

SA Heritage Register

Nomination form

South Australian
HERITAGE COUNCIL
HERITAGE SA

To help your nomination be successful, please fill out this form with as much information as possible.
Feel free to expand the answer fields as much as you require or append information to the form.

5 AUG 2021

Please note that places which have been nominated during past three years will not be reconsidered by the South Australian Heritage Council unless you can provide significant new information not provided through the previous nomination and assessment.

RECEIVED


For assistance with this form you may contact:

Your local historical society or heritage adviser may be of assistance OR you may telephone an assessment officer in Heritage South Australia on (08) 8124 4960.

A. Nominated Place

1. Name	
Name of Place / Object:	The Katyn Monument
Any other or former name(s):	N/A
Is the place already on another heritage list?	N/A

2. Location					
Street Address:	232 Angas Street				
	Suburb / Town:	Adelaide SA	Post Code:	5000	
Local Council Name:	Adelaide				
Land Description: (if known)	Title:	Volume:	Folio:	Parcel Type:	Parcel No:
	Plan Type:	Plan No:	Section:	Hundred:	
GPS Location/s: (if known)	Longitude / Easting / X 138.60946		Latitude / Northing / Y (Datum =) -34.92922		

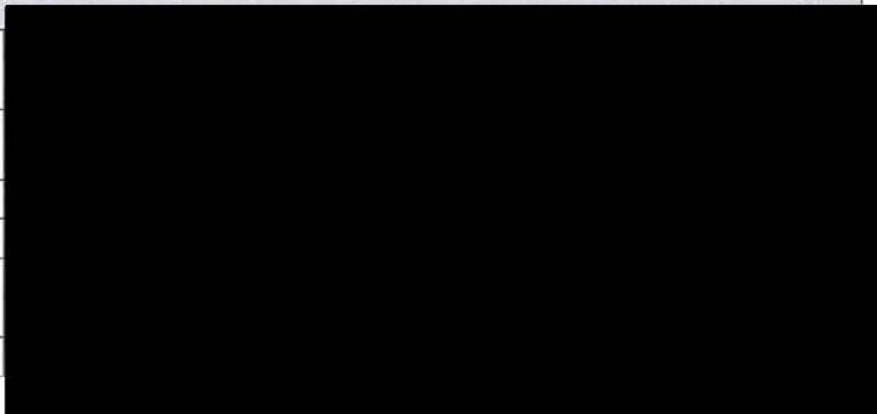
3. Ownership	
Name of Owner(s):	
Contact person: (if different from owner explain relationship)	
Postal Address:	
Phone Number:	
Ownership History:	

Erected by the Polish Ex Servicemen Association in SA the Katyn Monument is the Property of the Federation of the Polish Associations in SA.

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4. Nominator (your details)	
Your Name/s:	
Organisation/Position:	
Daytime Phone:	
Fax:	
Postal Address:	
Email Address:	

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B. Description

5. Description of nominated place or object	
Description of the nominated place or object and its current condition:	<p>The Katyn Monument is a monument erected by the Polish Ex-Servicemen's Association in South Australia, to the memory of the victims of the cruel massacre of thousands of Poles murdered by the Soviet NKVD in the Katyn woods near Smolensk in Russia and Polish Soldiers fallen during the Second World War.</p> <p>The current Monument Condition is due for renovation.</p>
Are you aware of any modifications or additions to the place or object? Can you provide dates for these changes?	None
Do you believe there may be historical items under the ground? Should an archaeological investigation be considered?	Not to my knowledge
Date you inspected the place or object:	8 th July 2021
Have you had any contact with the Owner?	
Current use of the place or object:	<p>The Katyn Monument is the Polish Soldier War Memorial in Australia and a strong symbol of the massacre of thousands of Polish Armed Forces Officers taken away as Prisoners of War and shot dead by the Soviet NKWD in Katyn Woods near Smolensk in Stalin's Russia in 1940.</p> <p>It is also a memorial of those Poles who were forcefully displaced and sent inside the Soviet Union mainly to Siberia to die, just because they were Poles.</p>
Original or former use(s):	Always as above
Are there any current or long term threats to the nominated place or object?	<p>Yes, currently the Federation of the Polish Association in SA is waiting for the grant and additional funds from the Polish Government required to remove those dis-proportional and poorly distributed letters and inscriptions on the base of the Monument and replacing them with a cheaper and newer version including informative plaques in English. The base is also due for renovation once the grant is approved.</p> <p>Should this work proceed with the original letters and plaques removed and replaced as projected, then the Katyn Monument would lose its authenticity and originality.</p> <p>Most of those who served during the Second World War and remembered the 1940 events are no longer with us, and although the evidence exists and the history tells us the story and urges the new generations to remember those who fell, the risk is that without due conservation and protection this significant Monument – a Manifesto of the tragedy at Smolensk in 1940 will soon become yet another (feared) meaningless to them monument commemorating the past that they were no part of. This is the threat.</p>

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	<p>Since it is the third Katyn Monument erected in the world and first in Australia commemorating the Soviet NKVD massacre on the Polish Armed Forces Officers during the war, it is deemed extremely rare and important in terms of its meaning, cultural and historical and heritage value and significance and should be protected with history past onto a future generations.</p>
Name of Builder:	<p>It is unconfirmed yet very much probable that the builder was the Asquared Engineering at Dudley Park in SA in 1977.</p> <p>It is most probable that the base, the bronze lettering, the artwork and all plaques were cast in the former Foundry located in the same place. (Sources: Personal Information gained through oral history/recollection research)</p>
Any other information:	<p>The Katyn Monument in Adelaide SA commemorates Polish military personnel who died in service or were killed in action during World War Two, and the victims of Katyn Massacre.</p> <p>Katyn Forest is a wooded area near Gneizdovo village, a short distance from Smolensk in Russia where, in 1940 on Stalin`s orders, the People's Commissariat for Internal Affairs (NKVD), the Soviet secret police shot and buried over 4000 Polish service personnel that had been taken prisoner. The government of Nazi Germany announced the discovery of mass graves in the Katyn Forest in 1943.</p> <p>When the London-based Polish government-in-exile asked for an investigation by the International Red Cross, Stalin immediately severed diplomatic relations with it. The Soviet Union claimed the victims had been murdered by the Nazis, and continued to deny responsibility for the massacres until 1990, when it officially acknowledged and condemned the perpetration of the killings by the NKVD, as well as the subsequent cover-up by the Soviet government</p>

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C. History

6. Origins and history	
Years of Construction:	Start: 1976 Finish: September Most of 1977
Name of Designer / Architect:	Jozef Stan Ostoja - Kotkowski
History of the nominated place or object:	<p>The 14th General Congress of the Polish Combatants Association in Australia, held in Adelaide in November 1975, recommended that the National Board erect a Monument to the memory of the Polish Army soldiers murdered in Katyn and killed during the Second World War.</p> <p>The Congress authorized the National Board to select the most suitable site for the construction of the Monument. After a thorough investigation of this matter, combined with trips to other states, the National Board decided to erect a Monument on the premises of the Polish House at Angas St. in Adelaide and appointed in September 1976 the Monument Construction Committee composed of: Mr. Marian Dobek / former exile to Siberia / - chairman, and Mr. Stanisław Gotowicz, Tadeusz Jezierski, Jerzy S. Misiak and Andrzej Szczygielski - members.</p> <p>The Presidium of the Committee, after getting acquainted with the various designs of the Monument, chose one of the designs developed by the South Australian artist Stanislaw Ostoja-Kotkowski.</p> <p>After agreeing on certain changes, this election was approved by the Congress of the Presidents of the Polish Ex-Servicemen Associations In Australia, which took place in October 1976, the Congress also approved the selection of the site of the Polish House in Adelaide as the site for the erection of the Monument.</p>
Historical sources used to support your nomination: Please attach copies of pages from publications or newspaper articles as appropriate.	<p>George Sanford, Katyn and the Soviet Massacre of 1940, Truth Justice and Memory; 2005 Routledge, New York; ISBN 0-415-33873-5</p> <p>https://www.monumentaustralia.org.au/themes/conflict/ww2/display/50254-katyn-memorial</p> <p>http://www.pbc.uw.edu.pl/9884/1/Katyn.pdf</p> <p>http://przeglad.australink.pl/artykuly/agnieszka_dompolski.php</p> <p>https://katyn.polskiewiatonline/miejsca-pamieci-za-granica/pomnik-katynski-w-adelaide-7912</p> <p>http://pamietamkatyn1940.pl/blog/historia_zbrodni/pamiec-ktora-przetrwala/</p> <p>More references and text translation – Appendix A</p>

D. Heritage Significance

7. Statement of State Significance - Why is the place or object important to South Australia?

Unveiled on 17 September 1977 (Anniversary of the Russian Invasion of Poland in 1939) the Katyn Memorial in Adelaide SA is of enormous historical significance in that it helps to restore to the victims of the tragedy at Katyn their rightful place in the chapters of world events: It provides great solace to the surviving relatives; it proclaims the truth which has been torturing the conscience of mankind; it establishes a shrine which offers moral and material comfort to all those who are moved by a sense of justice and humanity.

This monument commemorates the profound sense of respect and gratitude with proud thanksgiving those members of the Polish Forces who sacrificed their lives in the great struggle for the preservation of freedom of mankind.

8. Significance Criteria

The South Australian *Heritage Places Act 1993* lists seven criteria by which places are assessed as 'State significant.' Please tick the criteria you feel the place demonstrates and explain your reasons.

- | | |
|---|---|
| <input type="checkbox"/> It demonstrates important aspects of the evolution or pattern of the State's history. | It showcases unity, solidarity, courage in manifesting and showcasing the historical truth, companionship with pursuit towards a common goal of preserving the memory of those who fell victims of the Soviet NKVD Katyn massacre and Soviet displacement of Poles inside the Russian Siberia region. |
| <input type="checkbox"/> It has rare, uncommon or endangered qualities that are of cultural significance. | It is a memorial commemorating the bloodshed the ultimate price the 15,000 Polish Armed Forces Officers paid for being members of the Freedom Fighters and the resistant force against the German and the Soviet invasion of Poland in September 1939. |
| <input type="checkbox"/> It may yield information that will contribute to an understanding of the State's history, including its natural history. | The unveiling and dedication of this Memorial is of enormous historical significance in that it helps to restore to the victims of the tragedy at Katyn their rightful place in the chapters of world events; it surely provides great solace to the surviving relatives; it proclaims the truth which has been torturing the conscience of mankind; it establishes a shrine which will offer moral and material comfort to all who are moved by a sense of justice and humanity. We also acknowledge with a profound sense of respect and gratitude that this Memorial commemorates with proud thanksgiving those members of the Polish Forces who sacrificed their lives in the great struggle for the preservation of freedom of mankind |
| <input type="checkbox"/> It is an outstanding representative of a particular class of places of cultural significance. | |

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<p><input type="checkbox"/> It demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.</p>	<p>This monument is a thoroughly modern work containing typically Polish elements. Like most modern works of art, it contains multiple layers of symbolism. From the base of the monument there is a forest of masts of different heights, symbolizing the death of soldiers at different stages of human life. The whole suggests a community of cause in the name of which Polish soldiers gave their lives. The forest of soaring masts also symbolizes the slender pines growing on the Katyn graves. The central element of the Monument is a helmet with a lowered visor, symbolizing death. Stylized hussar wings rise above the helmet, refer to the glorious traditions of the Polish army, and at the same time, through the universal symbolism of the wings, they resemble the angel of death watching over the dead.</p>
<p><input type="checkbox"/> It has strong cultural or spiritual associations for the community or a group within it.</p>	<p>The Katyn Monument in Adelaide is the third Katyn themed Monument erected in the world commemorating the 1940 Soviet NKVD massacre on the Polish Armed Forces Officers at Katyn Woods near Smolensk. Since the discovery of numerous mass graves by the Nazis during the war, until the 1990's the former Soviet Union Regime strongly denied any involvement and any suggestion or finger pointing was considered by the Communists' regime as a political provocation. The Polish Government being under the Russian Communist influence and control until 1989 maintained silence about this evident Soviet war crime.</p> <p>Polish Soldier is known in the world as a Freedom Fighter, a fighter for peace, truth and justice. In 1940 these values were brutally violated and squashed by Russia and the Soviet Influenced Polish Government after the end of the war. Many living now in Australia were the victims of Russian organised forced displacements, many had relatives that in 1940 disappeared without a trace in the Katyn woods. Many living here were the former victims, the prisoners of war that survived the Russian so called allied forces gross miss-treatment and injustice.</p> <p>This Monument is to commemorate those who fell and those who live, the survivors of crime, cruelty and injustice. This is to their memory.</p>
<p><input type="checkbox"/> It has a special association with the life or work of a person or organisation or an event of historical importance.</p>	<p>The Katyn Monument at Dom Polski Centre in Adelaide is designed by Jozef Stanislaw Ostoja-Kotkowski (a world renown Polish born Australian artists) whose multimedia artwork and whose contribution to the Australian Art has been widely recognised by Australia and the UNESCO</p>

E. Additional Information

9. Images/Maps/Diagrams/Site Plans

A full range of images including maps, site plans, and photographs will help your nomination.

Please provide:

- a clear outline of the place or object being nominated within any maps or plans provided
- high quality images of the place or object (please list the total number of images being provided)
- the subject of each image
- the date each image was created
- the author of each image, and
- the copyright holder of each image (if known)

Paste images here:

Refer to Appendix B

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The South Australian Heritage Council is committed to transparency in relation to the listing process and wishes to enhance public confidence in the nomination, listing and decision-making process. The Council's policy is to make nominations for State heritage listing and submissions on provisional entries publicly available via webpage or to interested parties. The Council will adhere to the Privacy Principles and your name and personal details will not be released.

I [REDACTED] nominate The Katyn Monument located at Dom Polski Centre, 232 Angas Street, Adelaide SA to be heritage listed.

The information I/we have provided is true to the best of our knowledge.

Your Signature/s:

Date: 1 August 2021

Nomination Form Checklist

Please check that your nomination includes:

- A clear indication of the location of the place or object (including map/s). Where a number of features are nominated, show the location of each and/or a boundary surrounding the significant elements of the site.
- A history of the place or object explaining important aspects relevant to the nomination.
This should generally help support arguments of cultural significance.
- A clear description of the nominated place or object/s.
- A statement of significance and indication on how the place or object satisfies one or more of the significance criteria.
- Have you taken the opportunity to discuss the nomination with a heritage assessment officer? It is strongly advised you to do so prior to submitting this nomination.

Email: DEWHeritage@sa.gov.au

Post: Executive Officer, South Australian Heritage Council

Department for Environment and Water

GPO Box 1047, Adelaide SA 5001

Appendix A

Katyn Monument Unveiling Ceremony – Dom Polski
Centre – 232 Angas Street, Adelaide, 17 September 1977

Speeches

MORAL OBLIGATION.

As an aftermath of the Second World War, and particularly as Poland was incorporated into the Soviet Block, thousands of Poles who as trusted Allies fought on major battlefields during the war years, could not return to their homeland and were forced to emigrate. The bells of victory rang loudly for the victors - in Poland they were silent.

For many Poles, the friendship cemented between Australian and Polish Forces on the battlefields of North Africa played a deciding part in the choice of Australia as their new country.

And now, three decades after the arrival of the first Polish Combatants in Australia, it seems fitting that a monument to their Fallen Comrades should be erected. In commemorating the fallen soldiers of Poland, it is essential to remember, in particular, those who were brutally murdered by the Soviets in the Katyn Wood, and other unknown places of execution.

Well known historian, Louis FitzGibbon, during the unveiling of the Katyn Memorial in London, on 18th September 1976, very aptly expressed the sentiment of all decent and thinking people: "Out of the mass of prisoners of war and deportees the Soviets had separated 15,000 soldiers and civilians, professional personalities as well as police and frontier guards. After six months of captivity, with the exception of some 400 haphazardly spared, the remainder, numbering 14,471, were shot in the back of the head. This mass murder, collectively known as the KATYN MASSACRE, is one of the worst acts of genocide, and it remains unjudged - to the eternal shame of the international community. Only when the world condemns the guilty can those murdered thousands rest in peace, but until that day comes - for come it surely will - they may find comfort in the knowledge that some at least did not forget them."

The Exutive Committee,

COMMITTEE FOR THE ERECTION OF KATYN MEMORIAL

August, 1977.

Extract (Translation) from Pomnik Katynski w Adelaidzie edited by Andrzej Szczygieski - published by Ex Servicemen Association in Australia, September 1980, printed by Fountain Valley Printers, Happy Valley SA

Your Excellencies, Distinguished Guests, Ladies and Gentlemen,
Combatants.

The Monument to be unveiled today has been erected by the Polish Ex-Servicemen's Association in Australia, to the memory of the victims of the cruel massacre of thousands of Poles in the Katyn forest near Smolensk in Russia, and Polish Soldiers fallen during the Second World War.

Lest we forget. . .

Lest the people of the free world forget. . .

The victims were people of different religions, various social positions, wealthy and poor, professional and tradesmen, young and old. They had one thing in common - they were soldiers and servicemen of Poland - and they had to die because they were Poles. They were taken as prisoners of war, although Soviet Russia did not declare war against Poland and never revoked the treaty of non-aggression when invading Poland on 17th of September, 1939. Many of the victims were taken by apparently friendly Soviet forces just for "Registration".

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The final act of this kind of registration was: hands tied in the back, a sack over the head tied with barbed wire, and a bullet in the back of the head. . .

Let this Monument be a warning to all free people who may face the apparently friendly forces of the Soviets.

Let this monument cry to God for justice for ever. . .

The truth is told. . .

But justice is still awaited. . .

Speech by the Chairman of the Polish Ex Servicemen Association in Australia -
Marian Dobek during the unvailing of the Katyn Monument at Dom Polski Centre in
Adelaide on 17 September 1977.

Taken from: Pomnik Katynski w Adelaidzie edited by Andrzej Szczygielski -
published by Ex Servicemen Association in Australia, September 1980, printed by
Fountain Valley Printers, Happy Valley SA

The unveiling and dedication of this Memorial is of enormous historical significance in that it helps to restore to the victims of the tragedy at Katyn their rightful place in the chapters of world events; it surely provides great solace to the surviving relatives; it proclaims the truth which has been torturing the conscience of mankind; it establishes a shrine which will offer moral and material comfort to all who are moved by a sense of justice and humanity.

We also acknowledge with a profound sense of respect and gratitude that this Memorial commemorates with proud thanksgiving those members of the Polish Forces who sacrificed their lives in the great struggle for the preservation of freedom of mankind. We respectfully remember those who served with us under British Command.

We are here today to celebrate the invincibility of that spirit for which they died. This is not simply a Memorial to the past, it is a pledge to the living future.

The great preacher teaches us the lesson of it all. He points to that one law through which our whole creation moves, He bids us to live in the souls of those whose blood has sanctified their sacrifice, and He helps us to endeavour and endure as they did. He has given the inspiration to erect to these martyrs a Memorial worthy of their glory.

On this occasion it is appropriate that the communion of heroes should take the place of the communion of saints.

May they rest easier until peace comes through Judgement.
Lest we forget .

A Speech by the Chairman of the RSL in SA Eric Hamilton O.B.E during the unveiling of the Katyn Monument at Dom Polski Centre in Adelaide on 17 September 1977 taken from
Pomnik Katynski w Adelaidzie edited by Andrzej Szczygielski – published by Ex Servicemen Association in Australia, September 1980, printed by Fountain Valley Printers, Happy Valley SA

Mr. President, Distinguished Guests, Ladies and Gentlemen.

Just a few years ago a ceremony such as this which commemorates the fallen Polish Servicemen of the last War, and also commemorates those victims of Katyn Wood, would have been described as a provocation to the Soviet Union.

Until a few years ago the world press had accepted the Soviet version of the Katyn Wood disaster. There had been a conspiracy of silence by governments, who indeed knew the truth, to suppress it, and to keep it suppressed. Today we openly honour the victims of Soviet communist totalitarianism, at the same time as we honour the memory of those other valiant Polish Servicemen who paid the supreme sacrifice in their fight against totalitarianism and for freedom.

The truth of Katyn Wood is not only out, it is conclusive and undeniable. As Longfellow once said - "The mills of God grind slowly, yet they grind exceeding small; though with patience He stands waiting, with exactness He grinds all."

The truth has finally been ground out - you all know that - but how many others know it?

I think it necessary for me, as a Senator of the Australian Parliament, to proclaim from this podium the truth, in brief terms, of that disaster.

In 1939, thousands of Polish Officers and servicemen were interned; 15,000 of them were never heard of again. When the agreement was reached between the Sikorski Government and Moscow, 40,000 went from the Soviet Union across the hills and fought, mainly in the campaigns from 1942 onwards. Later in 1942, 114,000 civilians and refugees also left the horrors of the Soviet Union to take their part in the effort for freedom. Many of those people who, having played such a significant role in achieving victory in the Second World War, have helped to build up this country to what it is today. I know in my State they built up the hydro-electric system and, without them, the State of Tasmania for one would not be in the position that it is today.

But back to the victims of Katyn. In April of 1943 the German army stumbled across mass graves containing over 4,000 victims, and two days

later the Soviet Union had a cut-and-dried story which was accepted by the press of the western world. Indeed the BBC on the 15th of April, 1943, re-broadcast that particular propaganda. But the facts are that a European medical commission, including professors from universities throughout Europe, which included professor Naville, the forensic medicine professor in Geneva, which included representatives of the Polish Underground, and which included senior allied prisoners of war, were able to view for themselves and to examine the situation at Katyn. And of course they were able to prove to the British Government and to the Allied Government that in fact those victims of Katyn fell victim to the NKVD, to Soviet totalitarianism.

Let me remind this gathering, very briefly, that on the 24th of May, 1943, the British Ambassador to the Polish Government in London, Owen O'Malley, addressed a despatch to the British Foreign Office. The contents of that despatch were not revealed until 1972. When the file was revealed it contained a number of comments from the heads of the British Foreign Office. And it is interesting to note one such comment - and these comments, mind you, were all attesting that victims fell victim to Soviet totalitarianism. Sir Alexander Cadogan, who was then the Permanent Under-Secretary of State for Foreign Affairs, said this - "As to what circulation we give to this explosive material, I find it difficult to make up my mind; of course, it would be only honest to circulate it, but as we know that the knowledge of this evidence cannot affect our course of action or policy, is there any advantage in exposing more individuals than necessary to the spiritual conflict that a reading of this document excites?"

So you see that even in 1943 it was known, the truth was really known.

And ironically enough, in April of 1972, the BBC, after the revelation of some of the cabinet documents, did a documentary on Katyn. And they revealed the truth, thus expiating in part the part that they played in purveying the untruth in 1943. But the director of that programme has since been refused permission to go back into Poland.

Today gives us time to reflect on a number of things; it gives us time to reflect on what lessons we can learn from the victims of Katyn. We can learn that still, at this moment, within Australia, there are people who would suppress the truth in the interest of so-called international harmony. We see the successors of the NKVD, the KGB, who are critically influential over the Australia - USSR friendship society; we see that body bringing to members of the Federal Parliament a document for us to sign, to join in an anniversary memorial to the Soviet Union.

I can assure this gathering that I for one Member of Federal Parliament have refused to put my signature on to that document whilst ever there is a chance, and indeed there is a chance, that there are people in high positions in the Soviet Union who know the truth about Katyn, and most probably were implicated in it.

The other aspect that gives us reflection today is that there are people still in Poland, in the Soviet Union and in other eastern block countries, who are suffering silently as political prisoners; these are those described by Alexander Solzhenitsyn as hurling truths and courage into the teeth of totalitarian power. And talking of reflection puts me in mind the poem of that famous poet, probably one of Australia's greatest, James McAuley, who was a Tasmanian until his death last year. He wrote a poem mainly directed to those in the industrial and political arena, who perceived Communism as a threat to democracy and indeed to the institution of unionism. James McAuley wrote to these people and said:

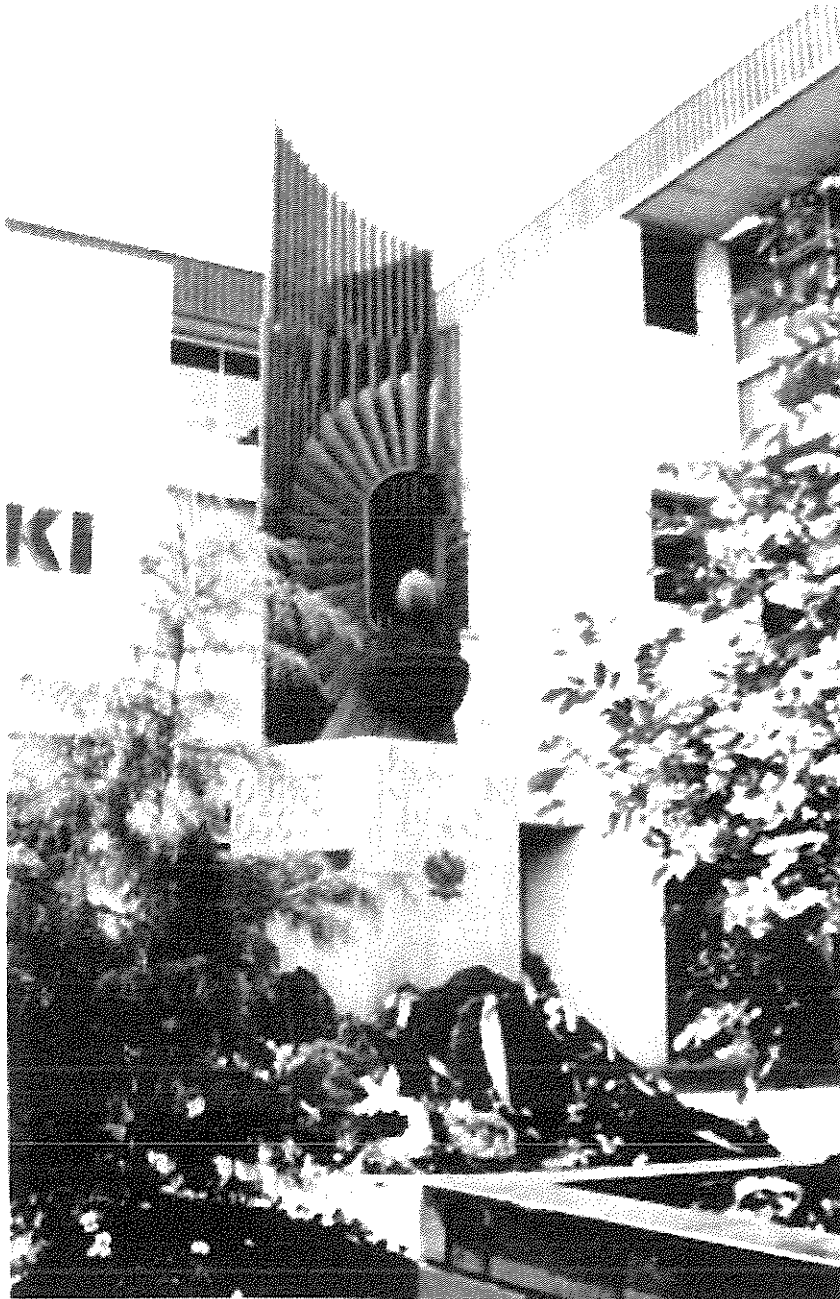
Come unto yourself awhile, be death to outer cares,
Ask not who wins, who falls, who rages,
Nor what every doubtful sign presages,
Nor what face treachery wears,
Soon you must return to tasks that sicken and appal,
The calumnies will never cease, look only to that sign
Of peace, the cross upon the wall;
This is that sole instrument that measures every chart,
This square, this compass, overalls the subtle calculus
Of falls with a celestial art.
It is not said we shall succeed save as His cross
Prevails,
The good we choose and mean to do prospers if He wills
It to,
And if not it fails.
Nor is failure our disgrace in ways we cannot know,
He holds the merit in His hand and suddenly as no one
Planned,
Behold the kingdom grow.

It is those people today whose memory we hold dear, and whom we are honouring, the Polish fallen in the Second World War, those valiant Soldiers who fought for freedom, the people who suffered at Katyn and other concentration camps, suffered the supreme sacrifice. This merit is held in His hand, and it is doing us good, and it will do for the people of Poland what I am sure the Almighty wishes and that is, it will sow, has sown, and it will make flourish the seeds of freedom in that country.

It has been said quite truly that world conflagration will be over the corpse of Poland.

I, along with all of you and all Australians, am dedicated to achieving world peace with freedom and justice. And it is the Polish people, both within this country and in their country, and throughout the world, who, I believe, will be the forerunners in achieving this peace with justice which we all seek, and which these people whom we honour today have died for. Thank you.

Speech by the Tasmanian Senator B Harradin during the Unveiling of the Katyn Monument at Dom Polski Centre on 17 September 1977 taken from:
Pomnik Katynski w Adelaidzie edited by Andrzej Szczypielski – published by Ex Servicemen Association in Australia, September 1980, printed by Fountain Valley Printers, Happy Valley SA



Po uroczystości.

English Translation: After the Ceremony
Photo Ref: Pomnik Katynski w Adelaide edited by Andrzej Szczygielski –
published by Ex Servicemen Association in Australia, September 1980, printed by
Fountain Valley Printers, Happy Valley SA



Członkowie Komitetu Budowy Pomnika:
Tadeusz Jezierski, Marian Dobek,
Andrzej Szczygielski i Jerzy S.Misiak.

English Translation: Members of the Katyn Monument Committee
Photo Ref: Pomnik Katynski w Adelaidzie edited by Andrzej Szczygielski –
published by Ex Servicemen Association in Australia, September 1980, printed by
Fountain Valley Printers, Happy Valley SA

Appendix B

The Katyn Monument Photos (Dom Polski Centre – Adelaide)





Dom Polski Centre – Adelaide
 Katyn Monument Front View
 [REDACTED] July 2021



Dom Polski Centre – Adelaide
 Katyn Monument – Artwork designed by
 Jozef Stanislaw Ostoja –Kotkowski in 1977
 [REDACTED] July 2021



One of the inscriptions on the monument – in Polish and English
 [REDACTED] July 2021



Katyn Monument – Dom Polski Centre – Adelaide
Jozef Stan Ostoja Kotkowski Artwork (close view)
[REDACTED] July 2021



Dom Polski Centre Adelaide – Katyn Monument (Back View)
showing original disproportion resulting in a poor distribution of letters
[REDACTED] July 2021



Dom Polski Centre – Adelaide
Katyn Monument - Front Inscription
[REDACTED] July 2021



Dom Polski Centre – Adelaide
National Polish Emblem and inscription
Katyn Monument Front View (Close up)
[REDACTED] July 2021

Appendix C

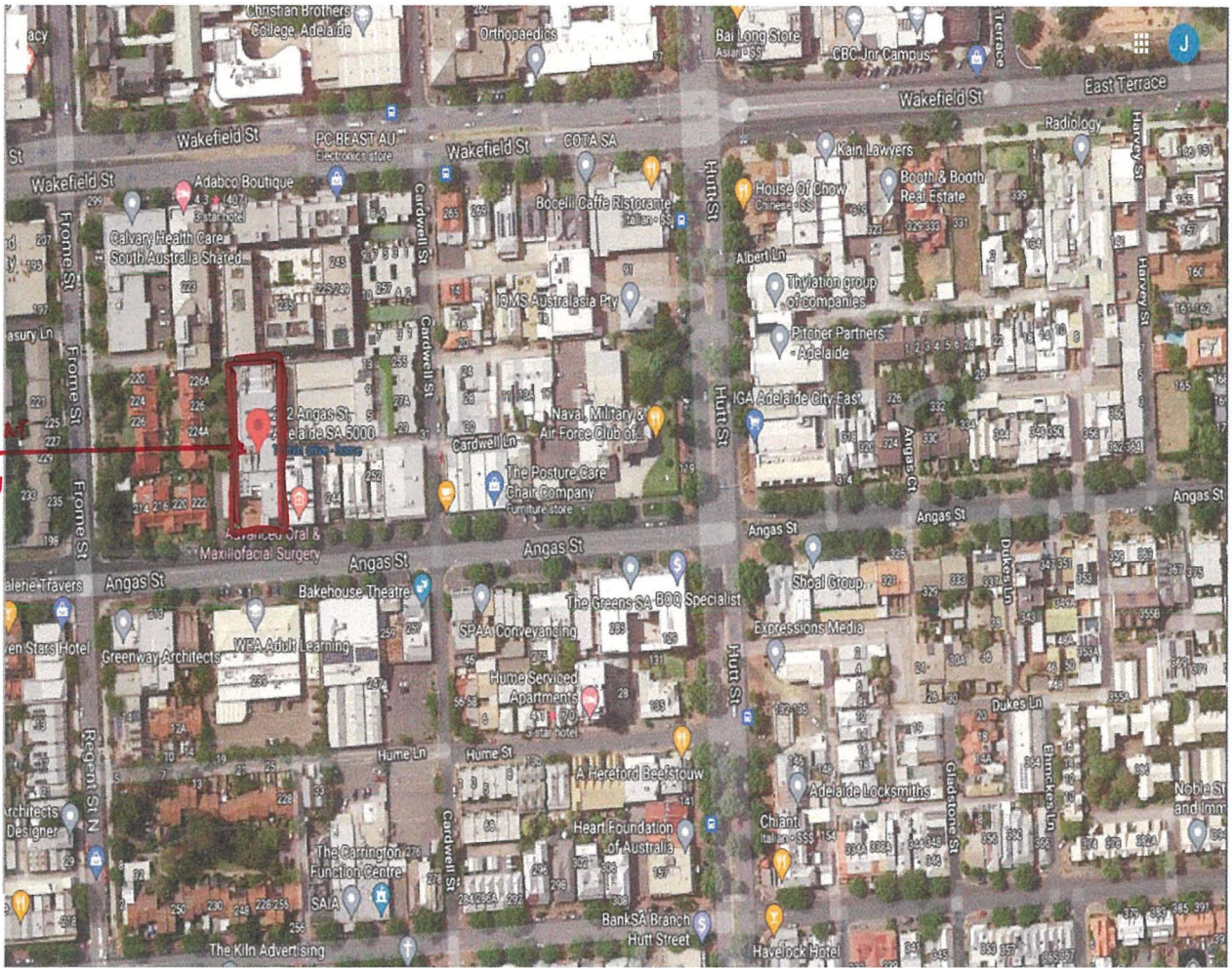
The Katyn Monument Location

Ref: The Google Maps

(Dom Polski Centre – 232 Angas Street, Adelaide SA)

Longitude: 138.60946

Latitude: -34.92922



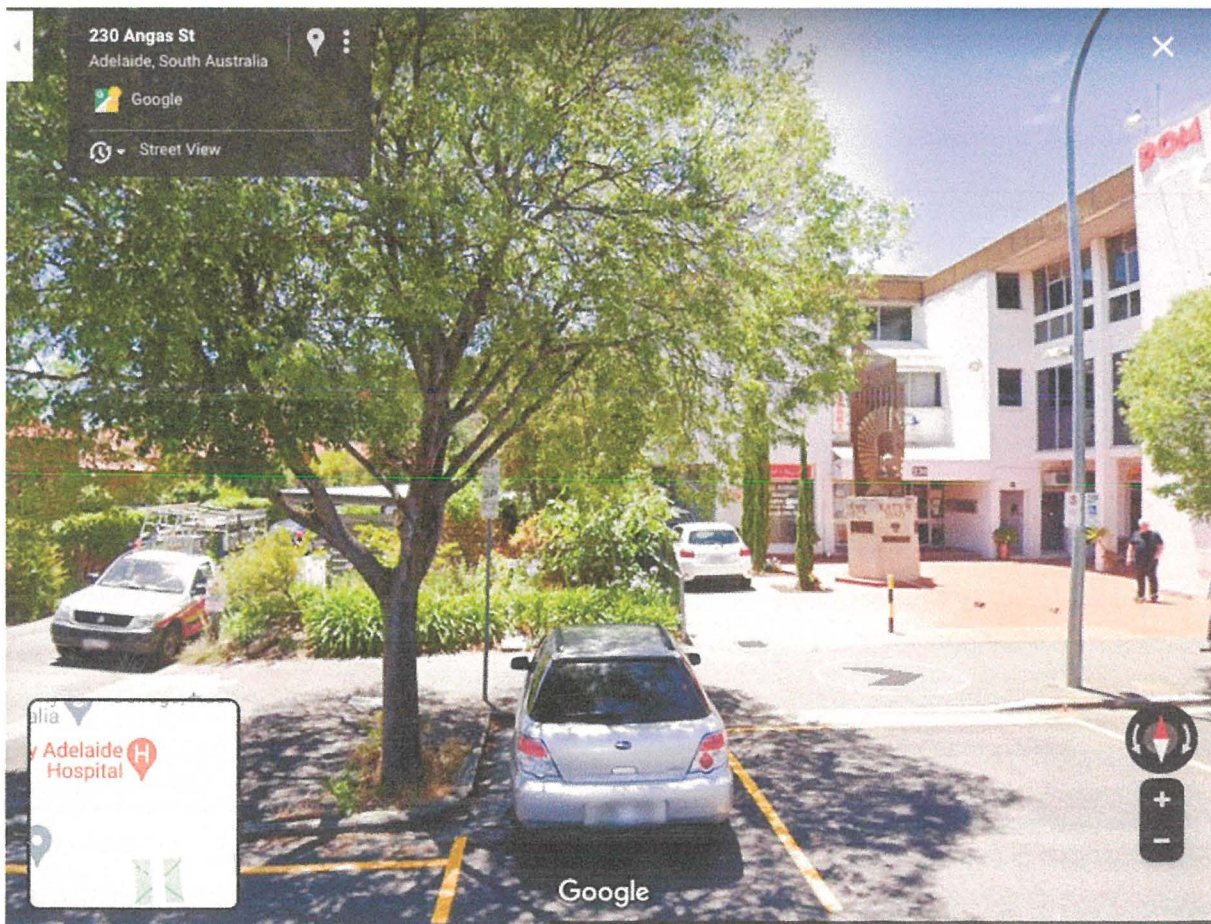
Google Maps: Location of Katyn Monument at Dom Polski Centre, 232 Angas Street, Adelaide



Google Maps: Katyn Monument at Dom Polski Centre – Street View



Google Maps – Location of the Katyn Monument at Dom Polski Centre in Adelaide



Google Maps – Street View of the Katyn Monument in front of the Dom Polski Centre - Adelaide

Appendix D

The Katyn Monument and
Jozef Stanislaw Ostoja - Kotkowski

Explorer in light

JUNE EDWARDS

IN 2007 THE STATE LIBRARY of South Australia and the University of Melbourne's Ballieu Library prepared a submission to UNESCO to have the archives of Joseph Stanislaus Ostoja-Kotkowski included on the UNESCO *Memory of the World Register* for Australia. They were accepted in February 2008. The citation reads:

Archives of Joseph Stanislaus Ostoja-Kotkowski

State Library of South Australia; Baillieu Library, University of Melbourne

The personal archives of Joseph Stanislaus (Stan) Ostoja-Kotkowski (1922–1994) represent the breadth of work of this prolific and innovative artist-scientist.

Born in Poland, Ostoja-Kotkowski was integral to the development of the arts in Australia, with the introduction, for example, of his innovative work in computer and laser technology, including kinetics and chromasonics, applied to visual art, music and theatre.

He was awarded the Order of Australia in 1992. The archives, housed in both the State Library of South Australia and the Baillieu Library in the University of Melbourne, reveal the entire development process of his outstanding projects in diverse fields such as film-making, photography, murals, theatre and opera, sculpture, sound and image.

The collection is also a rare illustration of the migration and settlement experiences of a post-Second World War displaced person, as very few archives of Polish migrants exist in Australia. (Australian Memory of the World Committee, 2008)

The Ostoja-Kotkowski archives held by the two libraries include:

- files relating to his life and art
- programs, pamphlets, invitations, articles and press clippings in English and Polish relating to the full extent of his career
- photographs, slides, and negatives relating to his theatre designs, sculptures, murals, BP star, art, film, laser shows, chromasonics, electronic images, computer graphics, stained glass and photography
- papers relating to his migration to Australia
- correspondence and photographs relating to his relationship with his family and friends in Poland and with the Polish community in Australia
- films, videos and audio tapes which document his work and various interviews with him about his projects
- original art works
- a theatre set model and models of sculptures
- computer disks
- scrapbooks of photographs and a full documentation of his career to 1983.

As my colleague Rose Wilson, SLSA archivist, commented in 1997, 'archives which end up in the State Library arrive there because they document extraordinary people and events'. In Ostoja's case this is particularly so as he was a driven, hard-working, imaginative and innovative artist. The painter's canvas was not enough for Ostoja's art. Theatre sets, film, photographs, sculpture, murals, vitreous enamels, op collages, computer graphics and ultimately sound and image, chromasonics and laser kinetics all became his 'canvas'.

Ostoja-Kotkowski – known as Stan or Ostoja – was recognised for his talent, receiving: Excellence award AFIAP Berne, Switzerland, for innovative photography (1967); Churchill Fellowship (1969); Creative Arts Fellowship ANU, Canberra (1971); Fellow of the Royal Society of Arts London (1971); Australian American Education Association Fellowship (1973); Polish Order of Cultural Merit (1991); Order of Australia (AM) (1992).

The archives document the impact this significant migrant artist had on the art community in South Australia

and Australia, while maintaining his connection to his Polish origins. The impact of the Australian environment on Ostoja's work is palpable.

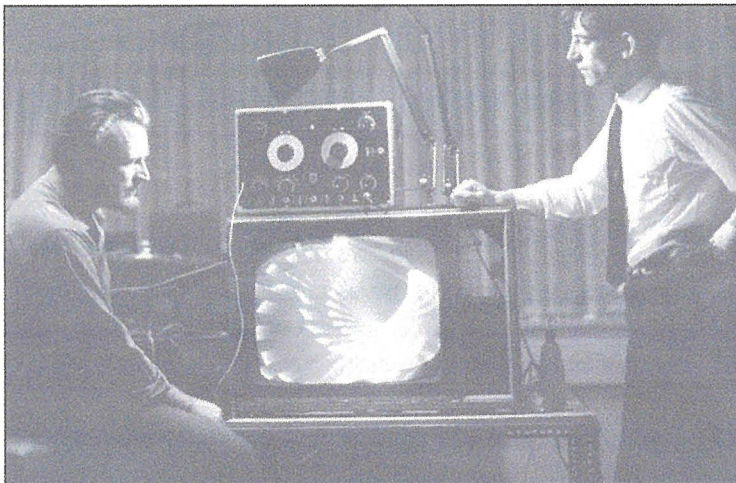
Ostoja was born on 28 December 1922 in Golub, Poland. He settled in Stirling in South Australia in 1955 and died there in 1994. He studied painting and drawing under Oligerd Vetesko in Poland from 1940 to 1945 and won a scholarship to study fine arts at the Dusseldorf Kunst Akademis (Academy of Fine Arts) in Germany between 1946 and 1949. He arrived in Australia in 1949 and lived in Bonegilla migrant camp in Victoria. In 1950 and 1951 Ostoja attended the National Gallery School of Arts in Melbourne and studied under Sir William Dargie and Alan Sumner. He obtained work as a commercial artist designing fabrics, then in 1954–55 worked in central Australia at Leigh Creek as a house painter and labourer at the coalfields. Here he discovered the light and colour of central Australia and this inland experience inspired his artistic direction:

In the centre of Australia I was struck by the iridescence of the colour ... Not only did the colour seem to be vibrating with intensity but at the same time it gave the impression of being something solid ... The surroundings were drowned in an exciting light that had a life of its own. (Ostoja-Kotkowski, 1968)

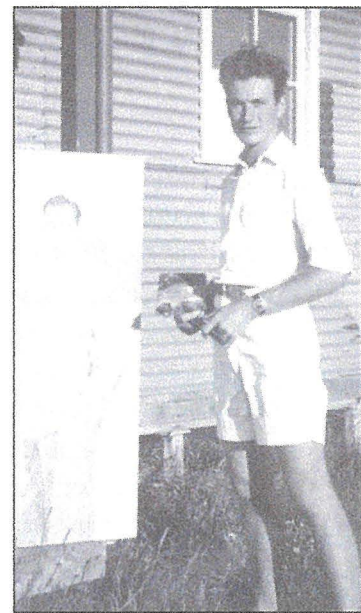
Capturing this intensity became the focus of his artistic creativity.

Ostoja was a pioneer in the development of experimental arts in Australia. Adrian Rawlins, in *Explorer in light* (1982) says Ostoja-Kotkowski had two basic aims in the pursuit of his art and its presentation to the public. The first was an expression of the essential qualities of light, and the second the freeing of the creative imagination from the impediment of means. Rawlins suggests that Ostoja's sole preoccupation, in fact his overriding obsession, was to explore every possible artistic avenue to realise these two aims.

Ostoja was instrumental in the early years of avant-garde cinema in Australia. In 1956–57 he collaborated with people like Ian Davidson in the production of short experimental films such as *The quest of time*, *Translucencies*, *Architectural exhibition 1956*, *Deserted landscape*, *Hans Heysen*, *Francis Roy Thompson 1956*, *Four movements*, *Transfiguration* and *Seven South Australian artists*. In 1971 he worked on a film called *Albatross*.



With Malcolm Kay, looking at an electronic image created by Ostoja-Kotkowski, c1964. SLSA: PRG 919/4/5
IMAGE COURTESY OF THE STATE LIBRARY OF SOUTH AUSTRALIA



Ostoja-Kotkowski painting at Bonegilla migrant camp, 1949.

SLSA: PRG 919/47/127

IMAGE COURTESY OF THE STATE LIBRARY OF SOUTH AUSTRALIA

He brought a modern European approach to filmmaking which was reflected in his collaborations with local filmmakers.

Ostoja made an amazing contribution to the theatre world. His output was prolific and innovative. In the late 1950s and early 1960s he designed the set for the South Australian production of Samuel Beckett's *Waiting for Godot*. He began to work with Professor John Bishop at the Elder Conservatorium of the University of Adelaide, designing sets for productions such as *L'elixir d'amour*, *Uncle Vanya* and

The secret marriage, which employed startlingly new, modified light settings and modulations. He designed the set for a new, light/colour abstract presentation for two performances of the South Australian Ballet Theatre. His innovative techniques were then used by the Elder Conservatorium in their Opera Workshops. Among other theatrical events, he staged a visual production on the theme of Orpheus, using dance, music and voice with several projectors. This was the first attempt at quadraphonic sound in Australia, and also the first demonstration of 'Chromasonics', the science of translating sound into visual images.



Dancers surrounded by an electronic image, 1964.

SLSA: PRG 919/4/21

IMAGE COURTESY OF THE STATE LIBRARY OF SOUTH AUSTRALIA

Ostoja then designed innovative 'abstracted' scenery for a production of *The marriage of Figaro*, and Benjamin Britten's *The turn of the screw*. *The Bulletin* of 20 October 1962 praised Ostoja's sets for *Cousin from Fiji* in the Union Theatre, Adelaide, and his technique of rear screen projections, which was later adopted throughout Australia. He also designed the sets for the memorable first production of *The ham funeral* in 1961 in Adelaide.

Ostoja considered his 'greatest personal triumph' to be his design for *The excursions of Mr Broucek* for New Opera in association with the 1974 Adelaide Festival of Arts. This was the first opera performance in the world to use laser effects, and the first time a production had been designed especially for the newly opened Festival Theatre.

His work in theatre continued throughout his life, including productions for the Polish Theatre Company. For Ostoja:

set design was a passion providing an opportunity to develop and to practically apply the combination of visual and aural media in which he was recognised, at least within the Australian context, as an expert. With his interest in combining colour with movement, sound with image, light with narrative, Ostoja was able to express the many facets of his talent in one encompassing art form, that of theatre.

Moving from what he perceived as the restrictions and limitations of the canvas, as a means of expression, theatre allowed Ostoja a scale of presentation in keeping with his soaring and ever changing imagination. (Macdonald 2003)

Ostoja was a pioneer in the production of electronic paintings. His first electronic image idea occurred in 1960, and in 1964 the first electronic designing unit was built at the Philips Research Laboratories, Hendon SA. Images produced there were exhibited at the Argus Gallery in Melbourne in June 1964. Ostoja was recognised for his production of the electronic paintings with an FIAP Award (1967), awarded in Berne, for excellence in innovative photography. With this, and articles in journals in Europe, he received international recognition for his innovation.

At the 1964 Adelaide Festival of Arts Ostoja-Kotkowski was the originator of the audio-visual experimental theatre *Sound and image* which was produced in conjunction with John Dallwitz and Elizabeth Dalman and performed at Prince Alfred College. It was the largest light mosaic ever staged at the time. An electronic images sequence produced with a ballet was shown on GTV-9 in September 1964 and Ostoja used still projected electronic images in his *Sound and image* production in the 1966 Adelaide Arts Festival.

In 1967, whilst on his Churchill Fellowship, he visited Stanford University in California and observed experiments with lasers. He realised they were a tool to fulfil his realisation of operating with light. Ostoja found that 'the blue green is so brilliant that an aquamarine stone reflecting in the sunlight appears dull in comparison' (Rawlins, 1982). At the time, the Salisbury Defence Research Centre was the only place in Australia that worked on laser technology. The staff at the Salisbury centre gave Ostoja time in their laboratory which was invaluable for the development of his work. At the Adelaide Festival of Arts in 1968 his *Sound and image* experimental theatre production used a laser beam for the first time.

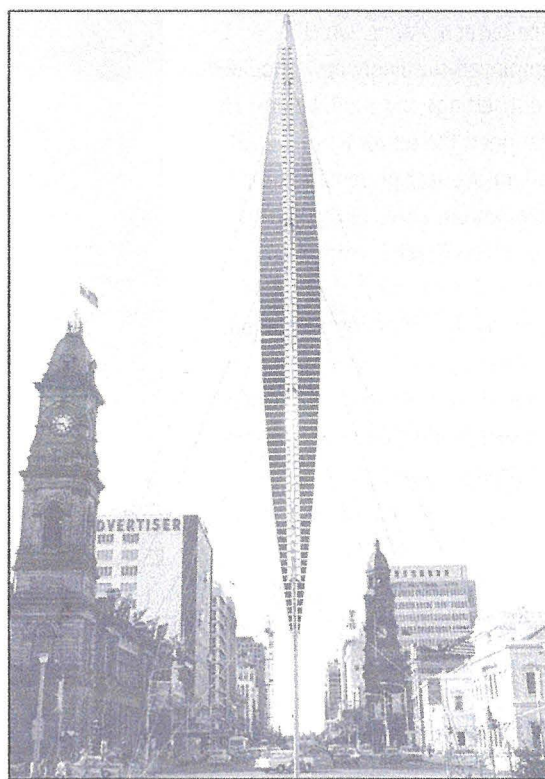
In 1969 Ostoja-Kotkowski presented an audio-visual concert of Krysstof Penderecki's *The passion and death of our Lord Jesus Christ according to St Luke* at the Bonython Hall, University of Adelaide. At the 1970 Adelaide Festival of Arts he was the director of design and created a chromasonic tower 120 feet tall with 400 globes which were activated by the frequency of sound. The music was relayed through loudspeakers surrounding the tower. At the Festival he presented an Australian Aboriginal dreamtime theme *Time riders* in his *Sound and image* theatre, working with contemporary figures in poetry, music and dance. This was the first production of its kind in Australia and combined dreamtime legends with the poetry of Judith Wright, Roland Robinson, Kenneth Slessor and Max Harris. The script was by Tony Morphett and the music by Richard Meale, Peter Sculthorpe and John Antill.

In 1971 Ostoja was awarded a Creative Arts Fellowship at the ANU in Canberra. Working with the Department of Physics, he designed and built the first laser-chromason, which automatically reacted in colours, shapes and kinetics to sound and music. While in Canberra he produced *Synchronos '72*. The music was by Don Banks, Larry Sitsky, Donald Hollier and John Crocker with a laser light show. The players' music was translated into visual kinetic images on a screen above the orchestra.

The period of Ostoja-Kotkowski's Creative Arts Fellowship at the Australian National University (ANU) overlapped with that of Australian composer Don Banks who was also Director of Music at the University of London's Goldsmiths' College. This was to be of advantage to both artists as it allowed them to collaborate on an unconventional project, which was to attract both adverse and complimentary publicity.

With the assistance of the scientists and electronics technicians employed at the ANU, and it was with their ingenuity and patience, he was able to produce a system of laser beam projection which he, in characteristic terms, labelled the Laser-Chromason System. This imaginative system allowed the sounds (composed music) to trigger movement in the projected laser beams creating patterns dependent on pitch and amplitude. With this combination the beam was seen to react to the pitch and rhythm of the music that was fed into the system. This was projected onto a screen above the heads and equipment of the musicians who were playing live on the stage. Laser beams were to play an important part in the artistic output of Ostoja-Kotkowski. (Macdonald, 2003)

In 1975 the Laser-Chromasonics and Chromasonic Tower Mark II were exhibited at the Festival of Creative Arts and Sciences in Canberra entitled *Australia '75*. At the Royal Adelaide International Exposition '78 the



The chromasonic tower translated music and sounds surrounding it into lights at night. Adelaide, 1970.

SLSA: PRG 919/30/1410

IMAGE COURTESY OF THE STATE LIBRARY OF SOUTH AUSTRALIA

Chromasonic Tower Mark II was built. It consisted of a 24-foot tower which was illuminated by 120 lights colour-coded to respond to sound. Two screens each 6.1 metres x 6.1 metres showed kinetic laser images synchronised or activated by sound. At the 1980 Adelaide Festival of Arts a laser kinetics exhibition was held in conjunction with a holographic exhibit from the New York Museum. Over 45,000 visitors saw *Futuresight*, the first exhibition of holography and laser kinetics on such a large scale in Australia.

In 1981 Telecom Australia commissioned Ostoja to make a laser kinetic mural which was exhibited at the Royal Adelaide Show. The exhibit received a prize for the most outstanding government/semi-government display at the show. During the 1980s various laser exhibitions were held at the Ballarat Begonia Festival (1984), the SA Jubilee Celebrations (1986) and at the Science Discovery Centre in Adelaide.

In September 1991 Ostoja participated in the great exhibition of emigrant artists entitled *We are present*. At the invitation of the National Philharmonic in Warsaw Ostoja staged a laser kinetic concert – *Synkronos 91*. Fifteen lasers were found in Poland and Ostoja took 200 kilograms of equipment from Australia. The displays were mounted with recordings from Bach to the Australian band Gondwanaland. Planned to be shown three times, the demand was such that there were eight performances.

Until 1975 Ostoja had to invent the technology required for his creative vision; thus he contributed to science in art as an inventor. His pioneering work as an artist–scientist was unique at the time in Australia and was in the vanguard of similar work in America and Europe. Before most people had heard of multimedia environments or lightshows his versatility led him to experiment with technology to produce unique artistic performances. To quote Ostoja:

I am not seeking to smear art with science as some of my critics claim, but I am trying to free the imagination from the impediments of means. Electronic methods of making images can lead to a more immediate articulation of ideas and to an art which is taking place within today's environment. (Horton, 1975, p. 45)

Alongside this prolific output Ostoja also created a range of work in other media. A few examples include: an annual Christmas star in Melbourne on BP House; murals for BP House and Nauru House in Melbourne, which used an uncommon electroplating technique; and significant sculptures such as *Helios* at Churchill House in Canberra, *Sphaeros* at the Perth District Court, a memorial to the Katyn massacre in Angas Street Adelaide, and the monument to Tadeusz Kosciuszko at Cooma New South Wales. Australia Post commissioned a postage stamp; various Adelaide Arts Festivals included art exhibitions, a float and street decorations; the Adelaide Airport commissioned an op collage which is now housed at Flinders University; churches commissioned sculptures and altars; the Universities of Adelaide and Melbourne commissioned stained glass windows, a jade window, and a theremin mural; and various art galleries such as the Barry Stern Gallery, the Argus Gallery and Lidums Gallery held solo art shows of paintings, op collages, vitreous enamels, electronic and laser images. He entered the decorated fridges competition organised by the *Australian Women's Weekly* for Legacy, with artists such as Arthur Boyd and Clifton Pugh. He won the Cornell Prize twice for his paintings. Ostoja transformed the facade of an eleven-storey glass building in Victoria Square Adelaide into a gigantic, colourful mosaic by covering the windows with translucent filters. At the time it was the largest light mosaic ever staged anywhere. In the late 1980s Ostoja became interested in chaos theory and Mandelbrot's beauty of fractals. He used Mandelbrot's mathematical formulae as a pallet of colours and shapes to create computer graphics, of which he created hundreds from 1989 onwards.¹

1. Ostoja's works are represented in many countries and institutions including: Adelaide University, South Australia; Art Gallery of New South Wales; Art Gallery of South Australia; Art Gallery of Western Australia; Australian National Gallery, Canberra; Australian National University, Canberra Commonwealth Collection, Canberra; Flinders University Art Museum, South Australia; McClelland Gallery, Victoria; Mertz Collection (since sold); Monash University Museum of Art; National Gallery of Victoria; Queen Victoria Museum and Art Gallery; Queensland Art Gallery; Sears Roebuck of America; Tasmanian Museum and Art Gallery; The Performing Arts Collection of South Australia; University of Melbourne; Historical Museum of Przasnysz, Poland; Peter Stuyvesant Trust, USA; Society of Fine Arts, Krakow, Poland; Private collections of Greenberg, USA, Yevgeny Yevtushenko, USSR, Sir Herbert Read, UK.

Ostoja-Kotkowski's drive and constant search for innovation produced work which provided a spirituality, born in Eastern Europe and moulded by the Australian landscape and light. He contributed to the Polish community in Australia by producing artistic works which reflected Polish culture and history. He contributed to the South Australian community by bringing an energy, vitality and dynamism which produced works for local arts festivals, businesses, individuals and community groups. He contributed to the broader artistic scene by his visits overseas and his exhibitions and productions which were held in Poland, America and Europe. He was a catalyst for a more adventurous style of theatre in Australia and he brought a modern European approach to filmmaking. His op art introduced many Australians to this genre. In Przasnysz, Poland, where Ostoja grew up, the Town Cultural Centre and one of the streets bear his

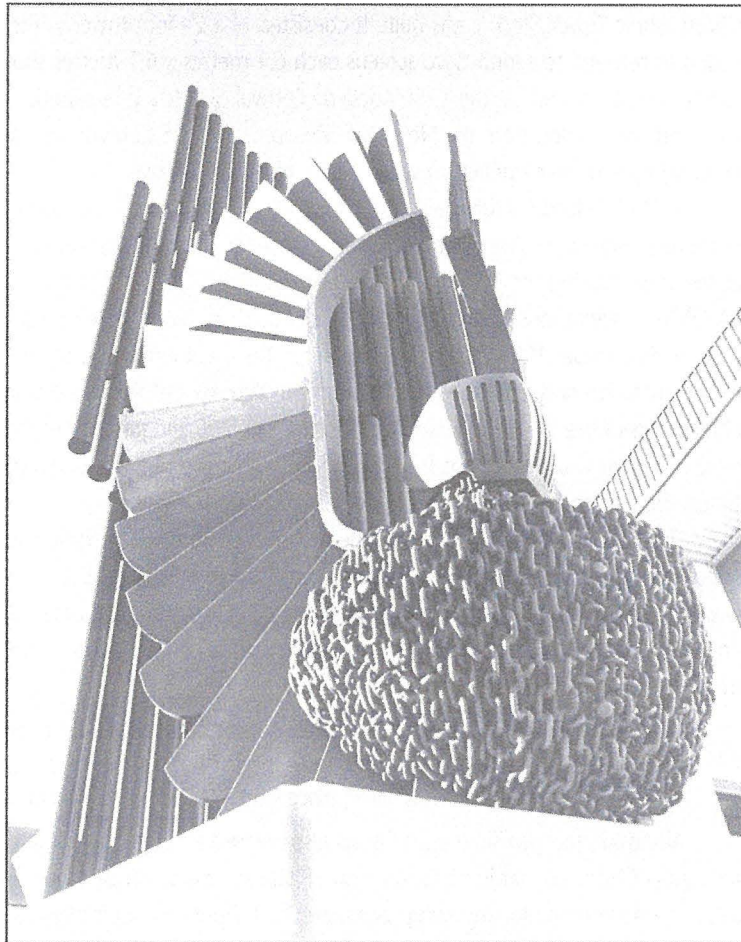


IMAGE COURTESY OF THE STATE LIBRARY OF SOUTH AUSTRALIA



Sculpture to the Victims of Katyn in WWII outside the Dom Polski Centre, Adelaide. SLSA: PRG 919/28/197



name and there is a Stanislaw Ostoja-Kotkowski memorial medal (*Stanislaw Ostoja-Kotkowski*, 2004).

During his life many articles were written about Ostoja and his work, in both English and Polish; radio interviews were plentiful and some television segments were made. His work created a large audience, from a broad spectrum of society, which was excited by his artistic creations. Reviews of his films, theatre sets and kinetic productions were not always positive, mainly because Ostoja was always pushing audiences to the edge, which sometimes made them uncomfortable. He was accused of commercialism, as he appealed to a broader audience than the art gallery clientele. He was an artist who managed to live from his art, but it was his art that was important to him.

However, the vast majority of reviews and articles written about him by Adrian Rawlins and others were in awe of his work. He had many supporters such as Derek Jolley, Clem Christensen, John Dallwitz and Kym Bonython. Many young artists found his work inspirational and many worked with him on his productions, murals and op collages. One of the troubles with his legacy is that much of his artistic output was not on 'canvas'. His paintings, vitreous enamels, sculptures, murals, etc. are there for posterity in galleries, buildings, and private collections. However it is only in his archives that films and videos of his laser productions and theatre sets exist.

He was a pioneer within the Australian context in most areas of the visual and performing arts in which he was involved. He was an eclectic artist who excelled in painting, and was especially recognised for his contribution

to Abstract Expressionism and Pop Art, photography, film, theatre and opera set design, sculpture, mural design, electronic painting, and the use of laser beams within the arts. He should be recognised as an artist of considerable stature and of continuing influence within the world of art. The ephemeral nature of much of his experimental output, however, has meant that there are few actual records of the performances beyond the memories of those audience members who were present (and often awestruck by the brilliance) and the critical reports of the performances contained in the print media of the time. His legacy is perhaps the knowledge that others, who were observers of his work, still derive inspiration from it.

Ostoja was above all an artist with an ability to see beyond the walls of convention and into the future. He indeed fulfilled his often-expressed desire to free the imagination from the impediments of traditional media. He was able to harness the knowledge of others when his inspiration was not matched by his technological knowledge, and by doing so, extended the freedom of the artists who were to follow, who found themselves no longer bound by convention and form. He was indeed *the man with light in his eyes* (Macdonald, 2003).

June Edwards recently retired from the State Library of South Australia

where for seven years she worked as an Archival Field Officer involved with oral history and archives.

She was an archivist for many years with the National Archives of Australia, the Noel Butlin Archives Centre at the ANU, James Cook University Archives and State Records of South Australia. She is on the branch committees of the Oral History Association of Australia and the Australian Society of Archivists.

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