

The logo features a complex geometric design composed of several overlapping rectangular and triangular shapes. A prominent diagonal line runs from the top-left towards the bottom-right, intersecting the other shapes. Some of the shapes are filled with solid black, while others are defined by thin black outlines. The overall composition is dynamic and modern.

Gdynia

Ćwiczenie nowoczesności
Modernität üben

Project organized
by the Pilecki
Institute
Director
Dr Wojciech
Kozłowski

exercising modernity

www.exercisingmodernity.com
www.institutpileckiego.pl

3-8.10.18
Former Swedish Sailor's House
/ Konsulat Kultury
Jana z Kolna 25
81-354 Gdynia
Gdynia City Museum
Zawiszy Czarnego 1
81-374 Gdynia

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Organizer

Partners



	3.10	4.10	5.10	6.10	7.10
9:00–11:30	BLOCK I	Pan Generator	Pan Generator	Pan Generator	Pan Generator
	BLOCK II	Sabrina Cegla (White City Center)	Sabrina Cegla (White City Center)	Yuval Yasky / Yomit Cohen	Agata Abramowicz
11:30–12:00		COFFEE BREAK			
12:00–13:00		seminaria tematyczne	seminaria tematyczne	seminaria tematyczne	seminaria tematyczne
13:00–14:30		LUNCH			
14:30–17:00	BLOCK I	Thibaut de Ruyter	Thibaut de Ruyter	Thibaut de Ruyter	Thibaut de Ruyter
	BLOCK II	chmara.rosinke	chmara.rosinke	Mannou Weerdenburg	Mannou Weerdenburg
17:00–18:00		BREAK			
18:00–20:00	Florian Mausbach Common Heritage – Villa Wolf	Debate: “Conservation of Modernism: the Practice of Utopia” – Magdalena Gawin, Jeremie Hoffmann, Winfried Brenne, Robert Hirsch Moderator: Jacek Friedrich	Shira Levy Benyemini (White City Center)	Yuval Yasky / Yomit Cohen	Live audiovisual performance “Bauhaus – Gdynia – Tel Aviv” – Patrik Zakrocki & Ludomir Franczak

3 October 2018

Consulate of Culture

**16:30 – Welcome meeting for participants
and Exercising modernity team**

**18:00 – Official welcome by Magdalena Gawin,
Under-secretary of State, Ministry of Culture
and National Heritage**

**18:00–20:00 – Lecture:
Florian Mausbach
“Common Heritage – Villa Wolf”**

20:00–21:00 – Dinner Restauracja Vertigo

4 October

8:00–9:00 – Breakfast hotel

9:00–11:30 – Workshops:
BLOCK I Pan Generator “Designing the Future”
BLOCK II Sabrina Cegla “We are the future:
Gdynia – Tel Aviv”
Consulate of Culture

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar Consulate of Culture

13:00–14:00 – Lunch Restauracja Serio

14:30–17:00 – Workshops:
BLOCK I Thibaut de Ruyter “I Hate Modernity”
BLOCK II chmara.rosinke “Common Space”
Consulate of Culture

17:00–18:00 – Break

18:00–20:00 – Debate:
“Conservation of Modernism: the Practice
of Utopia” – Magdalena Gawin, Jeremie
Hoffmann, Winfried Brenne, Robert Hirsch
Moderator: Jacek Friedrich
Gdynia City Museum

20:00–21:00 – Dinner Restauracja Vertigo

5 October

8:00–9:00 – Breakfast

9:00–11:30 – Workshops:
BLOCK I Pan Generator “Designing the Future”
BLOCK II Sabrina Cegla “We are the future:
Gdynia – Tel Aviv” Consulate of Culture

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar Consulate of Culture

13:00–14:00 – Lunch Restauracja Serio

14:30–17:00 – Workshops:
BLOCK I Thibaut de Ruyter “I Hate Modernity”
BLOCK II chmara.rosinke “Common Space”
Consulate of Culture

17:00–18:00 – Break

18:00–20:00 – Lecture:
Shira Levy Benyemini “The Project Liebling:
The Modern Think Tank of the White City”
Consulate of Culture

20:00–21:00 – Dinner Restauracja Vertigo

6 October

8:00–9:00 – Breakfast Hotel

9:00–11:30 – Workshops:
BLOCK I Pan Generator “Designing the Future”
BLOCK II Yuval Yasky and Yamit Cohen
“We are the future: Gdynia – Tel Aviv”
Gdynia City Museum

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar Gdynia City Museum

13:00–14:00 – Lunch Restauracja Vertigo

14:30–17:00 – Workshops:
BLOCK I Thibaut de Ruyter “I Hate Modernity”
BLOCK II Mannou Weerdenburg “Designing
Waste” Gdynia City Museum

»

17:00–18:00 – Break

18:00–20:00 – Lecture:
Yuval Yasky and Yamit Cohen “Considering
the Commons” Gdynia City Museum

20:00–21:00 – Dinner Restauracja Vertigo

7 October

8:00–9:00 – Breakfast Hotel

9:00–11:30 – Workshops:
BLOCK I Pan Generator “Designing the Future”
BLOCK II Agata Abramowicz “We are the future:
Gdynia – Tel Aviv” Gdynia City Museum

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar Gdynia City Museum

13:00–14:00 – Lunch Restauracja Vertigo

14:30–17:00 – Workshops:
BLOCK I Thibaut de Ruyter “I Hate Modernity”
BLOCK II Mannou Weerdenburg
“Designing Waste” Gdynia City Museum

17:00–18:00 – Break

18:00 – 20:00 – Live audiovisual performance
“Bauhaus – Gdynia – Tel Aviv” –
Patryk Zakrocki & Ludomir Franczak
Gdynia City Museum

20:00 – 21:00 Dinner Restauracja Vertigo

8 October

8:00 – 9:00 – Breakfast Hotel

9:00 – 10:00 – Checkout



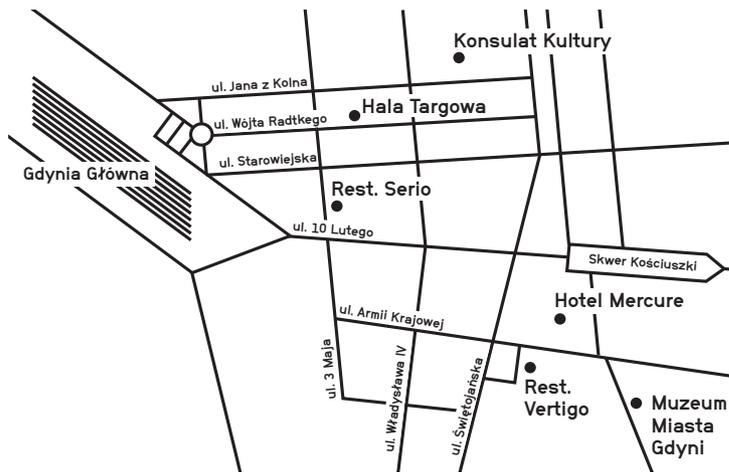
Marine Station,
Aquarium
1938
Gdynia

Welcome to Gdynia!

Below you will find some useful information that will help you move around the city, and a map showing your hotel and other locations of interest.

Gdynia is a modernist city, so you will be sure to pass by numerous interesting buildings built in this style wherever you take a stroll. We would like to present you those which we believe are worth visiting during your stay in Gdynia, both for aesthetic and practical reasons.

Gdynia



Accommodation

Mercure Gdynia Centrum
Armii Krajowej 22

Restauracja Vertigo

Gdyńskie Centrum Filmowe
Plac Grunwaldzki 2

Restauracja Serio

3 Maja 21

Gdynia City Museum / Muzeum Miasta Gdyni

ul. Zawiszy Czarnego 1

The Museum, located by the sea, occupies a modern building made of light-colored sandstone,

structured to resemble a ship. Opened in November 2007, it contains thousands of exhibits depicting the past and present of the city and its inhabitants; as you will soon find out, Gdynia – a source of immense pride for successive generations of residents – is a firm favorite with tourists.

* some of the workshops and open lectures of the Exercising Modernity project will be held here

Consulate of Culture / Konsulat Kultury

Swedish Sailor's House,
presently the Consulate of Culture

ul. Jana z Kolna 25

The building was designed by Stanisław Płoski and completed in the years 1935–36. The ground floor and corner entrance arcade have a façade of grey stone, while the asymmetrical first floor is partially faced with brick and adorned with a flag mast. The building's unique architecture combines late functionalism with new regionalism, which flourished towards the end of the 1930s and was typified by its use of distinctive, contrasting textures.

* some of the workshops and open lectures of the Exercising Modernity project will be held here



Marine Station, presently the Emigration Museum in Gdynia

ul. Polska 1

The marine station was designed in 1932 by the Katowice branch of Dyckerhoff & Widmann S.A. – a construction company of considerable experience and renown. Building work was contracted to Skąpski, Wolski, Wiśniewski, who completed the project in record time: the whole structure was officially commissioned (and blessed) on 8 December 1933! In architectural terms, the station comprised two parts: the Passenger Hall and the Transit Warehouse (designed by Wacław Tomaszewski).

* during your stay in Gdynia you can visit all museum exhibitions free of charge



Market halls

This distinctive complex of buildings was erected in the years 1936–38 to a design by Jerzy Müller and Stefan Reyman. The unique structure of the main vaulted hall – ranked among the major achievements of Polish interwar architecture – is particularly eye-catching.

* here you can buy fresh fruit, shop for groceries, or visit stalls with quaint merchandise

We wish you an enjoyable stay and a stimulating learning experience!



The common heritage – Villa Wolf

A Polish-German initiative of reconstruction of the demolished modernist building designed by Ludwig Mies van der Rohe, located in the Polish city of Gubin.

Villa Wolf – the first modernist building designed by Ludwig Mies van der Rohe – is to be rebuilt on the Polish-German initiative in its “original form and location”. The villa in Gubin was commissioned by a local textile manufacturer Erich Wolf in 1926. The building was erected on top of a hill by the Nysa river, and its shape brought to mind a Cubist sculpture made out of bricks. Its original structure is to be faithfully rebuilt in the town of Gubin (now located in Poland) as the “common heritage” of the Polish and German nations. Remodeled in scale 1:1, the reconstructed villa is to be the key exhibit in the Mies van der Rohe Museum which will focus on the European body of work of the German-American architect. In the city of Guben-Gubin, located on the Polish-German border, Villa Wolf is to be a cultural bridge over the Nysa river, which will attract architecture enthusiasts from all over the world.

Florian Mausbach



Florian Mausbach - a qualified engineer, urban planner. In the period 1995–2009 he held the function of the President of the Federal Office of Housing and Land Development Planning, responsible for national and cultural buildings in

Bonn, Berlin, and abroad. Currently, he holds the function of the urban planner / journalist in Berlin and chairman of the Architekturpreis Berlin Association and Villa Wolf Association supporting reconstruction of the first modernist house of Ludwig Mies van der Rohe constructed in 1926 in Gubin. In 2017, author of the call for a monument of Polish victims of the German occupation in the period 1939–1945 to be constructed in the center of Berlin.

The Project Liebling: The Modern Think Tank of the White City

Modern architecture and its local adaptation were the basis for the 2003 declaration of the White City of Tel Aviv as a UNESCO World Heritage Site, generating momentum for urban conservation projects. Conservation is usually perceived as a process that focuses on the physical aspects of the modernist movement, rather than its intangible, social aspects. The decision to establish a Center focused on all aspects of architectural heritage, both tangible and intangible, provided an opportunity to host a unique residency program: The Liebling Project. The Liebling Project was a research and action group that invited creators representing various disciplines – from architects to musicians – to study the concept of conservation and urbanism in the context of modern architecture. The project, in collaboration with the Conservation Department of the Tel Aviv-Yafo Municipality, operated at the White City Center during its inaugural year, developing future activities of the urban culture and education center dedicated to the early years of Tel Aviv, and the modernist influences that shaped it. The project – supported by the executive team of the White City Center – made temporary use of the Max Liebling House as it is being converted into the WCC. The reopening of the Center is scheduled for autumn 2019

Shira Levy-Benyemini



Shira Levy-Benyemini is the Director and co-founder of the White City Center in Tel Aviv. She received her master's degree in Urban Planning and Public Policy from the Hebrew University of Jerusalem. Levy-Benyemini specializes in

planning in urban renewal and conservation zones and publicly-engaged communal planning. In recent years, she has been leading urban projects incorporating planning, activism, and culture.

Considering the Commons

Since the end of the first decade of the 20th century, the Kibbutz have evolved as a settlement pattern in which the physical planning functionally reflects ideologies and life-practices of collectivity and equality. In the last three decades, the Kibbutzim have been stripped from their constitutive ideology and most of them have turned into privatized sub-urban settlements. What is the place of the communal social space in the Kibbutzim undergoing privatization processes of the collective territory? What is the possible need, quality and character of these communal spaces within the contemporary concrete social reality? In our lecture we shall discuss those questions through our work in the Kibbutzim in our attempts to reload the existing dysfunctional spaces with new potentials.

Yuval Yasky and Yamit Cohen



Yamit Cohen is an architect and researcher in the History and Philosophy of Sciences and Ideas based in Tel Aviv. She is an adjunct lecturer at the Technion- Israel Institute of Technology, Haifa and a Partner at Yasky Architects in Tel Aviv.

Yuval Yasky is an architect, researcher and curator based in Tel Aviv. In the last 8 years he served as Chair of the Architecture Department at Bezalel Academy of Art and Design, Jerusalem. His research on the planning and architecture of the Kibbutz was presented at various venues including the Venice Architecture Biennale, the Bauhaus Foundation at Dessau and more.

Yamit Cohen and Yuval Yasky are both Partners at Yasky Architects where they develop new ways of thinking and designing collective environments

at various scales, from whole neighborhoods to individual housing projects. Their work is based on their interest in the questions about the role of the public sphere in an era of increased social segregation. Their research and projects reflect on the possibility of design in multiple scales to overcome this segregation and create spaces of communal activity. In this sense they use the Kibbutz as it evolved over many decades as a possible model for future development, not only in the contemporary kibbutzim but in other urban environments. In their practice they focus on revitalization plans for Kibbutzim, starting with the whole settlement, and going down to the scale of different elements of the kibbutz, all the way to reuse of individual buildings. Through their work they have developed new methodologies of community participation and activation which has become central to their work.

Panel Discussion: Practicing Utopia

Magdalena Gawin, Winfried Brenne, Jeremie Hoffmann (tbc), Robert Hirsch, Jacek Friedrich (moderation)

Modernism, especially in its architectural dimension, means translating modern and sometimes even utopian ideas into practice. Some of them stood the test of time, while others did not. Today we are asking the question: how to conserve modernist architecture? Should we preserve it in its original form or rather adapt it to modern needs? How do other countries address this issue?

An international panel of experts will compare and discuss standards applied across the globe in order to propose a set of basic principles for conservation of modernism in Poland.

Magdalena Gawin

A historian by profession and an essayist. Under-secretary of State at the Ministry of Culture and National Heritage. Since 2015, the General Conservator of Monuments in Poland.

Winfried Brenne

A qualified engineer architect and founder of BRENNE ARCHITEKTEN company. Member of numerous professional bodies and associations, recognized with many international prizes.

Jeremie Hoffmann

architect and historian. International expert on modern sites management. Director of Conservation Department in Tel Aviv Municipality.

Robert Hirsch

lecturer at the Department of History, the Faculty of Architecture at the Gdansk University of Technology, Theory of Architecture and Monument Conservation. Since 2000, City Historic Preservation Officer in Gdynia.

Jacek Friedrich

art historian and Director of the Gdynia City Museum. He also teaches Art History at the University of Gdańsk. His research centers on modern visual culture, the history of architecture and design in the 20th century, and the reconstruction and protection of architectural landmarks.

BLOCK I

Designing the future

The workshop focuses on a reflection on modernist visions of the future, and proposes utilizing speculative design as a tool for designing the future today. During classes we will use electronics and/or elements of programming. After a one-day introduction, we will define the topics which participants will have to analyze and process. In the following days, making use of simple microcontrollers, sensors and light, we will create prototypes of interactive installations in an attempt to give practical answers to the issues which we have previously identified.

Pan Generator



panGenerator – a group engaged in design and new media art – was established in 2010 by Piotr Barszczewski, Krzysztof Cybulski, Krzysztof Goliński and Jakub Koźniewski. Its projects combine advanced digital media with innovative spatial forms and engaging interaction – joining the world of bits with the world of atoms. panGenerator's works have been exhibited world-wide (among others in Melbourne, Beijing, Atlanta, Tel Aviv, Barcelona, Vienna) and at the most prestigious design and art festivals (Ars Electronica, Warszawska Jesień, WRO Media Art. Biennale, Łódź Design, Milan Design Week, DMY, SXSW, NODE, etc.). In 2016, the group was awarded the Golden Lion at the Cannes Lions Festival for an installation made for the Warsaw Rising Museum. In addition to its artistic and commercial activities, the group engages in education and the promotion of new art media in Poland.

I hate modernity

At the beginning of the 21st century, the terms « modern » and « modernity » don't mean much anymore. « Modern » has been used in so many different contexts during the last 100 years: it has become an adjective for commercials, it meant fashionable in the 1980s (think of the TV-series Miami Vice) and it defines an obscure lifestyle (like modern cuisine) that has not much in common with the ideology of the 1920s. Nowadays, some people use it to define a style based on white volumes, classy minimalism and pure proportions while others make a philosophical concept out of it. In the end, when I use the word « modern » in a conversation, there are not many chances that the people around the table use it the same way and understand what I really mean. What does it mean to be truly modern? Why is (post-)modernity the new trend in architecture? Are petty bourgeois the true new moderns?

The goal of the workshop will be to share definitions of modernity amongst the participants, to criticize the results and, maybe, create a new meaning of the term.

Thibaut de Ruyter



French architect, curator and critic. He lives and works in Berlin since 2001.

He is (or has been) a regular contributor to the magazines l'architecture d'aujourd'hui, artpress, il giornale dell'architettura, particules, fucking good art, frieze d/e,

published texts in catalogues and directed two special issues of artpress, one about berlin and another on art & prostitution.

He curated among others the exhibitions «investigating evp» (resonance fm, london 2006), «weniger geld, mehr liebe» (tmp-deluxe, berlin 2008), «the last ten shots» (bongout, berlin 2008), «wach sind nur die geister» (hmkv, dortmund 2009 & coca, torun

2010), «nam june paik award 2010» (museum kunstpalast, düsseldorf 2010) & «nam june paik award 2012» (kunstmuseum, bochum 2012), «ghosts off the shelf» (kunstraum kreuzberg/bethanien - ctm-festival, berlin 2012), «the empty house» (museum angewandte kunst, frankfurt/main 2013), «INDUSTRIAL (research)» (hmkv, dortmund 2013), «BER-DTM-HNL...» (hmkv, dortmund 2014), «richard meier - ein stilraum» (museum angewandte kunst, frankfurt/main 2015), «artificial intelligence (digitale demenz)» (eigen+art lab, berlin 2015) and «(art) upside down» (aluan, almaty 2015).

His latest projects are a travelling exhibition for goethe-institut in eastern europe and central asia, «die grenze» (mmoma, moscow 2017 - artplay, saint petersburg 2017 and the krasnoyarsk museum center, krasnoyarsk 2017) while his exhibition «a song for europe» was presented at the v&a, london 2017.

He is, since 2007, a member of the aica-france.

BLOCK II

We were the future: Gdynia – Tel Aviv

The workshops, conducted by the White City Center, the Gdynia City Museum, Yuval Yasky and Yamit Cohen, will be concerned with the modernist heritage of Gdynia and Tel Aviv. We will reflect on how we can benefit from this legacy when considering the future of the two cities, and how to preserve their architectural tissue and create public space. We will also look at how modernist utopias (such as the Israeli kibbutzes) can be rethought and redesigned in accordance with the needs of 21st-century societies.

Sabrina Cegla



Sabrina Cegla is the public program curator at the White City Center Tel-Aviv, an urban hub based in the UNESCO heritage zone and operating in collaboration with the German Federal Ministry.

She trained as an architect at the David Azrieli School of Architecture, at the Tel-Aviv University and obtained a BA in architecture. After graduation, she founded her independent architecture and design studio in Berlin, Germany, specializing on interior design, artistic direction and curating projects ranging from exhibitions to cultural projects and educational facilities. Since 2015, she leads the public program at the White City Center in Tel-Aviv, a multidisciplinary program provoking discussion and action on topics of preservation, architecture and urban heritage. She has also curated several exhibitions at the center.

Agata Abramowicz



Agata Abramowicz – a historian and historian of art, and the Deputy Director of the Gdynia City Museum. She has gained recognition as the co-curator of numerous exhibitions, among others of the main exhibition at the

Museum of the Second World War in Gdańsk and the permanent exhibition “Gdynia-dzieło otwarte” at the Gdynia City Museum, and the coordinator of various national and international artistic projects.

Common Space

The artists of the Bauhaus and the creators of the new city of Gdynia shared the idea of shaping everyday life in a way that would contribute to building a new, better society. This concept has not lost its actuality today, in a time of dynamic social change and the challenges accompanying it. During our workshop we will scrutinize the Bauhaus concept of designing democratic space, test its relevance in today's world, and finally attempt to bring it up to date taking into account local conditions. The aim of the workshop is to design elements of a mobile device/installation that will temporarily transform public space and express our postulates defined during the meeting.

chmara.rosinke



chmara.rosinke is a design studio based in Vienna and Berlin. Since 2011 chmara.rosinke studio designs, directs and executes objects, interiors and pop-ups from concept to creation. They strive to combine craftsmanship with

a conceptual and ecological approach, realizing both commissioned and self-initiated projects. Many of their works are inspired by functional and socio-cultural aspects. They are trying to translate their observations into objects after their analysis and research. In their designs chmara.rosinke pay a lot of attention to details and the emotions objects and spaces arouse in people. Above all, they see aesthetics as an important sustainability factor.

Ania Rosinke and Maciej Chmara met during their architecture and design studies at the Academy of Fine Arts in Gdansk. Their shared passion for design and art has led to their cooperation. After finishing studies in Gdansk, they have spent two terms at the Kunstuniversität in Linz (space&design strategies), some time at the Akademie der bildenden Künste and the TU Wien,

and have worked at several architectural offices. Their background includes a wide range of fields from drawing, art history, architectural theory to interior and object design, which has allowed them to develop a good understanding of creative work and its realization.

Their projects have been shown during the Milan, Dutch, Paris, New York and Vienna Design Week, in MAK, the Austrian Museum of Applied Arts, and other international design fairs and exhibitions.

chmara.rosinke received many internationally appreciated awards, among others the Neue Wiener Werkstätte Design Award 2012, DMY Berlin Award 2012, a recognition of the Outstanding Artist Award for Experimental Design. In 2014, they were finalists of the prestigious The Prix Émile Hermès and were distinguished as MAK designer-in-residence in 2013. Their works are a part of the collection of MAK Austrian Museum of Applied Arts and Hofmobiliendepot. In 2014 they have curated their first design show: "Austria-South Africa: in discourse" – Austrian exhibition in Cape town during Cape town – design capital 2014. In 2015, together with breadedEscalope and Patrick Rampelotto, they have launched in Vienna SPAZIO PULPO – a space for experimental design.

Their works were published in ICON, FRAME, Le Monde, Die Zeit, Süddeutsche Zeitung, FvF, Elle decoration, Domus, Vogue, Icon, AD, this is papaer, Damn, Li Edelkoort's trend tablet and many more.

Designing Waste

When designing a product or something, we usually think about its lifespan. But what happens after that? Does our responsibility for the product end when it is no longer useful?

What if we were to design a product from the beginning till the end? Like nature does? And what if we were not to begin with creating something, but with using something that already exists? It would be a somewhat novel approach to design. When we find an appropriate object, we should ask ourselves: what could be its new form and function?

Mannou Weerdenburg



In April 2011 Mannou Weerdenburg founded Nederhout, a company designing and building furniture and interiors with the use of local wood (Dutch wood). Over the last 7 years, Nederhout has worked on all sorts of projects from

a range of disciplines, but the use of local or reclaimed wood has always been a focal point of the company's activities. Last year, for example, Nederhout was involved in designing a movable park (B-parks.nl) The materials used are all local or at least resemble those from the area for which the park is built: De Binckhorst. The visitors can scan special codes and thus learn more about the materials, plants and types of wood used for building a given fragment of the park.

Seminars

In essence, the seminars organized by “Liberal Culture” are hour-long intellectual warm-ups – discussions focusing on various issues and selected texts. The objective of these meetings is a joint reflection on the concept and cultural framework of modernity. Modernity, its associations with the Enlightenment, rationality, progress and art, and the hopes connected therewith constitute an excellent starting point for the discussion and the formulation of comprehensive questions as to the present-day condition of dreams for the future. Why, in the twentieth century, did modernity metamorphose into its own antitheses – totalitarianism, alienation and the loss of faith in progress? Is it at all possible to overcome the faults and flaws of modernity? How is the Bauhaus, interpreted as its architectural and aesthetic implementation, connected with the postmodernist critique of the 1960s and 70s, or the phenomenon – so widespread in the interwar period – whereby modernism was conjoined with the radicalization and polarization of attitudes? The workshops will be accompanied by a small assortment of texts in English which have been specially selected for the participants.

Katarzyna Kasia

Doctor Katarzyna Kasia, a philosopher, occupies herself with issues bordering on ethics and aesthetics. She is the Head of the Department of the Theory of Culture and the Deputy Dean of the Faculty of Visual Culture Management at the Academy of Fine Arts in Warsaw, and a regulator contributor to “Liberal Culture”.

Rafał Wonicki

Associate Professor Rafał Wonicki, a philosopher, is engaged in the study of issues of contemporary political philosophy and topics from the field of the theory of state and law. He has recently authored a book “Uncharted Territory of Justice”, and also works as a member of the editorial team of “Liberal Culture”.

Reading list

Thursday 4.10.2018, 12:00–13:00

art / culture

T. Adorno, M. Horkheimer „Przemysł kulturalny. Oświecenie jako masowe oszczerstwo”, w: „Dialektyka oświecenia” / “The Culture Industry: Enlightenment as Mass Deception” in: “Dialectics of Enlightenment”

G. Vattimo, „Struktura rewolucji artystycznych” w: „Koniec nowoczesności” / “Structure of Artistic Revolutions”, in: “The End of Modernity”

Friday 5.10.2018, 12:00–13:00

technique

Benjamin, „Dzieło sztuki w dobie możliwości jego technicznej reprodukcji”, w: „Twórca jako wytwórca” / “Work of Art in the Age of Mechanical Reproduction”

Baudrillard, „Precesja symulaków”, w: „Symulakry i symulacja” / “Precession of Simulacra”, in: “Simulacra and Simulation”

Saturday 6.10.2018, 12:00–13:00

modernity and identity

Giddens: “Modernity: some general consideration”

Rafał: Giddens’ philosophy of modernism: “Modernity: some general consideration” in “Modernity and Self-Identity” – discussion

Kasia: the relationship between modernism and postmodernism

Liotard „Odpowiedź na pytanie: co to jest postmodernizm?”, w: „Postmodernizm”, pod red. R. Nycza / “Answering the Question: What is Postmodern?”

Sunday 7.10.2018, 12:00–13:00

religion

Locke „List o tolerancji” / “A Letter Concerning Toleration”

Kasia: What is secularisation?

Rafał: postmodernism and postsecularism

G. Vattimo, „Ślad śladu” w: J. Derrida, G. Vattimo i inni, „Religia” / “The Trace of the Trace” in: J. Derrida, G. Vattimo et al., “Religion”