska-Styczyńska was not enthusiastic, to say the least, about an exhibition on display boards,<sup>5</sup> in this particular case an incidental solution forced by the current developments proved an effective means to establish a dialogue with beholders who frequently returned to the elements they regarded compelling when pursuing their own activities, and which could be found close to their domicile. Among other museum problems the researcher also enumerated lack of critical reflection on exhibitions and distorted proportions between entertainment and education.<sup>6</sup> The factual display boards shown in Prądnik had a clear dominance of educational values, actually appreciated by the public, since the exhibition's accessibility facilitated their reception. As remarked by Piotr Piotrowski, an exhibition exposed in a different place gains different meanings;<sup>7</sup> the introduction into Prądnik of the story of Prądnik (or more strictly speaking, 'taking it out' of the museum), proved an efficient measure to arouse interest in the new public.

### Conclusions from social consultations

On the one hand, the exhibition enjoyed high interest, meanwhile on the other, the social consultations formulated in the Study had a much smaller range. If in the future any conclusions are to be drawn from this case it is important to bear in mind that the consultations were conducted under the circumstances extremely unfavourable to a high turnout.<sup>8</sup> For this very reason the Study did not record numerous local symptoms of social activism connected with art which are discussed below.

Residents often organize long-lasting and far-reaching actions without an intervention of an institution.<sup>9</sup> The lack of such an organization was observed: residents declared the need for a 'third place' in Ray Oldenburg's meaning more than for a museum understood in compliance with the Act on Museums.<sup>10</sup> Such a function could be exerted by an artistic hub, a culture centre with an art gallery and a varied offer, namely a contemporary museum. This means that this institution could satisfy residents' needs expressed in the consultations, though the residents did not associate the word 'museum' with such a solution.<sup>11</sup> For museum curators this is a relevant feedback showing that New Museology proposals are not present as yet in social awareness, even among those individuals who displayed interest in the consultations on the museum.



1. Jerzy Bereś, *A Toy*, 1972–1973, Cracow (Prądnik), Photo Jacek Szmuc

### The artists

The name of Maria Pinińska-Bereś was only mentioned twice in the *Study*,<sup>12</sup> while the social potential of her performances merely suggested. The preserved atelier of the Bereśes was not mentioned in the *Study*<sup>13</sup> most likely because it is opened to visitors on rare occasions, and it has not been marked within the public space. Current Prądnik's residents and researchers may be familiar with the oeuvre of the artists from different institutions located centrally<sup>14</sup> or may know of them owing to their knowledge of 20<sup>th</sup>-century art, however they may not necessarily associate those artists with their District.<sup>15</sup> Nonetheless, without this knowledge the debate on the identity and history of Prądnik's residents, as well as on the future of the local heritage seems incomplete.

Jerzy Bereś and Maria Pinińska-Bereś lived in Prądnik, but more importantly, they created their art there. Educated in Xawery Dunikowski's Studio, they were active members of the Cracow Group.<sup>16</sup> All throughout their artistic life they emphasized authenticity of their art; refraining from shared displays, they tried to avoid any comparisons between their oeuvre and suspicions of interpenetrating inspirations.<sup>17</sup> Today, one of the more intriguing issues seems to be the juxtaposition of their works. Other scholars focus on the artists'



2. Maria Pinińska-Bereś, *Kite-Letter*, 1976, Cracow (Prądnik), Photo Piotr Rybak

role in the beginnings of ecologically-committed art,<sup>18</sup> the beginnings of feminism,<sup>19</sup> as well as the question of conservation of art pieces and of a studio in the latter half of the 20<sup>th</sup> century.<sup>20</sup> It is worth pointing to such features that bond their works to Joseph Beuys's theory: e.g., beholders' engagement, rituality, use of the forces of nature, and the concept of 'authenticity'.<sup>21</sup>

As performance artists, the Bereśes would go with their art out into the space of their District. The Foundation boasts photos documenting resident interactions with the sculptures *Toy* or *Patter* by Bereś.<sup>22</sup> Following photos<sup>23</sup> and Pinińska-Bereś's notes, in turn, we can retrace the plan and route of her 'ephemeral actions', which constitutes and interesting documentation of urban lay-out transformations.<sup>24</sup> Her performances in Prądnik include: *Parade with a Banner* (undated), *Kite-Letter* (1976), *Praying for Rain* (1977), *Author's Flag* (1979), *The Banner* (1980), *Letters Sent by Forces of Nature* (1982–1984, 1987–1989).<sup>25</sup> It is likely the most intense artistic activity in this territory at least from the times of the Renaissance and of Bishop Samuel Maciejowski,<sup>26</sup> therefore it seems all the more relevant for the search of the idea of Prądnik's 'hallmark'.

## Museum of performance art

The first additional idea for Prądnik is a museum referring to the performance activity of the Bereśes and District's residents who independently undertake similar artistic actions. The example to quote here is the *Sledge Protest*<sup>27</sup> organized in disagreement to the development planned on the hill used for practicing winter sports. The residents put down sledges and other winter toys on grass in full summer sunshine.<sup>28</sup> Interestingly, the action intuitively resorted to three elements of sculptures, namely the defined, non-defined, and movement. Maria Pinińska-Bereś used a sledge

in the performance *The Banner*<sup>29</sup> next to the place where the *Sledge Protest* was mounted.

Taking over another plot which residents wanted to turn into a garden echoes the *Annexation of Landscape*<sup>30</sup> by Pinińska-Bereś. During the performance *Praying for Rain*<sup>31</sup> she clearly marked out the space of her actions. This motif of 'fencing off' art is repeated in several of her works: by hammering in stakes, stripping off turf, or placing painted pebbles.

On the borderline of social, artistic, and natural actions the following local activities are situated: *Urban Gardening Guerrilla*<sup>32</sup> or *A Dispersed Garden of Nowa Huta*.<sup>33</sup> The female activists plant red roses, like in *Aleja Róż* (Rose Avenue), while the name alludes to the Nowa Huta Museum operating in harmony with the model of a dispersed museum.<sup>34</sup> The above-mentioned green spaces are created not far from where Maria Pinińska-Bereś cultivated her garden.<sup>35</sup> At the end of the text *Nature and M*, the artist added: 'And there are gardens which are my substitute for nature; there, too, there is contact with soil and the miracle of a blossoming flower'.<sup>36</sup> The grass-root actions of making a city greener can be associated with Beuys's socio-ecological project from 1982 at a Kassel exhibition titled *7.000 Oak Trees: Plant Trees in a City Instead of Managing a City*.<sup>37</sup> Residents' activity in this respect heralds a social and cultural change, just like Maria Pinińska-Bereś's performance *Living Pink* did.<sup>38</sup>

Another element that residents' and Pinińska-Bereś's works have in common is water. Prądnik connects the two Districts discussed in the Study, while one of the ideas for the Prądnik Museum is to found a museum of the river.<sup>39</sup>



3. Maria Pinińska-Bereś, *Kite-Letter*, 1976, Cracow (Prądnik), Photo Piotr Rybak



4. Maria Pinińska-Bereś, *The Banner*, 1980, Cracow (Prądnik), Photo from the family collection

It was already as of the 1980s that a local social activist organized trips to Prądnik's source. The participants would collect its water there and then poured it out into the Vistula in Cracow below Prądnik's outlet into the Vistula.<sup>40</sup> Recently, the same topic has been tackled by Cecylia Malik in her activity (6 Rivers, River Sisters).<sup>41</sup> It was on the Prądnik that Pinińska-Bereś held her performance *Author's Flag*, and another 'ephemeral activity' of hers: *Praying for Water* was also connected with water.

In Prądnik there are also sites which refer to neighbours and neighbourly relations. The oldest of them is a wayside shrine at the junction of Górnickiego and Białoprądnicka Streets calling to pray for the neighbours.<sup>42</sup> In front of the building of the District IV Council a social garden was planted. Residents chose the concept and did the gardening, following which they received seedlings of the same plants which they placed within public space. The above-mentioned housing estate garden at 25 Siemaszko Street is another place stemming from the same need.<sup>43</sup> Similar actions of Maria Pinińska-Bereś focused on neighbourly relations can be seen in the *Kite-Letter* and *Letters Sent with the Forces of Nature* when the artist dispatched messages directly to the residents living close to her atelier.<sup>44</sup> It was Piotrowski who described the aspect of neighbourly relations in museum operations.<sup>45</sup> He points to the fact that art museums interlace with ethnographic museums.<sup>46</sup> He also mentions that both a museum and a town have 'glocality'<sup>47</sup> in common, namely 'global locality': activity within a given space aimed at citizen bonding. In view of the enumerated activities, Prądnik seems an ideal place to create a museum which performs such functions.

As observed by Piotrowski, New Museology, instead of egalitarianism has yielded culture's pauperization and



5. Maria Pinińska-Bereś, *Praying for Rain*, 1977, Cracow (Prądnik), Photo from the family collection



6. Maria Pinińska-Bereś, *Praying for Rain*, 1977, Cracow (Prądnik), Photo from the family collection



7. Maria Pinińska-Bereś, *Author's Flag*, 1979, Cracow (Prądnik), bridge over the Prądnik River in the Kościuszko Park, Photo from the family collection

McDonaldization.<sup>48</sup> He lists museums without collections which have become part of the leisure industry, and serve merely as a tourist magnet.<sup>49</sup> Nadolska-Styczyńska also speaks of this threat and adds another one related to the entertaining, almost carnivalesque character of some actions undertaken in museums.<sup>50</sup> Maybe the response to 'non-collecting museums' can be found in a museum 'of ephemeral actions': an institution focused on performances and ephemerality issues as well as impermanence of art, including conservation of 20<sup>th</sup>-century art pieces. The idea how a performance can be shown is re-enactment, meaning the repetition (not: recreation) of an action. Some of Maria Pinińska-Bereś's actions were repeated by her daughter Bettina Bereś, e.g., *Living Pink*.<sup>51</sup> Planting roses has a symbolic meaning, similarly as pink. The moment was peculiar, too, and the question posed on the eve of the martial law declared in Poland: 'Will roses blossom pink in spring?' gained its ominous dimension. A museum of 'ephemeral actions' could combine the display of artefacts and performance documentation<sup>52</sup> with research and education, as well as with re-enactment and performances created with beholders' participation.

### A biographic-identity museum

The second idea is a biographic museum showing not so much the lives of the artists, but a parallel between them and other Prądnik residents. Jerzy Bereś and Maria Pinińska-Bereś had not selected the city district where they were allocated the atelier. The Study analyses the voices of those



8. Maria Pinińska-Bereś, *Author's Flag*, 1979, Cracow (Prądnik), Prądnik River, Photo from the family collection

residents who moved into Prądnik and would like to learn a bit more about the District.<sup>53</sup> This is a clear testimony to the fact that the residents themselves have observed the bonding power of cultural heritage in the life of a local community: in their life. As said by Carol Duncan, a museum serves the community to work out its identity, since it places itself between the past and the future.<sup>54</sup> An exhibition showing world-class artists as residents could possibly close the debate on the potential 'Prądnik identity' continued now for years, yet it could also show the role and place of contemporary artists in today's world.

This randomness may constitute an essential element in Cracow's social history,<sup>55</sup> similarly as the fact that estates with blocks of flats were designed so as to allow spaces meant as ateliers for artists, though the Bereśes were continuously having problems with registering their residence.<sup>56</sup> The architecture of their former flat, building, estate, and, more broadly, of their district, including the adopted technological solutions, have also become more and more frequently the subject of reflection of art historians and museologists, to name only the afore-mentioned exhibition on Prądnik,<sup>57</sup> the exhibition *Domicile*,<sup>58</sup> and the publication *Concrete Land*.<sup>59</sup>

Let us consider at this point the model that can be found in the Matsumoto City Museum of Art with Yayoi Kusama's collection. Having emigrated to New York not fully aged 30 in 1959,<sup>60</sup> she was better known in the world than in Japan itself as one of the creators of pop-art and op-art<sup>61</sup> and as a performance artist. In Japan she has been commemorated in the local museum in Matsumoto<sup>62</sup> and in Tokio<sup>63</sup> where the institution is run by the Yayoi Kusama Foundation. Matsumoto used the oeuvre of the artist born there as one of the symbols and elements meant to create its recognizable hallmark and visual identification: <sup>64</sup> geometric motifs and circles echoing her oeuvre can be found in the city centre, on public transport vehicles, and on souvenirs. Although the Museum attracts to Matsumoto international tourists who are familiar with Yayoi Kusama's works and her contribution to international art, what the institution basically presents is the oeuvre of a person born locally to the local community, thus showing change and opportunities, at the same time consolidating their identity. Similarly, the Nowa Huta Museum, operating as a local museum, attracts simultaneously visitors interested in history of totalitarisms.<sup>65</sup> Showing the art of the Bereśes, the Prądnik Museum would have the potential to attract tourists interested in contemporary art, performance art, Cracow group, feminist art, ecological art: these would be people from outside the District, from Cracow, from all over Poland and the world, at the same time consolidating the local identity and bonds.

### An ecomuseum with the *Living Pink*

The third idea is to establish a dispersed museum, namely an ecomuseum. The development of this concept in Europe and in Poland has been discussed by Jacek Salwiński.<sup>66</sup> He remarks that it is highly likely that this manner of heritage managing is going to win popularity.<sup>67</sup> Pointing to the distinctive qualities of an ecomuseum, he specifies the following: a consciously delineated protection zone, i.e., the space of museum actions: definite heritage left intact in its



9. Bettina Bereś, reenactment of Maria Pinińska-Bereś's action *Living Pink* from 1981, 12 November 2016, Cracow (Bunkier Sztuki), Photo Uta Hanusek

surroundings; emphasis on education, active preservation of natural and cultural heritage (namely, intangible heritage), participation as a method of operation, numerous social partners.<sup>68</sup>

A big number of ecomuseums serves to protect post-industrial heritage, and this is actually how this type of museums was created. At this point, it is worth recalling the edifices of the former ophthalmological hospital.<sup>69</sup> Prądnik's post-industrial heritage covers several domains: hospitals, mills related to different crafts (baking, papermaking, cloth-making),<sup>70</sup> militaria (Cracow Fortress), entertainment (inns beyond the city boundaries), and gardening<sup>71</sup> (intense research into plants begun in the 19<sup>th</sup> century<sup>72</sup> was continued by Konstanty Buszczyński and the University of Agriculture). Salwiński mentions the ecomuseum in Swedish Bergslagen: here, an important factor can be seen in a canal. In Prądnik the axis could be found in the Prądnik River.<sup>73</sup> If the Prądnik Museum was to take on the form of an ecomuseum, one of its points could be taken by the studio of the Bereśes. It has not as yet been museologised, and currently research and conservation works are being conducted there<sup>74</sup> aiming at retaining the authenticity of the place.<sup>75</sup> On the occasions when it is opened to the public as an element of the *Open Flat*<sup>76</sup> and *Ateliers Available for Inspection*<sup>77</sup> Festivals, public's interest far exceeds the place's display capacity.<sup>78</sup> In the Study the concept of a 'living atelier'<sup>79</sup> was used as one of



10. Jerzy Bereś, *The Patter*, 1970, Cracow (Prądnik), Photo from the family collectiopl.pl.

All photos come from the collection of Fundacja im. Maria Pinińska-Bereś and Jerzy Bereś, [www.beresfoundation.pl](http://www.beresfoundation.pl).

the suggestions for the future museum's activity (though the atelier of the Bereśes as such was not mentioned). When implementing the idea of an ecomuseum as a cultural route in Prądnik, the reenactment of the performance *Living Pink* could be included and before each such site a pink rose bush could be planted as a living monument to the local artist.

Salwiński perceives the greatest challenge to an ecomuseum in building the social backing for it.<sup>80</sup> As has been demonstrated above, such 'backing' already exists, regardless of institutions. If an appropriate framework is adopted, a contemporary participatory museum could be created in Prądnik.

## Conclusion

When writing about a museum, Piotrowski observes that although in Poland we do not have art collections of the

highest standard, we can propose the public something unique: a narrative.<sup>81</sup> When analysing whether the existing museums can face the challenges that New Museology poses to them,<sup>82</sup> he is of the opinion that museums should change just like the world in which they operate and which they present has.<sup>83</sup> In his view, museums as institutions, in order to maintain their historical leading role, must inevitably alter.<sup>84</sup> Owing to the current socio-political situation the plans described in the Study will most likely be postponed, which will provide us with some extra time for reflection and debate. Regardless, however, of whether the Prądnik Museum is established, and what format it will take on, in further plans it is worth taking into account the artists bonded with the place, the activity of its residents, and the guidelines of New Museology. Then, indeed, in the northern part of Cracow, we stand the chance of creating a new city hallmark.

**Abstract:** The 2021 *Programme Study of the Prądnik Museum* sums up the discussion on the presentation of the heritage of northern Cracow. The world-renown artists Jerzy Bereś and Maria Pinińska-Bereś who lived and created their art in this part of the city are not exposed within the public space, and most likely for this reason they have not been exposed in the *Study*, either. Meanwhile, without any institutional involvement, residents undertake artistic actions close to the performances of the Bereśes. The *Sledge Protest* conducted in the summer reminds of the *Landscape Annexation* and *The Banner* of Pinińska-Bereś; social garden establishing reminds of the *Living Pink*; the transfer of the Prądnik River water is reminiscent of the *Praying for Rain*; while neighbourly bonds echo the *Kite-Letter* and *Letters Dispatched with Forces of Nature*. Owing

to these unconscious similarities the Pinińska-Bereś's artistic output seems worthy of being included in the proposed Museum. Furthermore, three additional proposals for the Prądnik Museum are discussed in the paper: they take into consideration the oeuvre of the Bereśes, residents' social and artistic activity, as well as the demands of New Museology (rooting in the local community and focus on education and participation). A performance museum may be a reaction to the lack of collection, allowing to benefit from the artistic output of the community and the artists presently living in Cracow, including Bettina Bereś's reenactment. A biographical museum may provide an opportunity for storytelling and identity investigation, as well as bonding. The inspiration for the latter may be derived from the Yayoi Kusama Museum: it was her oeuvre that was used for the visual identification

in her native city of Matsumoto. An ecomuseum, in turn, allows to incorporate the preserved atelier of the Bereśes, the Prądnik River, as well as the post-industrial heritage.

Adding this potential to the conclusions drawn from the *Study*, in the northern part of Cracow a new city hallmark can indeed be created.

**Keywords:** Maria Pinińska-Bereś, Jerzy Bereś, New Museology, participation, performance, ecomuseum, social sculpture, Joseph Beuys, Yayoi Kusama, Matsumoto, Cracow Group, feminist art, ecological art, Kraków (Cracow), Prądnik.

## Endnotes

- <sup>1</sup> *Prądnik Biały. Dziedzictwo kulturowe historycznych miejscowości tworzących Dzielnice IV Krakowa*, ed. by J. Salwiński, Kraków 2004; *Muzeum po sąsiedzku. Prądnik Biały*, academic ed. by M. Niezabitowski, (Kraków 2021).
- <sup>2</sup> Since Maria Popczyk's publication the questions of New Museology have been frequently discussed. See *Muzeum sztuki. Antologia*, intr. and ed. by M. Popczyk, Kraków 2005. The major demands and the challenges New Museology meet currently are discussed by Anna Nadolska Styczyńska. A. Nadolska-Styczyńska, 'Muzea w sieci zobowiązań. Próba zdiagnozowania problemów', *Zbiór Wiadomości do Antropologii Muzealnej*, 5 (2018), 211-218.
- <sup>3</sup> *Studium Programowe Muzeum Prądnika*, (Kraków 2021).
- <sup>4</sup> See *Muzeum po sąsiedzku. Prądnik Biały*, academic ed. by Michał Niezabitowski, (Kraków: Muzeum Krakowa, TAIWPN „Universitas”, 2021).
- <sup>5</sup> A. Nadolska-Styczyńska, op. cit., p. 213.
- <sup>6</sup> *Ibidem*, p. 217.
- <sup>7</sup> P. Piotrowski, *Muzeum krytyczne*, (Poznań 2011), p. 49.
- <sup>8</sup> At that point the pandemic had been going on for several months, this translating into society weariness, while the vaccinations had not been worked out yet, thus unavailable.
- <sup>9</sup> The latest activity is 'slow music making', thus open meetings in the 'slow living' spirit with amateur singing and music. *Ogród osiedlowy przy ulicy Siemaszki*, [www.facebook.com/Ogrodosiedlowykrakow](http://www.facebook.com/Ogrodosiedlowykrakow) [Accessed: 20 March 2022].
- <sup>10</sup> P. Knaś, 'Analiza potrzeb i oczekiwań wybranych interesariuszy w związku z koncepcją powołania Muzeum Prądnika', in: *Studium...*, p. 78.
- <sup>11</sup> *Ibidem*.
- <sup>12</sup> *Ibidem*, p. 81. The *Studium* does not record Jerzy Bereś.
- <sup>13</sup> *Ibidem*.
- <sup>14</sup> In Cracow the works of the mentioned artists can be found in public institutions: the National Museum, MOCAK Museum of Contemporary Art, and in the Cricoteka collection.
- <sup>15</sup> The majority of publications on the topic do not bear ISBN numbers. This means that they cannot be found in library catalogues and publication search engines, which implies that individuals interested in the topic from outside academic circles find it difficult to access them. These publications are recorded only in the NUKAT scientific catalogue.
- <sup>16</sup> Jerzy Bereś from 1964, Maria Pinińska-Bereś from 1979. Maria Pinińska-Bereś and Jerzy Bereś Foundation, [www.beresfoundation.pl](http://www.beresfoundation.pl) [Accessed: 20 March 2022].
- <sup>17</sup> J. Hanusek, 'Jak bańki mydlane...', in: *Maria Pinińska-Bereś. Działania efemeryczne 1967-1996*, ed. by J. Hanusek, (Warszawa 2017), p. 25. Krystyna Czerni addressed this in an interesting way. See K. Czerni, 'Wiara (w sztukę) czyni cuda. Liturgia twórczości według Jerzego Beresia', in: *eadem, Rezerwat sztuki. Tropami artystów polskich XX wieku*, (Kraków 2000), pp. 151-164; *eadem*, 'Skrawki życia. Różowe sny Marii Pinińskiej-Bereś', in: *eadem, Rezerwat sztuki...*, pp. 165-178.
- <sup>18</sup> See M. Wołowska, *Początki sztuki ekologicznie zaangażowanej w Polsce* [in print].
- <sup>19</sup> See M. Hussakowska, 'Think pink', in: *Maria Pinińska-Bereś 1931-1999*, catalogue, ed. by B. Gajewska, J. Hanusek, Kraków 1999; I. Demko, *Maria Pinińska-Bereś. Przedmioty z lat 1968-73*, Kraków 2020.
- <sup>20</sup> Oskar Hanusek investigated this. See O. Hanusek, K. Świerad, 'Kiedy kwadrat znaczy okrąg. Problematyka ekspozycji rzeźb Marii Pinińskiej-Bereś i Jerzego Beresia', *Sztuka i Dokumentacja*, 17 (2017), 137-151.
- <sup>21</sup> I addressed this issue in the paper delivered at the Conference: 'Joseph Beuys. Art as Social Sculpture' held by the Institute of Art History at the Jagiellonian University and the Goethe Institute on 26 November 2021.
- <sup>22</sup> Photographs from the collection of the Maria Pinińska-Bereś and Jerzy Bereś Foundation.
- <sup>23</sup> Photographs from the collection of the Maria Pinińska-Bereś and Jerzy Bereś Foundation.
- <sup>24</sup> What the artist defined as meadows at Tonie, today is the developed Prądnik Biały Zachód Housing Estate, while the 'fields at Prądnik' are now the Żabiniec Housing Estate; in the photos one can see the residence halls of the University of Agriculture in 29 Listopada Street. Based on the photos from the Maria Pinińska-Bereś and Jerzy Bereś Foundation's collection.
- <sup>25</sup> *Maria Pinińska-Bereś...*, p. 48-105.
- <sup>26</sup> W. Szczepanik, 'Prądnik Biały – zarys dziejów', in: *Muzeum po sąsiedzku...*, p. 18.
- <sup>27</sup> *Ogród osiedlowy...*
- <sup>28</sup> M. Gitler, '„Saneczkowy” protest na Żabińcu. „Górka dla dzieciaków, nie deweloperów!”', 17 June 2021, [www.glos24.pl/krakow-saneczkowy-protest-na-zabincu-gorka-dla-dzieciakow-nie-deweloperow](http://www.glos24.pl/krakow-saneczkowy-protest-na-zabincu-gorka-dla-dzieciakow-nie-deweloperow) [Accessed: 20 March 2022]; M. Mrowiec, '„Zjeżdżajcie, deweloperzy”, czyli protest na Żabińcu w obronie górki saneczkowej przed zabudową', 13 June 2021, [www.krakow.naszemiasto.pl/zjezdzaicie-deweloperzy-czyli-protest-na-zabincu-w-obronie-gorki-saneczkowej-przed-zabudowa](http://www.krakow.naszemiasto.pl/zjezdzaicie-deweloperzy-czyli-protest-na-zabincu-w-obronie-gorki-saneczkowej-przed-zabudowa) [Accessed: 20 March 2022]; 'Protest na Żabińcu w obronie ukochanej osiedlowej górki', 13 June 2021, [www.lifeinkrakow.pl/w-miescie/2809,protest-na-zabincu-w-obronie-ukochanej-osiedlowej-gorki](http://www.lifeinkrakow.pl/w-miescie/2809,protest-na-zabincu-w-obronie-ukochanej-osiedlowej-gorki) [Accessed: 20 March 2022].
- <sup>29</sup> *Maria Pinińska-Bereś...*, pp. 82-87.
- <sup>30</sup> *Ibidem*, pp. 88-91.
- <sup>31</sup> *Ibidem*, pp. 54-57.
- <sup>32</sup> *Miejska Partyzantka Ogrodnicza*, [www.facebook.com/miejska.partyzantka.orgodnicza](http://www.facebook.com/miejska.partyzantka.orgodnicza) [Accessed: 20 March 2022].



- <sup>33</sup> *Ogrody Nowej Huty*, [www.facebook.com/OgrodyNowejHuty](http://www.facebook.com/OgrodyNowejHuty) [Accessed: 20 March 2022]. The actions go beyond the historical perimeter of Nowa Huta.
- <sup>34</sup> The branch of Nowa Huta Museum operated in compliance with the dispersed museum philosophy. K. Żłobicka, 'Oddział Muzeum Nowej Huty', in: *Studium...*, p. 8.
- <sup>35</sup> *Ogród osiedlowy...*
- <sup>36</sup> M. Pinińska-Bereś, *Przyroda i M.*, 1990, ms, after Maria Pinińska-Bereś. *Działania efemeryczne 1967-1996*, ed. by J. Hanusek, (Warszawa 2017), p. 159.
- <sup>37</sup> Por. J. Beuys, *Teksty, komentarze, wywiady*, comp. by J. Jedliński, (Warszawa 1990).
- <sup>38</sup> Bunkier Sztuki, *Znów „Żywy róż”. Odtworzenie performansu Marii Pinińskiej-Bereś z 15 listopada 1981 roku*, [bunkier.art.pl](http://bunkier.art.pl) [Accessed: 20 March 2022].
- <sup>39</sup> J. Salwiński, R. Gaweł, 'Podsumowanie', in: *Studium...*, p. 94.
- <sup>40</sup> 'Zawsze stoi w cieniu, a laury za jego pomysły zbierają inni', *Dziennik Polski* 20 June 2009, [www.dziennikpolski24.pl/zawsze-stoi-w-cieniu-a-laury-za-jego-pomysly-zbieraja-inni/ar/2609772](http://www.dziennikpolski24.pl/zawsze-stoi-w-cieniu-a-laury-za-jego-pomysly-zbieraja-inni/ar/2609772) [Accessed: 20 March 2022].
- <sup>41</sup> Cecylia Malik, [www.cecylialalik.pl](http://www.cecylialalik.pl) [Accessed: 20 March 2022].
- <sup>42</sup> The wayside shrine at the junction of Górnickiego and Białoprądnicka Streets, plaque bearing the year: 1895. The question of such shrines in the context of a city development on the example of Prądnik mentioned by Michał Niezabitowski. *Muzeum po sąsiedzku...*, p. 7.
- <sup>43</sup> Interestingly, these two gardens are not mentioned in municipal information on 'pocket gardens', 'gardens of cracovians', and other minor urban greenery preservation. The reason possibly being that they were grass-root projects, launched socially.
- <sup>44</sup> This applies to Maria's atelier assigned to her later in the Prądnik Biały Zachód Housing Estate. It should not be confused with the preserved studio, adjacent to a flat. B. Bereś, O. Hanusek, 'Rozmowa o rodzinnej pracowni Marii Pinińskiej-Bereś i Jerzego Beresia', *Pracownie do wglądu*, 28 December 2019, <https://pracowniedowgladu.pl/pracownia-beresiew/> [Accessed: 20 March 2022].
- <sup>45</sup> P. Piotrowski, op. cit., p. 145.
- <sup>46</sup> *Ibidem*, p. 146.
- <sup>47</sup> *Ibidem*, p. 47.
- <sup>48</sup> *Ibidem*, p. 149.
- <sup>49</sup> *Ibidem*, p. 149.
- <sup>50</sup> A. Nadolska-Styczyńska, op. cit., p. 218.
- <sup>51</sup> Bunkier Sztuki, op. cit.
- <sup>52</sup> Of course, we cooperate with the Fundacja im. Maria Pinińska-Bereś and Jerzy Bereś.
- <sup>53</sup> P. Knaś, op. cit., p. 80.
- <sup>54</sup> See C. Duncan, 'Muzeum sztuki jako rytuał', in: *Muzeum sztuki...*, pp. 279-298.
- <sup>55</sup> This is worth emphasizing, particularly since owing to the war in Ukraine, over several months the population of Cracow grew by some dozens thousands.
- <sup>56</sup> Originally, the facility by the studio was not meant as an independent flat, therefore the law did not stipulate registering residence there, which was actually obligatory at the time. Maria Pinińska-Bereś and Jerzy Bereś Foundation, [www.beresfoundation.pl](http://www.beresfoundation.pl) [Accessed: 20 March 2022]; B. Bereś, O. Hanusek, 'Rozmowa o rodzinnej pracowni...'
- <sup>57</sup> *Muzeum po sąsiedzku...*
- <sup>58</sup> *For-a-flat 2012. A city of gardens, a city of fences*, exhibition catalog, Krakow 2012.
- <sup>59</sup> B. Chomątowska, *Betonia. Dom dla każdego*, (Wolowiec 2018). The book discussed the situation of another housing estate, also located in Prądnik.
- <sup>60</sup> Yayoi Kusama, [www.yayoi-kusama.jp/e/information/](http://www.yayoi-kusama.jp/e/information/) [Accessed: 20 March 2022].
- <sup>61</sup> *Ibidem*.
- <sup>62</sup> Matsumoto City Museum of Art, [www.japan-guide.com/e/e6058.html](http://www.japan-guide.com/e/e6058.html) [Accessed: 20 March 2022].
- <sup>63</sup> Yayoi Kusama Foundation, [www.yayoikusamamuseum.jp/en/about/museum/](http://www.yayoikusamamuseum.jp/en/about/museum/) [Accessed: 20 March 2022].
- <sup>64</sup> Matsumoto City Museum of Art, [www.japan-guide.com/e/e6058.html](http://www.japan-guide.com/e/e6058.html) [Accessed: 20 March 2022].
- <sup>65</sup> J. Salwiński, R. Gaweł, op. cit., p. 93.
- <sup>66</sup> J. Salwiński, 'Muzeum Rozproszone Nowej Huty. Idea', in *Nowa Huta. Przeszłość i wizja. Studium muzeum rozproszonego*, ed. by J. Salwiński, L.J. Sibila, (Kraków 2008), pp. 11-18.
- <sup>67</sup> *Ibidem*, p. 16.
- <sup>68</sup> *Ibidem*, p. 14.
- <sup>69</sup> The future purpose of the buildings of the former Witkowiec ophthalmological hospital had not been decided by the moment of writing this article.
- <sup>70</sup> Papermaking, baking and other use of the mills in Prądnik, see *Museum next door...*
- <sup>71</sup> W. Szczepanik, 'Dziedzictwo materialne i niematerialne Prądnika', in *Studium...*, pp. 42-76.
- <sup>72</sup> W. Szczepanik, 'Rys historyczny Prądnika', in *Studium...*, p. 36.
- <sup>73</sup> J. Salwiński, R. Gaweł, op. cit., p. 94.
- <sup>74</sup> Maria Pinińska-Bereś and Jerzy Bereś Foundation, [www.beresfoundation.pl](http://www.beresfoundation.pl) [Accessed: 20 March 2022].
- <sup>75</sup> In the understanding of the *Nara Document*.
- <sup>76</sup> Open Flat Festival in Cracow, [www.fomkrakow.pl](http://www.fomkrakow.pl) [Accessed: 20 March 2022].
- <sup>77</sup> B. Bereś, O. Hanusek, *Rozmowa o rodzinnej pracowni...*
- <sup>78</sup> Open Flat Festival in Cracow, [www.fomkrakow.pl](http://www.fomkrakow.pl) [Accessed: 20 March 2022].
- <sup>79</sup> P. Knaś, op. cit., p. 78.
- <sup>80</sup> J. Salwiński, op. cit., p. 17.
- <sup>81</sup> P. Piotrowski, op. cit., pp. 33-38.
- <sup>82</sup> *Ibidem*, p. 44-45.
- <sup>83</sup> *Ibidem*, p. 151.
- <sup>84</sup> *Ibidem*, p. 153.

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**Zofia Ozaist-Zgodzińska MSc**

She deals with museum education, promotion of science, means of making old art available for public viewing, and knowledge sharing. She investigates how knowledge sharing affects culture recipients. She analysed how the online challenge #between\_art\_and\_quarantine affected museum turnout following the lockdown. She is actually working on her historic narratives and changes in using historical sources when describing history for mass readers. A social activist; zofia.zgodzinska@gmail.com

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