

### HANDMADE IN WIŚNIOWA. ON THE MOST TANGIBLE OF THE INTANGIBLE ASPECTS OF CULTURAL HERITAGE IN THE BORDER COMMUNITY OF WIŚNIOWA

"Well, work, as they say, you have to do your job as it should be done! Because you must not give it a lick and a promise. Because it was always done so that it had arms and legs and not to botch it up." [fragment of an interview with Andrzej Stalmach, blacksmith, Lipnik 2018].

This publication, by definition, is not a so-called classic monograph of commune "X" - neither historical nor ethnographic. Neither is it its intention or ambition to take the form of an encyclopaedia of the folk artists based in Wiśniowa commune or a catalogue of works characteristic of it. The publication's task is primarily to sketch and interpret two dimensions selected in cooperation with the residents themselves, that is the dimensions of the heritage of this administrative area, i.e. the traditional professions, skills and practices in the widest sense:

- ❖ the creative dimension (artistic and functional) - focusing on the key feature of the book's title "Handmade in Wiśniowa" - Wiśniowa handiwork,
- ❖ the commercial dimension - being the way of distributing the fruits of the first dimension, including in a specially arranged venue - the local market or fair.

In addition, these two axes of the Wiśniowa story - strongly connected to each other - are shown not so much in a constitutive (static) way, stating the facts, but rather in a performative, causative and executive way. They are seen in doing, in action, i.e. in direct conversation with local representatives of these traditional practices: the broadly understood creators, re-creators as well as traders and small entrepreneurs, with craftsmen, artisans, breeders, farmers, builders and artists operating within the community. Both then and now they are seen as amateurs, hobbyists, professionals and business people. In other words, the authors' intention is that the creative (craft and artisan) and trade (commercial) heritage of Wiśniowa should be presented while conscious of, and as a direct narration of, its heirs - the residents of the Wiśniowa community.

Handmade in Wiśniowa is therefore an attempt to present all the contemporary meanings, functions and changes in professions / vocations / skills: crafts, artisanry, local manufacturing, processing as well as all the local creative and productive work - considered by the local community as traditional activities - in a wider socio-cultural context. One of these is the context of, very popular today, activities strengthening local identities and attempting to build local communities around native traditions (through their roles in the cultural, social, religious, artistic and economic lives of the local inhabitants). Are these traditional production / craftsman practices identified as a significant part of their own legacy by, and this is extremely important, the representatives of the local community themselves? Are they treated by them as the nowadays very popular objective of development potential (culture-creating, social, tourist, economic etc.) that can contribute to the recognition and real use of specific resources of the intangible and material heritage of their local community?

This activist approach is very much in line with the foundations of the UNESCO Convention of 2003 on the protection of intangible cultural heritage, according to which this heritage is a variety of significant cultural practices carried out by members of a given community in a specific cultural space and in a specific cultural context using specific artifacts associated with them with which members of this community still identify (i.e. they feel heirs and followers of those practices). The traditional professions, vocations, and skills refer directly to the fields and domains named in the convention as "skills related to traditional crafts". At the same time, this productive aspect of the heritage of the Wiśniowa community, which functions as an intangible heritage in contemporary international discourse, was traditionally included - by both theoreticians and practitioners - in the category of material culture.

In addition, the book also presents a historical phenomenon that has contributed to the foundation of the entire project: local fairs/markets and their function in the memory of local people and the community. According to parish books, they took place in these areas from around the seventeenth century. One of the intentions of the project founders was to try to reactivate them. On the other hand, the monograph tries to discover what links them with traditional professions and vocations nowadays.

Finally, an important element of the book is the topic of borderland and interculturalism. Wiśniowa commune (an ethnographic „white spot") is located at the junction of three ethnographic regions: the southern part beyond the Lubomir and Łysina has been inhabited by the highlanders of Zagórze and by Kliszczacy, the eastern and south-eastern part by the Lachy Limanowskie, and the western and northern part (the largest area) by the Western Cracovians. Due to its border location, it was classified by ethnographers as a „transitional area" which has not yet been the subject of separate, more detailed studies. However, external and top-down classifications of ethnographic divisions and assigned categorisations do not always go hand in hand with regional

identity. This is the case with some of the residents of Wiśniowa commune who considered the unfortunate term „transition area” stigmatising and exclusionary, arguing feistily that they may have once had a transition state, but today it has turned into a strong identity.

The issue of the cultural diversity of this area is deepened by the historical context of the direct co-existence of two national groups: Poles and Jews. The authors try to address this by examining how the multicultural craft and handicraft and market heritage of the local border areas are drawn in the minds of modern residents, which were shaped, among other things, by the presence of a local Jewish community dealing mainly in trade, farming, and innkeeping. Thus, apart from studying heritage, the publication falls within the current trend of research on socio-cultural memory on a local and regional level.