

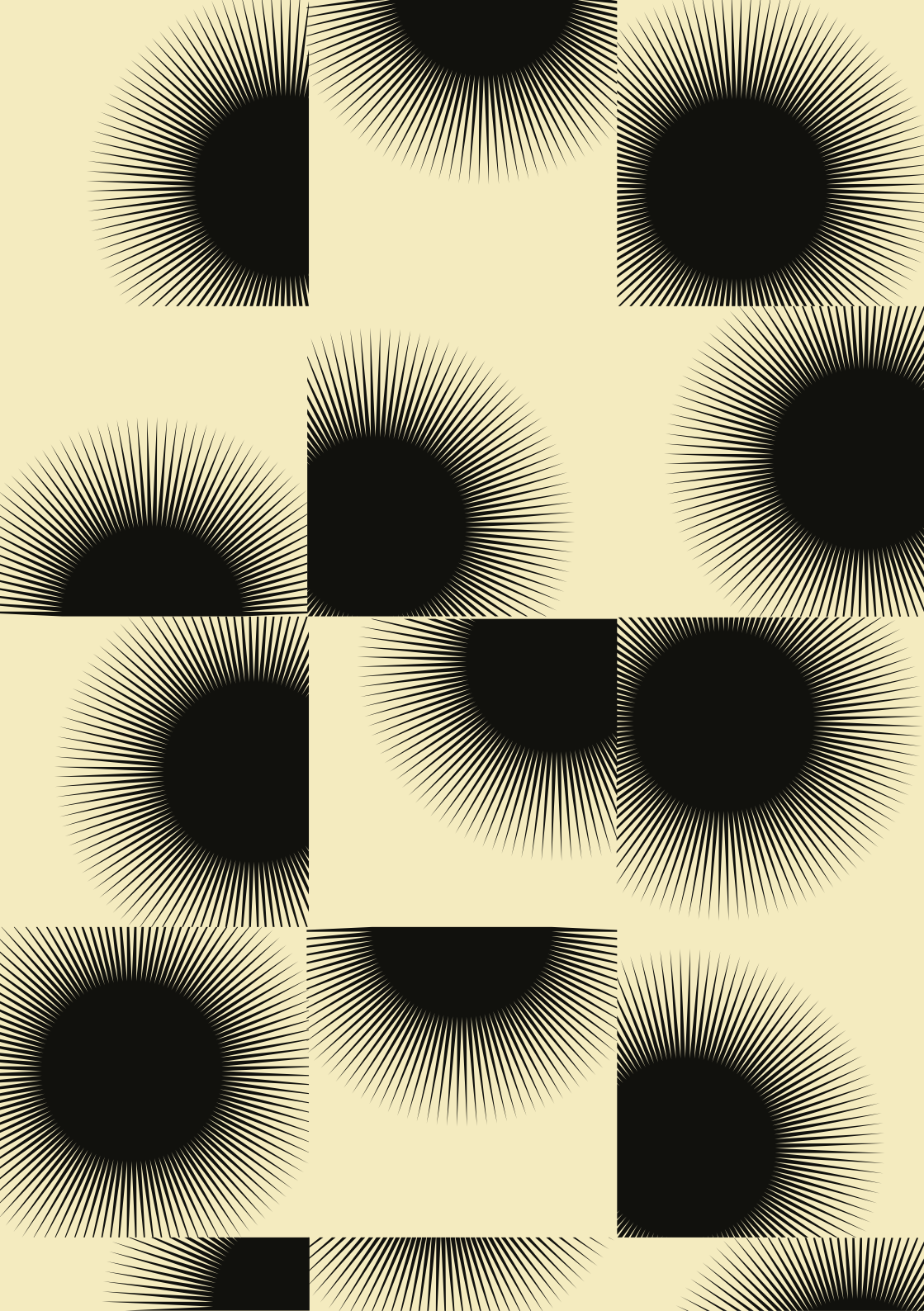


17.-22.09.2024

**GEOGRAPHIES
OF MODERNITY -
COMMUNITIES,
DISCOURSES
AND RUPTURES**

ACADEMY 2024

**EXERCISING
/EASTERN/
MODERNITY**



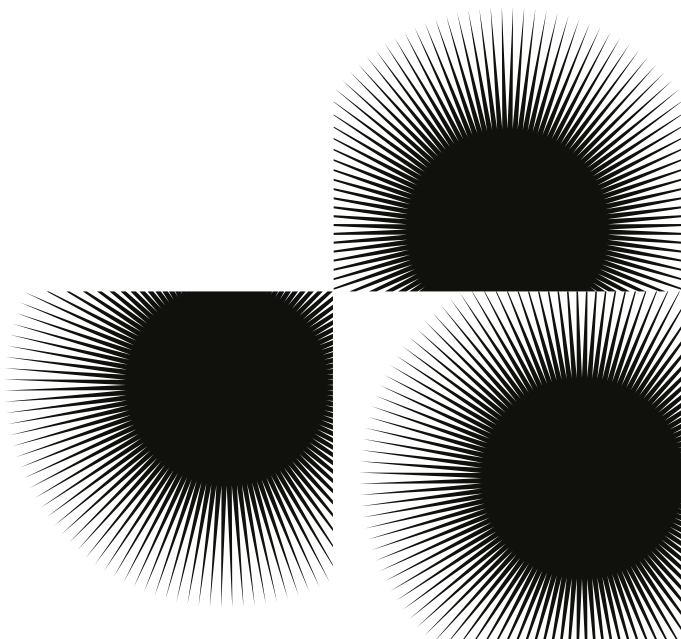
**GEOGRAPHIES
OF MODERNITY -
COMMUNITIES,
DISCOURSES
AND RUPTURES**

**EXERCISING
/EASTERN/
MODERNITY
ACADEMY
17-22.09.2024**

CURATORIAL TEXT	2
PROGRAMME	4
BLOCKS ORDER	13
ABOUT	34
PRACTICAL INFORMATION	35
COLOPHONE	36
CONTACT	37
NOTES	38

GEOGRAPHIES OF MODERNITY - COMMUNITIES, DISCOURSES AND RUPTURES

CURATORIAL TEXT



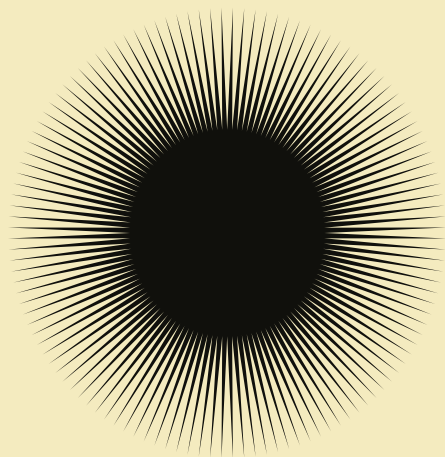
The fifth edition of the Exercising Modernity Academy, entitled Geographies of modernity – communities, discourses and ruptures, focuses on issues related to the shaping of societies under conditions of constantly changing national frontiers. Central and Eastern Europe experienced border shifts, forced migrations and significant transformations of the populations of the individual countries during the 20th century. Some were the result of wars and conflicts, others of social experiments based on ideological concepts aimed at creating a particular type of society. Where the population remained multi-ethnic at least in part, efforts were made to blur differences via the organization and controlling of social life. The effects of these actions and processes can be seen in the mental maps of the region that persist to this day, phantom borders and sentimental fantasies of lost “small homelands.” We revisit these issues in the reality of the ongoing war triggered by Russia’s full-scale invasion of Ukraine, which has forced many people to leave their homes and migrate to Western Europe either on a temporary or more permanent basis.

During the 19th and 20th centuries, many Central and Eastern European states – such as Poland, Ukraine, the Czech Republic and Slovakia, as well as Lithuania, Latvia and Estonia – experienced modernization in the form of industrial development, urbanization, infrastructure expansion and social and political reform. The processes at the turn of the 20th century were often linked to the struggle for sovereignty and the strengthening of national identity, which was particularly important for countries that were striving for independence. Modernization and the associated rise in living standards often went hand in hand with increased nationalism and the affirmation of national culture and history, as well as attempts to produce national styles in architecture and art. The modern vision of the new society was inclusive and empowering for some, while exclusionary for others and their traditions and culture. At the end of the 20th century, modernization processes were in turn linked to the fall of the Iron Curtain and transitions to capitalist economies.

Contemporary modernization processes, such as European integration and globalization, also influence the formation of new understandings of community and new models of identification across the continent, including in Central and Eastern Europe. Our aim is to look at what preceded these processes and how 20th-century experiences can influence contemporary identity transformations.

During the next edition of the Exercising Modernity Academy, we also want to ask questions about the role culture and art played in these continuous processes of identity formation. To what extent was architecture, literature, painting, theater or film an instrument of change, and to what extent was it a symbolic signpost for aspirations? Can one see the scars in the space testifying to phantom boundaries? How is unwanted heritage sometimes incorporated and ingrained into the narratives of the communities it serves? What are the strategies for incorporating it without risking triggering conflicts and evoking traumatic memories? What are the consequences and social costs of forced modernization according to a particular narrative or political agenda, or is it actually a step toward modernity becoming the realization of dreams for prosperity and peace?

PROGRAMME



ARRIVAL DAY

18:00 - 18:30 ——— **OPENING OF EXERCISING
MODERNITY ACADEMY 2024**

Hanna Radziejowska Head of the Pilecki-Institut Berlin

Dr Aleksandra Janus, Witold Okun Curators of the Exercising Modernity
Academy 2024

18:30 - 20:30 ————— **GET TOGETHER
DRINKS & SNACKS
FORMALITIES**

PROGRAMME

/TUESDAY/ 17.09.2024

BLOCK: SCATTERED SOURCES OF MODERNITY

09:30 - 11:00 _____ **LECTURE**

Exercises in integration and sovereignty. Central European narratives of the late 20th and early 21st centuries

Prof. Przemysław Czapliński Adam Mickiewicz University, Poznan

11:00 - 11:30 _____ **COFFEE BREAK**

11:30 - 13:00 _____ **SEMINAR**

Forms and Ways of Belarusian National Identity at the Beginning of the 20th Century.

Anna Karpenko Independent researcher and curator, Leipzig

13:00 - 14:00 _____ **LUNCH BREAK**

14:00 - 15:30 _____ **WORKSHOP / P.1**

Assembled Matters

Sabrina Cegla The Liebling Haus, Tel Aviv

15:30 - 16:00 _____ **BREAK**

16:00 - 17:30 _____ **WORKSHOP / P.2**

17:30 - 18:00 _____ **BREAK**

18:30 - 20:00 _____ **DISCUSSION**

Barbara Brukalska and Helena Syrkus: Polish women architects and the networks of the avant-garde

Prof. Dr Regina Bittner Bauhaus Dessau Foundation

Dr Anke Blümm Klassik Weimar Stiftung

▪

Moderator: **Aleksandra Kędziorek** Independent curator

PROGRAMME

/WEDNESDAY/ 18.09.2024

BLOCK: NARRATIVES ON ARCHITECTURE A PAST AND THE RESULTING STRATEGIES

10:00 - 12:00 _____ **SEMINAR**

Uncovering layers of the past. Contemporary attempts to exhibit stories of destruction and its aftermath in Poland

Franciszek Bojańczyk Museum of the History of Polish Jews POLIN, Warsaw

Dr hab. Błażej Brzostek Museum of Warsaw; Warsaw University

Agnieszka Jabłońska Urban Memory Foundation, Wrocław

Dr Aleksandra Janus Exercising Modernity programme curator, moderator

12:00 - 13:00 _____ **LUNCH BREAK**

13:00 - 14:30 _____ **SEMINAR**

Modern adventure and modernity as a heritage

Dr Łukasz Galusek International Culture Center, Kraków

14:30 - 15:00 _____ **BREAK**

15:00 - 16:30 _____ **SEMINAR**

Soviet Heritage in Ukrainian Contemporary Art. 2014-2024

Ksenia Malykh PinchukArtCenter, Kyiv

16:30 - 18:30 _____ **BREAK**

18:30 - 20:00 _____ **KEYNOTE LECTURE**

Orphan memory: Between Vanishing and Forgetting in Eastern Europe

Dr Jacob Mikanowski Historian, journalist, writer

PROGRAMME

/THURSDAY/ 19.09.2024

LECTURE AND ART AS THE HERITAGE OF LEGACIES TO MAINTAIN OR DESTROY IT

10:00 - 11:30 ————— **LECTURE**

Bauhaus and its Discontent: institutionalized heritages and complicated legacies

Prof. Dr Regina Bittner Bauhaus Dessau Foundation

11:30 - 12:00 ————— **COFFEE BREAK**

12:00 - 15:00 — **WORKSHOP / GUIDED TOUR**

Encountering Germany's Culture of Memory Through Berlin Sites

Dr Victoria Bishop Kendzia Humboldt University, Berlin

15:00 - 16:30 ————— **LUNCH BREAK**

16:30 - 18:00 ————— **LECTURE**

The Polish Wild West. Forced Migration and Cultural Appropriation in the Polish-German Borderlands, 1945-1948

Professor Beata Halicka Adam Mickiewicz University, Poznan

PROGRAMME

/FRIDAY/ 20.09.2024

BLOCK: ARCHITECTURE, ART AND DESIGN AS A TOOL FOR FOSTERING COLLECTIVE IDENTITY

10:00 - 11:30 _____ **SEMINAR**

The Instrumentalised Culture in Recent Exhibitions by Jasmina Cibic and Nikita Kadan

Agnieszka Pindera City Laboratory of the Museum of Warsaw

11:30 - 12:00 _____ **COFEE BREAK**

12:00 - 14:00 _____ **SEMINAR**

National Transnational: Framing Eastern European Conceptual Architecture

Prof. Dr Andres Kurg Estonian Academy of Arts, Tallinn

14:00 - 15:00 _____ **LUNCH BREAK**

15:00 - 17:00 _____ **SEMINAR**

Bauhaus and National Socialism – A complex interrelation between art, politics and modernity

Dr Anke Blümm Bauhaus Museum, Klassik Stiftung Weimar

17:00 - 17:30 _____ **BREAK**

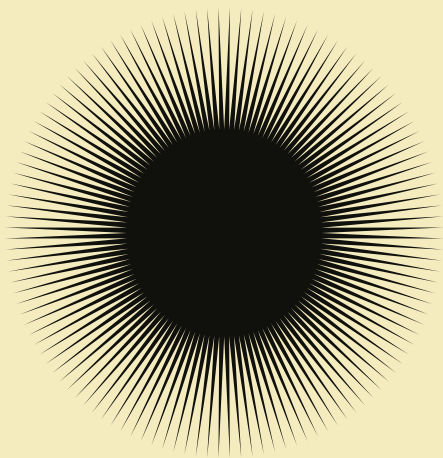
17:30 - 19:00 _____ **LECTURE**

Borderland or art of coexistence

Krzysztof Czyżewski Borderland Foundation, Sejny

20:00 - 23:00 _____ **FAREWELL DINNER**

/SATURDAY/ 21.09.2024



PROGRAMME

BLOCK DAY

**SCATTERED SOURCES
OF MODERNITY 18.09**

**NARRATIVES ON ARCHITECTURE
AND ART AS THE HERITAGE OF
A PAST AND THE RESULTING
STRATEGIES TO MAINTAIN OR
DESTROY IT 19.09
20.09**

**ARCHITECTURE, ART AND DESIGN
AS A TOOL FOR FOSTERING
COLLECTIVE IDENTITY 21.09**

SCATTERED SOURCES OF MODERNITY

This thematic block aims to look at the less recognized and more scattered sources and migration paths of modernity (modernities) that developed on the side-lines of the main narrative in modern thinking about architecture, art and design as a tool for modernization. This sometimes arose by way of a reaction to overly dogmatic approaches to the mainstream, and sometimes of a spontaneous creation resulting from the search for one's own identity. We will analyze the centers of architectural training in Central and Eastern Europe that contributed to the development of the style in the region, the relationships between them, as well as the spheres of influence (not only from the West, but also from the East) in which they were located. We intend to reflect on the sources of modernization in the so-called former Eastern Bloc countries both before and after the Second World War.

EXERCISES IN INTEGRATION AND SOVEREIGNTY. CENTRAL EUROPEAN NARRATIVES OF THE LATE 20TH AND EARLY 21ST CENTURIES

The lecture will concern Central Europe from the mid-1980s to the second decade of the 21st century. The central problems discussed in the lecture will be the variable concepts of the location of Central Europe towards the European Union. The first of these ideas took the form of assimilation – brilliantly suggested by Milan Kundera in his essay; the idea dominated thinking about Central Europe from the mid-1980s to the end of the accession process of the former communist states to the Union (2004). The concept of internal divisions – foreshadowed in works of Andrzej Stasiuk – is the second one; this idea, which meant the return of the imagery of nation states, began to gain importance at the end of the first decade of the 21st century, and its effectiveness peaked in 2015, when Central Europe countries, not complying with common EU directives, refused to accept migrants from South East. The third idea (approximately – second decade of 21st century), which can be called a separate integration, includes various activities for a stronger unification of the Central European countries as a separate region in the Union and as a strong political player. The key role is played by alternative narratives in relation to the previous order; these narratives can be seen both in literary works (e.g. Olga Tokarczuk) and in political and economic endeavours (Rail Baltica, Via Carpathia).

Przemysław Czapliński (full. prof.) is a historian of 20th and 21st century Polish and European literature, essayist, translator, literary critic; director of the Center for Open Humanities (Adam Mickiewicz University, Poznan/Poland), which deals with the relationship between law and literature. He authored over ten monographs – recently: *The Remnants of Modernity* (2015), *Poruszona mapa [The Shifted Map, 2016]*, *Literatura i jej natury [Literature and its Natures; co-authored with Joanna B. Bednarek, Dawid Gostynski, 2017]*. He edited and co-edited several books – recently: *Being Poland: A New History of Polish Literature and Culture since 1918*, edited by Tamara Trojanowska, Joanna Niżyńska, and Przemysław Czapliński, with the assistance of Agnieszka Polakowska (University of Toronto Press, 2018); *O jeden las za daleko [A Forest Too Far. Democracy, capitalism, and environmental disobedience in Poland; co-editors: J.B. Bednarek,*

D. Gostyński, 2019], *Znaki katastrofy, spacje ocalenia. O twórczości W.G. Sebald [Signs of a Disaster, Spaces of Salvation. On the work of W.G. Sebald; co-edited by Katarzyna Kończal, Warszawa 2020]*, *To wróci. Przyszłość i przyszłość pandemii [It will come back. The past and future of pandemics; co-edited by J.B. Bednarek, 2022]*.

Visiting professor in Heidelberg (2017) and in Mainz (2020), visiting lecturer at Berlin's Humboldt University, Harvard University in Boston, Université Libre in Brussels, as well as in Regensburg, Dresden, Potsdam, Munich, Budapest, Illinois, Tübingen, Munich, Florence, Bologna, Pisa, Venice and Padua. Winner of the Medal of Young Art (1996), the Award of International Circle of Literary Critics (1997), the Kościelski's Award (1998), the Prime Minister's Prize (1999), the Kazimierz Wyka Prize (2004), the Jan Długosz Prize (2016), the Award of the Marshal of the Wielkopolska Province (2019).

PROFESSOR PRZEMYSŁAW CZAPLIŃSKI

Adam Mickiewicz University,
Poznan

FRIGHTENED NATIONALISM? FORMS AND WAYS OF BELARUSIAN NATIONAL IDENTITY AT THE BEGINNING OF THE 20TH CENTURY

In this workshop, a brief history of the various national idea projects that emerged in Belarusian territories during a period marked by intense and rapid political, social, and historical transformations will be presented.

The early 20th century was a pivotal time in Belarusian history, characterized by the division of these areas among neighboring powers – Russia, Poland, and later Germany with the onset of World War I. These different forms of pro-Western (Polish) and pro-Eastern (Russian) orientations not only influenced the development of the Belarusian independent state (including the Belarusian People's Republic and subsequently the Belarusian Socialist Soviet Republic) but also shaped the search for a national identity that would preserve the uniqueness and diversity of the region's multi-religious, multilingual, and multi-ethnic population.

Unlike neighboring countries, a complete and stable national identity has not yet been solidified in Belarus, which remains in a state of flux between East and West. That fluid form of identity, which was referred to as the *living form* by the Belarusian philosopher of the 20th century Ihnat Abdziralovich, has become particularly problematic since 2020.

During this seminar, various cases of the struggle for national identity will be examined to collectively reflect on the nature of so-called nationalism in the context of Eastern European modernity (with its precise differentiations from the West) and the formation of European nations, with a particular focus on the contemporary rise of right-wing movements across Europe.

Anna Karpenko studied Philosophy at the Belarusian State University in Minsk, Visual Studies at the European Humanities University in Vilnius, and Curatorial Studies at the Academy of Fine Arts in Leipzig. Holds a BA in Philosophy, an MA in Sociology, and an MA in Curatorial Studies. She is a member of the International Association of Art Critics (AICA).

As a curator, she has organized exhibitions and research projects in collaboration with different institutions such as the Museum Sztuki (Lodz), Gallery Arsenal (Bialystok), Labirynt Gallery (Lublin), Badischer Kunstverein (Karlsruhe), the Museum of Contemporary Art, GfZK (Leipzig), and Halle 14 (Leipzig), ifa (Berlin), Pilecki-Institut (Berlin), University of Leuven (Belgium).

As an author, her texts have been published in the following magazines: *Springerin*, *BLOCK*, *Dwutygodnik*, *RTV*, *Magazyn SZUM*, and *Kulturaustausch*.

She is the author and editor of the book *When The Sun Is Low, The Shadows Are Long*, published by Spector Books (Leipzig) in 2023. By heart belongs to Belarus (Minsk), by time based in Germany (Leipzig and Berlin).

ANNA KARPENKO

Independent researcher and curator, Leipzig

ASSEMBLED MATTERS

The point of departure for the workshop is the nature of the narratives that are created and told about our collective pasts. These narratives can take the form of stories, myths, and legends, but they can also be embedded in the built environment that surrounds us. Heritage preservation policies, urban planning, architecture, design, and other fields are influenced by them. They can also shape how our collective futures are envisioned. However, the materiality of the present is filled with various traces, including those that tell different stories.

During the workshop, the potential of materiality (objects and places) in uncovering hidden and untold stories will be investigated, and the role of artistic interventions in voicing these stories will be explored. Examples will be examined to see how materiality can challenge or support certain dominant narratives, and collaborative efforts will be made – through walking, mapping, observing the urban environment and collaging pieces of information and visual clues into potential new narratives.

Sabrina Cegla is an architect, curator and educator working within the realm of urbanism, art and architecture. Acting within the contested space of Israel–Palestine, she views her curatorial practice as a form of spatial sociopolitical and cultural activism. In her multidisciplinary approach, she foregrounds a collaborative examination of the multiple actors and powers involved in shaping the built environment, disrupting narratives and histories, and imagining possible futures. Cegla seeks to rethink the agency of practitioners in the field of planning and design in light of urgent local and global challenges. Cegla has been part of The Liebling Haus founding team since 2015 and today she serves as its Senior curator. She has initiated and curated many

events, exhibitions and projects at the Liebling Haus, including the permanent exhibition *Exceptional: The White City—An Everyday Heritage*; the educational construction site project *Open for Renovation: What is the White City?* a project space dedicated to a collaborative and critical inquiry; *HaDira (The apartment)* residency programme and more. Cegla holds a bachelor's degree in Architecture and a Master's degree with honors in History and Theory of Architecture from Tel Aviv University. In addition, she has taught critical conservation at Shenkar College of Engineering, Design and Art, and has founded an independent architecture and design studio specializing in exhibition and interior design.

SABRINA CEGLA

The Liebling Haus, Tel Aviv

BARBARA BRUKALSKA AND HELENA SYRKUS: POLISH WOMEN ARCHITECTS AND THE NETWORKS OF THE AVANT-GARDE

The event will discuss the contributions of modernist women architects, focusing on their role within avant-garde architectural networks. Drawing mainly on examples from Eastern Europe and the Bauhaus, the panel will reflect on the complex relationships between society, gender and space from a female-centred perspective.

PROF. DR REGINA BITTNER

Bauhaus Dessau

Regina Bittner studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität Berlin. As head of the Academy of the Bauhaus Dessau Foundation she curates and teaches the postgraduate and cross-disciplinary programmes on transcultural modernism in design and architecture research. Her most recent curatorial projects include *Versuchsstätte Bauhaus: The collection*, the permanent exhibition in the Bauhaus Museum Dessau opened in 2019. Her research interests combine cultural anthropological approaches in architecture and design studies with questions of decolonization, critical heritage and its mediation in teaching and curatorial practice. Since 2019, she has been an honorary professor at the Institute for European Art History and Archaeologies at Martin Luther University Halle-Wittenberg.

DR ANKE BLÜMM

Klassik Weimar Stiftung

Anke Blümm is Curator and Research Associate at the Bauhaus Museum, Klassik Stiftung Weimar, Germany. She studied church music, German literature, and art history in Heidelberg and Berlin. In 2013, she published her first book, *Degenerate Architecture? Debates on New Building in Germany, 1933–1945* (text in German). From 2013 to 2016 she was a research fellow at Cottbus University, Germany, on the project *Networks in Motion: Bauhaus Members and their Ties in the 1930s–1940s*. As a research associate at the Bauhaus-Museum she developed several Bauhaus exhibitions, including the recent show on *Bauhaus and National Socialism*. She has extensively published on modern architecture and design, network research, and the Bauhaus.

ALEKSANDRA KĘDZIOREK

Klassik Weimar Stiftung

Aleksandra Kędziorek is an art historian, curator and editor based in Warsaw. She works at the intersection of architecture, design and visual arts, and uses her skills in historical research to curate projects that bring inspiration from the past into contemporary debates. Interested in environmental issues, she has recently researched the seasonal use of textiles in domestic interiors before the advent of electricity (*The Clothed Home*, a traveling exhibition first presented at the London Design Biennale, with Centrala and Alicja Bielawska, 2021–23) and the historical use of aquatic plants in modernist architecture (*Nenúfars blancs*, an art intervention by Centrala at the Mies van der Rohe Pavilion in Barcelona, 2022–23). Her longest project at the Museum of Modern Art in Warsaw focused on the work of architects Oskar and Zofia Hansen and – in addition to a traveling exhibition, academic and public programmes, and a series of publications – included the care of the Hansen summer house in Szumin (2013–17). She works both in art institutions and independently, and in her curatorial work seeks to confront historically dense and thought-provoking contexts.

NARRATIVES ON ARCHITECTURE AND ART AS THE HERITAGE OF A PAST AND THE RESULTING STRATEGIES TO MAINTAIN OR DESTROY IT

The shaping of narratives about the collective (including national) past is inevitably based on the selection of those parts of history that allow the construction of a particular type of story. Most often, it is a story that supports the construction of positive self-identification of the group for which it is produced. Both tangible heritage, including architecture, and intangible heritage are sometimes used in this process as a source of examples and a kind of “evidence” or, on the contrary, are subjected to neutralization (destruction, removal from view, obscuring) when they pose a challenge to this narrative or when they remind us of what has been silenced. Similarly, groups excluded from certain collective narratives (by migrations, including forced ones, changes in borders and national identities) spin stories about the heritage left behind elsewhere, often to the point of mythologizing it. In this thematic block, we will examine what happens to architecture and art under the pressure of such narratives and the treatments to which they are sometimes subjected.

UNCOVERING LAYERS OF THE PAST. CONTEMPORARY ATTEMPTS TO EXHIBIT STORIES OF DESTRUCTION AND ITS AFTERMATH IN POLAND

During the session participants will look into three recent exhibitions presented in Poland which deal with stories of violence and destruction — of cities and communities — and what came after. Invited speakers will present each of them, focusing both on the history it refers to and the exhibition strategies used to communicate it. The presentation will be followed by a panel discussion on contemporary approaches to exhibiting such histories (often - difficult ones) and the motivations behind some curatorial and artistic decisions that shaped these exhibitions.

19.09

Franciszek Bojańczyk studied history and Hebrew studies in Warsaw, Prague, and Tel Aviv. He has worked as a guide in Israel, Scandinavia, and the United States, and has collaborated with organizations such as the Center for Yiddish Culture, the Taube Foundation, and the Centre for Dialogue. For three years, he led the Cultural Projects and Communications Department at the Emanuel Ringelblum Jewish Historical Institute. In 2024, he joined the POLIN Museum, where he is responsible for fostering relations with the Jewish diaspora worldwide.

Błażej Brzostek, professor at the Faculty of History of the University of Warsaw, also employed as a research specialist at the Museum of Warsaw. Lectured at the East European Studies Center of the University of Warsaw and at the Theatre Academy, was the head of the research department of the National Institute of Architecture and Urban Planning (2018–2021). He mainly deals with social history, especially the history of cities and urbanization, has published books about the everyday life of Warsaw workers during Stalinism (*Robotnicy Warszawy* 2002), the everyday life of this city in the years 1955–1970 (*Za progiem*, 2008), about cuisine and dining in the People's Republic of Poland (*PRL na widelcu*, 2010), a parallel history of Bucharest and Warsaw (*Paryże Innej Europy*, 2015), two outlines of the history of the capital of Poland (*Wstecz*, 2021; *A Slice of the World*, 2024). He is currently working on the social history of women in post-war Poland.

FRANCISZEK BOJAŃCZYK

Museum of the History
of Polish Jews POLIN,
Warsaw

DR HAB. BŁAŻEJ BRZOSTEK

Museum of Warsaw;
Warsaw University

Agnieszka Jabłońska is a co-founder and executive director of the Urban Memory Foundation (UMF) in Wrocław, Poland. Aga is a manager, fundraiser, cultural activist and researcher in Jewish Studies. For two years (2019–2021) she worked for an Israeli–Palestinian educational programme and previously she had a ten-year professional career in Brussels, where she specialized in event management and communication strategies involving European Union programmes and institutions. Agnieszka holds two MA degrees, in Political Science from the University of Wrocław and in Jewish Civilizations from the Hochschule für Jüdische Studien Heidelberg. She is the co-author of the publication *Breslau / Wrocław 1933–1949. Studien zur Topographie der Shoah*. In 2017–2018 she completed the One-Year-Programme at the European Institute for Jewish Studies in Sweden – Paideia. In 2019, Aga was awarded a Nahum Goldmann Fellowship; since 2017 she is a member of the international Jewish network – ROI Community, a Schusterman Family Philanthropies initiative. Co-organizer of the temporary exhibition at OP ENHEIM in Wrocław, *Putting Things Back. Jewish Breslauers and Their Objects* (May–September 2024).

AGNIESZKA JABŁOŃSKA

Urban Memory
Foundation, Wrocław

Aleksandra Janus holds a PhD in Anthropology from the Jagiellonian University in Cracow (Poland). She works at the intersections of academia, art, and activism. She is President of the Zapomniane Foundation and co-founder of the Engaged Memory Consortium aimed at creating and proposing an innovative approach to remembrance. She is a collaborator of the Research Center for Memory Cultures (Jagiellonian University), a member of the global network and project *Thinking Through The Museum* and the editorial board of the Jagiellonian/Columbia University Press book series *Exhibiting Theory*. She co-curates the *Exercising modernity* programme aimed at critically rethinking the legacy of modernity. In 2023 she co-initiated a network of contemporary Jewish artists in Poland *Kultur-Lige*. In 2014 she co-founded the *Museum Lab [Laboratorium muzeum]* and in 2020 a working group *Museums for the Climate* as well as the *Culture for Climate* collective. Together with dr Natalia Romik, she carried out research which resulted in an exhibition shown in Warsaw in 2022 (Zachęta – National Gallery of Art) and is currently on show in the Jewish Museum in Frankfurt.

DR ALEKSANDRA JANUS

Exercising Modernity
programme curator,
moderator

MODERN ADVENTURE AND MODERNITY AS A HERITAGE

The legacy of modernity is not easy to classify.

The time when modernity was emerging marked both the decline of European empires and the entry of nation-states into the arena of history. Alongside the political changes, technical progress was increasingly dictating the rhythm of life. For example, exactly 200 years ago, the Englishman Joseph Aspdin patented Portland cement. This at first inconspicuous event, combined with the subsequent introduction of concrete reinforcement technology by military engineers, laid the foundation for a major revolution in building and engineering that changed the landscape of almost the entire world in the 20th century. There were many more technologies that transformed the landscape of entire regions. One of them is Upper Silesia, shaped in the 19th century by the Industrial Revolution and then deeply affected by the total visions of the following century. How should we treat such a heritage today, in post-communist, post-industrial and post-modern times?

These are the issues that will be addressed in Łukasz Galusek's seminar.

Dr Łukasz Galusek holds an MS in Architecture and a PhD in History. He serves as the deputy director for programme policy at the International Cultural Centre in Krakow and is a member of the College of the President of the Republic of Poland for International Policy.

His areas of interest are public diplomacy as well as culture, art and architecture of Central Europe, in particular the relationships between space, memory and identity.

Author and co-author of numerous publications (i.e. *Borderland. On Reviving Culture* [LIT Verlag, Vienna-Zürich, 2019]);

co-curator of exhibitions on Central European art (i.e. *Borderland rediscovered. Common heritage of Poland and Ukraine*

[2005], *Cartographer of sinister history. Tara (von Neudorf)* [2013], *Adriatic epopee. Ivan Meštrović* [2017], *Architecture of independence in Central Europe* [2018]).

Now he is preparing an exhibition

Socmodernism. Architecture in Central Europe during the Cold War which is going to be shown this fall in the International Cultural

Centre's Gallery as well as the retrospective of 20th-century art in Romania which will be open at the beginning of the next year.

**DR ŁUKASZ
GALUSEK**

International Culture
Center, Kraków

SOVIET HERITAGE IN UKRAINIAN CONTEMPORARY ART. 2014-2024

After the Revolution of Dignity and the outbreak of the Russian-Ukrainian war, Ukraine adopted a package of laws on decommunization and state memory policy (2015).

As a result of the adoption of the law, which provides for the demolition of Soviet-era monuments and the change of names associated with communism, Ukraine's toponymy and the face of entire cities have changed radically. More than 50 000 streets, squares and other objects have been renamed. The names of some large cities and many villages were also changed.

A lengthy debate arose in society about the cultural value of certain works of mostly monumental art from the Soviet era, as well as which Soviet artists could be considered Ukrainian. Artists, architects, activists, and artistic groups played a prominent role in this discussion. Initiative groups have emerged to preserve Soviet monuments and reinterpret them properly. Books were published and numerous exhibitions were held. Professional art historical discussions are increasingly turning to the term *historiographical turn*.

The workshop will be based on case studies from the practices of artists Nikita Kadan, Lesya Khomenko, Zhanna Kadyrova, Yuriy Biley and the activities of the DENEDE group.

The entire period since the beginning of the implementation of decommunization laws has significantly influenced the policy of memory in Ukraine, the results of which can be observed in real time, when the first commemorative structures dedicated to events that took place after the beginning of the full-scale Russian invasion began to appear on the territory of Ukraine.

Ksenia Malykh is an art historian, curator, researcher, Head of the Research Platform of PinchukArtCentre, Kyiv, Ukraine. Co-founder of the OK Projects NGO and Closer Art Center, Kyiv. General manager of the Ukrainian national pavilion on 58th Biennale in Venice, co-curator of *From Ukraine: Dare to Dream*, a Collateral Event of the 60th International Art Exhibition — La Biennale di Venezia.

Author of many publications on the history of Ukrainian contemporary art.

In her research and curatorial activities, she focuses on artistic practices related to memory, history, and the combination of the political and the poetic.

She teaches contemporary art for teenagers at a democratic school Maibutni.

Based in Kyiv, Ukraine.

**KSENIA
MALYKH**

PinchukArtCenter, Kyiv

ORPHAN MEMORY: BETWEEN VANISHING AND FORGETTING IN EASTERN EUROPE

Ruined graveyards, repurposed temples, toppled monuments, abandoned village – all of these are common sites across Eastern Europe. A history of imperial upheaval, forced population transfers, mass exterminations and outright genocide has left much of the region’s cultural patrimony figuratively ownerless or disconnected from local communities. Nationalist narratives which privilege certain ethnic groups and political movements over others have continued this process of alienation to the present day, leading to the excision of entire periods of history from canons of national memory.

As a result of these multiple processes, Eastern Europe has become one of the world’s great homelands of orphaned memory. Drawing on the author’s travels across the region and work as a historian, this talk proposes a tentative taxonomy of the various ways heritage can be erased or forgotten. It also asks what roles contemporary curators and cultural workers should play in reviving or re-housing these lost or vanishing landscapes before they fade from view.

Jacob Mikanowski is a historian and journalist based in Portland, Oregon. He studied European history at Princeton and received his PhD in Eastern European history from the University of California at Berkeley. He has reported on issues related to history, heritage and memory for outlets including *Harper’s Magazine*, *The Guardian*, and *The New York Times*. He is the author of *Goodbye, Eastern Europe: An Intimate History of a Divided Land*, a book-length history of Eastern Europe from pagan times to the present, named one of *Spectator’s* best books of the year for 2023.

DR JACOB MIKANOWSKI

Historian, journalist,
writer

BAUHAUS AND ITS DISCONTENT: INSTITUTIONALISED HERITAGES AND COMPLICATED LEGACIES

The Bauhaus in Dessau is a unique manifestation of the controversial references to the legacy of classical modernism that emerged from the post-war societies of East and West. Exhibitions and publications, institutionalisation and memorial practices relating to the Bauhaus in the second half of the twentieth century were the scenes of negotiations about the legacy of the avant-garde school during the Cold War. The lecture deals with facets of this heritage dispute and reflects on its impact on the re-institutionalisation of the Bauhaus Dessau in the context of the cultural and heritage policy of reunification. With the inclusion of the Bauhaus in the UNESCO World Heritage List, this site of memory has also been subject to new cultural dynamics that are not only changing local cultures of remembrance but also the way the buildings and their material legacies are dealt with. Heritage as a dynamic, controversial and multivocal process forms the theoretical framework for the discussion of the post reunification debates concerning the making of the Bauhaus heritage - as a process of making sense of the past in light of concerns of the present.

**PROF. DR
REGINA
BITTNER**

Bauhaus Dessau
Foundation

Regina Bittner studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität Berlin. As head of the Academy of the Bauhaus Dessau Foundation she curates and teaches the postgraduate and cross-disciplinary programmes on transcultural modernism in design and architecture research. Her most recent curatorial projects include *Versuchsstätte Bauhaus: The collection*, the permanent exhibition in the Bauhaus Museum Dessau opened in 2019. Her research interests combine cultural anthropological approaches in architecture and design studies with questions of decolonization, critical heritage and its mediation in teaching and curatorial practice. Since 2019, she has been an honorary professor at the Institute for European Art History and Archaeologies at Martin Luther University Halle-Wittenberg.

ENCOUNTERING GERMANY'S CULTURE OF MEMORY THROUGH BERLIN SITES

How did Germany's unique Memory Culture develop and emerge? How is it visible on Berlin's museological and historical landscape? How can we reflect productively and critically on the urban space that is itself a palimpsest of history? A lecture on the topic, an introduction to ethnographic methods, and a subsequent walking tour and exploration of key sites, highlighting the multilayered history of the city, will explore these questions.

The tour will cover locations in Berlin, touching on aspects of Berlin's history and culture from ca 1500 CE to the present. Naturally, the tragic upheavals of the twentieth century – the Second World War and the Holocaust – will be of particular importance.

This workshop will enable the participants to interrogate the Berlin landscape with its variety of historical sites approaching them as dynamic field sites. During the city tour, guidance will be provided, but participants will also be encouraged to approach the sites critically and reflectively using the methods introduced prior to the tour. After the tour, time allowing, a discussion and workshop, based on impressions and reflections will conclude the field activity.

Victoria Bishop Kendzia is an instructor at the Humboldt International Campus, Humboldt University Berlin. Her teaching method, although anthropologically inflected, is interdisciplinary in nature. It is not limited to the social sciences, including students from a wide variety of disciplines. The focus of her work is on the urban landscape, especially museums and memorials in and around Berlin. She has a background in Museum Studies, having completed her master's degree in this field from the University of Toronto, Canada in 2001 and her Bachelor of Arts Honours at the same university in 1999.

In 2013, she obtained her PhD at the Institute for European Ethnology, Humboldt University Berlin with an ethnographic dissertation on visitor experience at the Jewish Museum Berlin. Her monograph *Visitors to the House of Memory: Identity and Political Education at the Jewish Museum Berlin* was published by Berghahn Books originally in 2017 and again in paper back in 2020.

**DR VICTORIA
BISHOP
KENDZIA**

Humboldt University,
Berlin

THE POLISH WILD WEST. FORCED MIGRATION AND CULTURAL APPROPRIATION IN THE POLISH-GERMAN BORDERLANDS, 1945-1948

The incorporation of the German territories east of the Oder and Neisse Rivers into Poland in 1945 involved the difficult process of an almost complete exchange of populations and the takeover of a region in which the Second World War had wrought enormous destruction. The contemporary term Polish Wild West not only alluded to the prevailing atmosphere of chaos and survival of the fittest in the Polish-German borderland but was also associated with a new kind of freedom and the opportunity to start all over again. The arrival of Polish settlers from different parts of Poland brought Poles, Germans, and Soviet soldiers into temporary contact with each other. Living together in this war-torn area was not easy.

During this lecture special attention will be paid to the process of cultural appropriation of the Oder region by Poles, especially such aspects of its material heritage as monuments, religious architecture and public buildings.

PROFESSOR BEATA HALICKA

Adam Mickiewicz
University, Poznan

Beata Halicka is one of Poland's leading historians of forced migration, nationalism in Central and Eastern Europe, and borderland culture. She works at the Adam Mickiewicz University in Poznan and has been a visiting professor at the Universities of Calgary (2014), El Paso (2016), and Chicago (2023). Her book *The Polish Wild West. Forced Migration and Cultural Appropriation in the Polish-German Borderlands, 1945-1948* won the 2016 Identities Prize, was named the best historical book in Poland, and was also published in German and English. Her most recent study is *Life in the Borderlands. Z. Anthony Kruszewski – A Biography* (Brill/Schönningh 2021).

ARCHITECTURE, ART AND DESIGN AS A TOOL FOR FOSTERING COLLECTIVE IDENTITY

Although an ancient invention, the idea of using culture and art for the purposes of a very specific narrative, usually of power, found many applications throughout the 20th century. Architecture is just one field of human activity that was used as a tool for the creation and manifestation of specific values, aspirations and ambitions. In the first decades of the 20th century, Central Europe was a melting pot of many nations and ethnic groups, from which a *new order* with its own horizon of dreams and inspirations sporadically emerged. The need to unite the national community and forge a coherent identity arose every time borders were shifted. Not only architecture, but also other fields of art (including literature, theater and film) were ideal tools for this. Sometimes it was the result of spontaneous efforts to find an answer to the question *who am I?* and other times a brutal narrative imposed by the authorities. One example is Socialist Realism, which imposed a heavily codified narrative on artists living in the Soviet bloc at the time. This block will focus on various attempts to use architecture and other art forms to build, merge or unify a collective identity, and the effects of these actions.

THE INSTRUMENTALISED CULTURE IN RECENT EXHIBITIONS BY JASMINA CIBIC AND NIKITA KADAN

In recent years the gallery of the former palace of industrialists in Łódź (Poland) was staged to host exhibitions by Jasmina Cibic (*The Palace*) and Nikita Kadan (*The Fire and the Ashes*). Their projects incorporated period rooms into narrations on instrumentalized culture. Agnieszka Pindera, a curator of both exhibitions, will discuss among other issues the theme of *national aesthetics* in contemporary art.

The Muzeum Sztuki in Łódź moved to the nationalized Palace of Maurycy Poznanski after World War II. The venue itself became one of the narrative elements for *Palace* by Cibic: the enfilade of the residency rooms housed portraits of gifts popular in international diplomacy. Among them the series of photographs of roses bred as a tribute to politicians who fought against fascism, and of relay batons gifted to the leader of the Yugoslav federation. To that list the artists added a series of photographic portraits of the International Collection of Modern Art – paintings donated by European artists to establish the Muzeum Sztuki in Łódź in the first place. This way portrayed artworks, an element of cultural policies, became equalized with diplomacy agendas.

A year later in the iconic Neoplastic Room of the Muzeum Sztuki, Nikita Kadan created a space where the complex history of avant-garde art, which often transcends clear-cut national identities, was revisited. The artist combined the archival sources with his poetic imagination, to reconstruct the biographies of Ukrainian and trans-national avant-garde artists, and reenact their (sometimes impossible) exhibitions. The Neoplastic Room became a site to display remains of the 1905 Revolution and the 2014 war in Donetsk.

Agnieszka Pindera is a PhD Candidate at the Doctoral School of Humanities, University of Warsaw. Works at the City Laboratory of the Museum of Warsaw. Formerly Head of Research Center at the Muzeum Sztuki, Łódź (2016–2023). She is an author of the biography of Józef Patkowski, the founder of the Polish Radio Experimental Studio (2019), as well as co-author of a multifaceted project *The Avant-garde Museum* (2020–2022). She is interested in cultural policies, history of exhibitions, and the organization of art institutions, including grassroots and independent initiatives.

AGNIESZKA PINDERA

City Laboratory of the
Museum of Warsaw

NATIONAL / TRANSNATIONAL: FRAMING EASTERN EUROPEAN CONCEPTUAL ARCHITECTURE

This workshop on conceptual and paper architecture from the 1960s–1980s will focus on changing frameworks for architectural and art history writing in Eastern Europe by comparing and contrasting images and texts across borders. Participants will map the movement of ideas between the countries through shared topics and imaginaries, examining common publications, exhibitions, international competitions, and personal contacts that acted as its media. In addition to real contacts and interactions between architects, participants will explore groups and collectives who might not have met each other in real life, but whose ideas engaged in similar topics. A critical question will be posed about the traditional art-historical notion of influence, with an attempt to replace it with that of dialogue or virtual dialogue. Through these interactions between the domestic and transnational, several phenomena and works that in the 1990s and early 2000s have been categorized according to strict national, school-based or professional delineations find a new context.

PROF. DR ANDRES KURG

Estonian Academy of
Arts, Tallinn

Andres Kurg is professor of architectural history and theory at the Institute of Art History, Estonian Academy of Arts, in Tallinn. His academic work specialises on the Soviet Union and Eastern Europe, with a special focus on the influence of technological transformations and changes in everyday life to architecture from 1960s to 1980s. He has published articles in architecture and art magazines (*AA Files*, *ArtMargins*, *Journal of Architecture*) and contributed to several collected volumes and exhibition catalogues. He has curated architecture exhibitions, including *Forecast and Fantasy: Architecture without Borders, 1960s to 1980s at the Estonian Museum of Architecture* (2023), and held guest fellowships at the Getty Research Institute, Yale University and Friedrich Schiller University Jena.

BAUHAUS AND NATIONAL SOCIALISM – A COMPLEX INTERRELATION BETWEEN ART, POLITICS AND MODERNITY

The Bauhaus (1919–1933) is considered the most important avant-garde art school in Germany at the beginning of the 20th century. For decades after the end of the Second World War, the terms *Bauhaus* and *National Socialism* were predominantly viewed as irreconcilable opposites. Twentieth-century reception almost uniformly positioned Bauhaus modernism and its makers as on the right side of history. Correspondingly, Nazi aesthetics have been almost unvaryingly interpreted as aesthetically backward and unfailingly anti-modernist.

However, the majority of Bauhaus members remained in Germany after 1933, of whom only a few can be counted as victims of the regime. The majority continued working in a wide range of cultural, practical, and even ideological spheres of Nazi Germany, where their applications of Bauhausian aesthetics were tolerated and even welcomed. The exhibition *Bauhaus and National Socialism*, which took place in Weimar in 2024, was the first to shed light on this complex relationship between art, politics and modernism. The seminar will discuss various artistic works that belong to this thematic context and will pose the question of the specific modernity of the objects. Participants in the course will then be given an overview of the overall concept of the exhibition. Reflections on the curation of such a show will conclude the event.

21.09

Anke Blümm is Curator and Research Associate at the Bauhaus Museum, Klassik Stiftung Weimar, Germany. She studied church music, German literature, and art history in Heidelberg and Berlin. In 2013, she published her first book, *Degenerate Architecture? Debates on New Building in Germany, 1933–1945* (text in German). From 2013 to 2016 she was a research fellow at Cottbus University, Germany, on the project *Networks in Motion: Bauhaus Members and their Ties in the 1930s–1940s*. As a research associate at the Bauhaus-Museum she developed several Bauhaus exhibitions, including the recent show on *Bauhaus and National Socialism*. She has extensively published on modern architecture and design, network research, and the Bauhaus.

**DR. ANKE
BLÜMM**

Bauhaus Museum, Klassik
Stiftung Weimar

BORDERLAND OR ART OF COEXISTENCE

By *borderland* Krzysztof Czyżewski understands coexistence in one common area of a city, region or small homeland of people of different cultures, nationalities, beliefs or generations. From such a space it is impossible to *distil* conflicts, in the form of tensions, conflicting interests and reasons that would constitute the identity and potential of the borderland, both the negative ones that could lead to destruction and war, or the positive ones, decisive for the dynamics of development and its cultural richness. Therefore, instead of *conflict resolution* he prefers to talk about the art of living in the borderlands, one that does not pretend to be able to finally resolve conflicts. This art can weaken or neutralise the dramatic tensions, but remain aware of the fact that they are an inalienable part of life, with a tendency to be continuously reborn. And it would be dangerous to pretend that we are able to definitively eliminate those tensions. The art Czyżewski is thinking about here, creates and disseminates community's forms of coexistence, dialogue and rituals that attempt to cover conflicts specific to the given borderland and turn them, somehow, into an internal field of negotiations preventing their exclusion and exteriorization, because the latter would result in their intensification to the brink of destruction. Because it is impossible to reach a final settlement or the grammatical past perfect, the workshop of the borderland artist of coexistence must be permanent, established for a long duration, much more appreciative of the creative process than of a one-off effect.

**KRZYSZTOF
CZYŻEWSKI**

Borderland Foundation,
Sejny

Krzysztof Czyżewski is a practitioner of ideas, writer, philosopher, culture animator, theatre director, editor. Co-founder and president of the Borderland Foundation and director of the Centre *Borderland of Arts, Cultures and Nations*. In Krasnogruda on the Polish-Lithuanian border he initiated an International Center for Dialog. He has published a number of works in English. His book *A Small Center of the World. Notes of the Practitioner of Ides* won Tischner Award for the best essayist book of the year, and for a book *Toward Xenopolis* he won Ambassador of New Europe Prize. Initiator of intercultural dialogue programmes in Europe, Caucasus, Middle East, Central Asia, Indonesia, Bhutan, Sri Lanka and USA. Teacher and lecturer, a visiting professor of Rutgers University and University of Bologna.

EXERCISING MODERNITY

Exercising Modernity is an interdisciplinary intellectual exchange on modernisms and modernity, with the focus on art and architecture, exploring how ideas of modernity were reflected in various social and political spheres. The programme is aimed at discussing the Polish and Eastern European modernist heritage in a new, interdisciplinary way, in the context of global modernization processes that took place in other parts of the world. The project pays special attention to culture, and more specifically to architecture, considered as a unique field of various intersecting perspectives, ambitions, concerns and hopes relevant in the formation of the 20th-century world.

Exercising Modernity also aims at critical reflection on historical and contemporary methods of understanding Central and Eastern Europe, and the ideas of East and West seen through the lenses of various political, geographical and cultural conceptualizations of the borders between them in the 20th and the 21st centuries.

The main elements of the Exercising Modernity project are the interdisciplinary Academy and the Cultural Scholarship Programme, which is organized annually and addressed to the graduates of the Academy. In addition, Exercising Modernity is also a programme of public events, including lectures, discussions, conferences and exhibitions organized in cooperation with local and international partners.

PILECKI-INSTITUT BERLIN

The Pilecki-Institut is simultaneously a research institute, a digital archive, a history museum and an education center. Our work seeks to help defend the values of democracy and freedom against historical oblivion, as well as unveil a new, more inclusive perspective on the history of Europe by shedding light on the Polish experience of the 20th century. Our aspiration is to create a place for interdisciplinary and international reflection on the key issues of the 20th century: the history of the two main totalitarian regimes – the Soviet Union and Nazi Germany – the fragility of freedom and the intricate, multifaceted history of modernity. The Pilecki-Institut also aims to promote interest in the region of Central and Eastern Europe as a whole.

THE ADAM MICKIEWICZ INSTITUTE

The Adam Mickiewicz Institute (IAM) brings Polish culture to people around the world. As a state institution, the Institute creates lasting interest in Polish culture and art by strengthening the presence of Polish artists on the global stage. The Institute initiates innovative projects, supports international cooperation, and facilitates cultural exchange. It promotes the work of both established and emerging artists, showcasing the diversity and richness of Polish culture. The Institute also runs the Culture.pl portal, a comprehensive source of knowledge about Polish culture.

THE LIEBLING HAUS

Liebling Haus - The White City Center was co-founded by the Tel Aviv-Yafo Municipality and the German government in a historical and cultural crossroad at the heart of Tel Aviv. The Center's mission is to promote architecture, conservation, and urban development, focusing on modern architecture. The Liebling Haus serves as an urban hub for the community, fostering local and international dialogue and cooperation in the fields of conservation and architecture research, professional training, and knowledge.

**CONFERENCE
SESSIONS
& KEYNOTES**

Address:
Pilecki-Institut Berlin
Pariser Platz 4a,
10117 Berlin

**OPENING &
GET TOGETHER
17.09.2024**

Address:
Pilecki-Institut Berlin
Pariser Platz 4a,
10117 Berlin

GEOGRAPHIES OF MODERNITY - COMMUNITIES, DISCOURSES AND RUPTURES

EXERCISING /EASTERN/ MODERNITY ACADEMY 17-22.09.2024

Organizer Pilecki-Institut in Berlin
Partners Adam Mickiewicz Institute,
Liebling Haus
Organizing Committee
/Pilecki-Institut Berlin/
Adam Czerwień, Karolina Głowińska,
Witold Okun, Jacob Steinhoff,
Kamila Szuba, Julia Uchman-Łyszcz
Communications Team
Klaudia Brożzeit, Patryk Szostak
(Pilecki-Institut Berlin), Maria Tracz

Graphic Design Pigalopus /
Malwina Borowiec, Karolina Chodur

Font design *Chaim & Aviva*
by Zofia Janina Borysiewicz

Excercising Modernity Academy
curatorial team
Aleksandra Janus, Małgorzata
Jędrzejczyk, Witold Okun,
Hanna Radziejowska

Excercising Modernity Programme
Coordination Witold Okun

The Directors Board
of the Pilecki-Institut Berlin
Hanna Radziejowska,
Mateusz Fałkowski

COLOPHONE

YOUTUBE CHANNEL OF EXERCISING MODERNITY



ORGANIZER



PARTNERS



Co-financed by the Minister of Culture and National Heritage of the Republic of Poland



CONTACT

contact@exercisingmodernity.com
berlin@pileckiinstitut.de

Pilecki-Institut Berlin

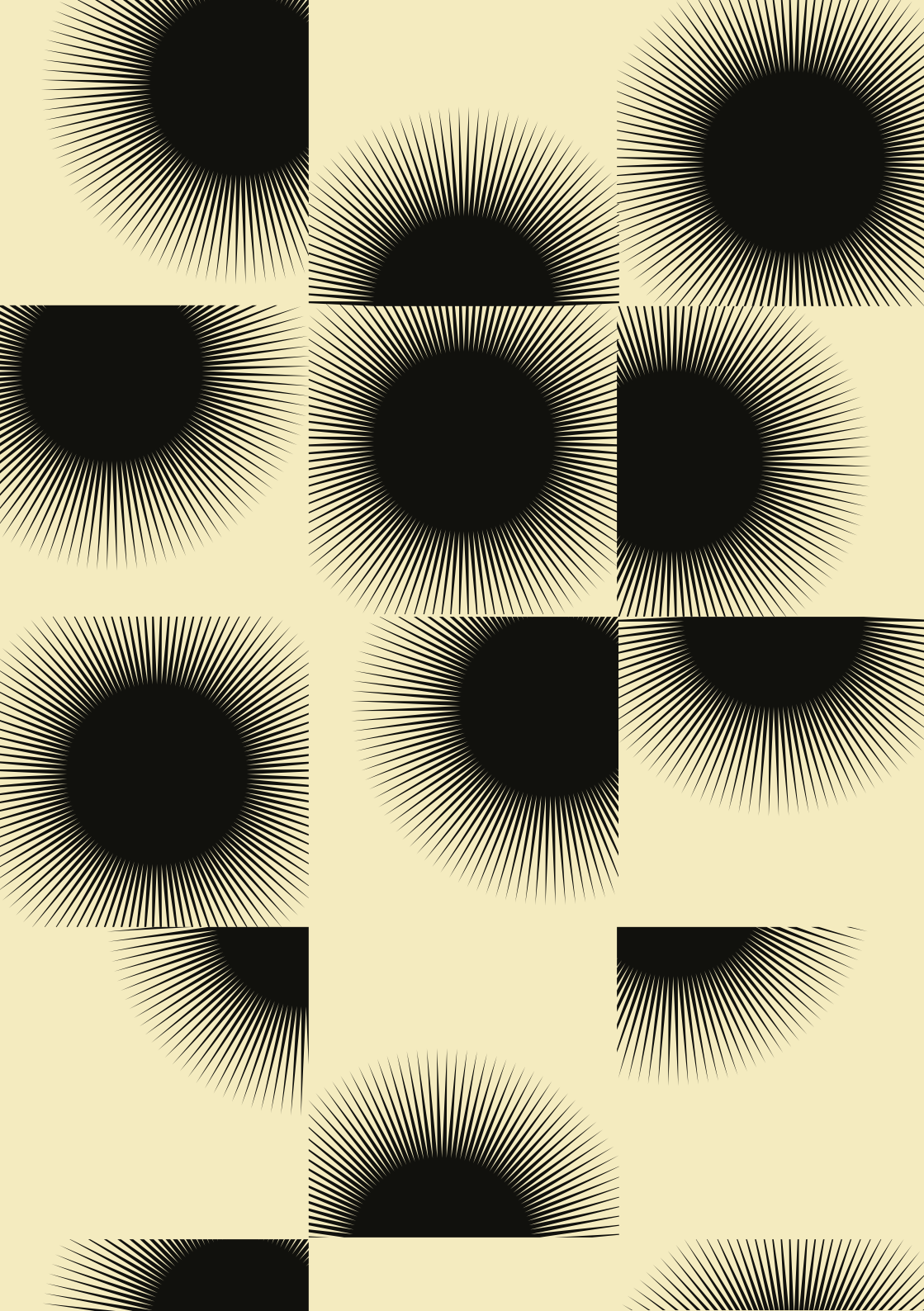
Pariser Platz 4a
10117 Berlin, Germany

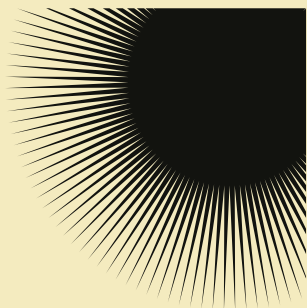
instytutpileckiego.pl/en/berlin

facebook.com/pileckiinstitut
instagram.com/pilecki_institut

exercisingmodernity.com/en/

facebook.com/exercising.modernity
instagram.com/exercisingmodernity/





 **Pilecki
Institut**

PARTNERS

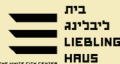


Ministry of Culture and National Heritage
Republic of Poland

Co-financed by the Minister of Culture and National Heritage of the Republic of Poland



ADAM
MICKIEWICZ
INSTITUTE



THE HOUSE OF THE GOVERNOR
30320 PLESIEN