



Jacek E. Giedrojc Gallery

Minda de Gunzburg Center for European Studies
Harvard University

The Minda de Gunzburg Center for European Studies (CES) was founded in 1969 at Harvard's Faculty of Arts and Sciences to promote the interdisciplinary understanding of European history, politics, economy and societies. Its mission is to:

- Foster the study of and innovative research on Europe among Harvard faculty as well as graduate and undergraduate students.
- Facilitate the training of new generations of scholars and experts in European studies.
- Serve as a forum for vibrant discussions on European history and contemporary affairs which nurture the exchange of ideas across disciplines, sectors, generations, and across the Atlantic.





The Jacek E. Giedrojc Gallery was established at CES in 2013 with the support of Jacek E. Giedrojc, founding partner and chairman of Warsaw Equity Group. It features art, photography and other work that enhances perceptions and understanding of European culture, society and history.

Since its inception, the gallery hosted a series of exhibits on the politics and culture of Europe. CES has also organized lectures at the opening of these exhibits with prominent scholars and practitioners to discuss related themes. This brochure highlights the following exhibits:

Politics on Paper (2013)

Landscapes of History (2014)

East meets West (2015)

Łódź: Still the Promised Land (2016)

Poles Apart: Poland's Culture Wars (2017)

Occupying Paris: 1968 and the Spaces of Protest (2018)

Gallery Founder

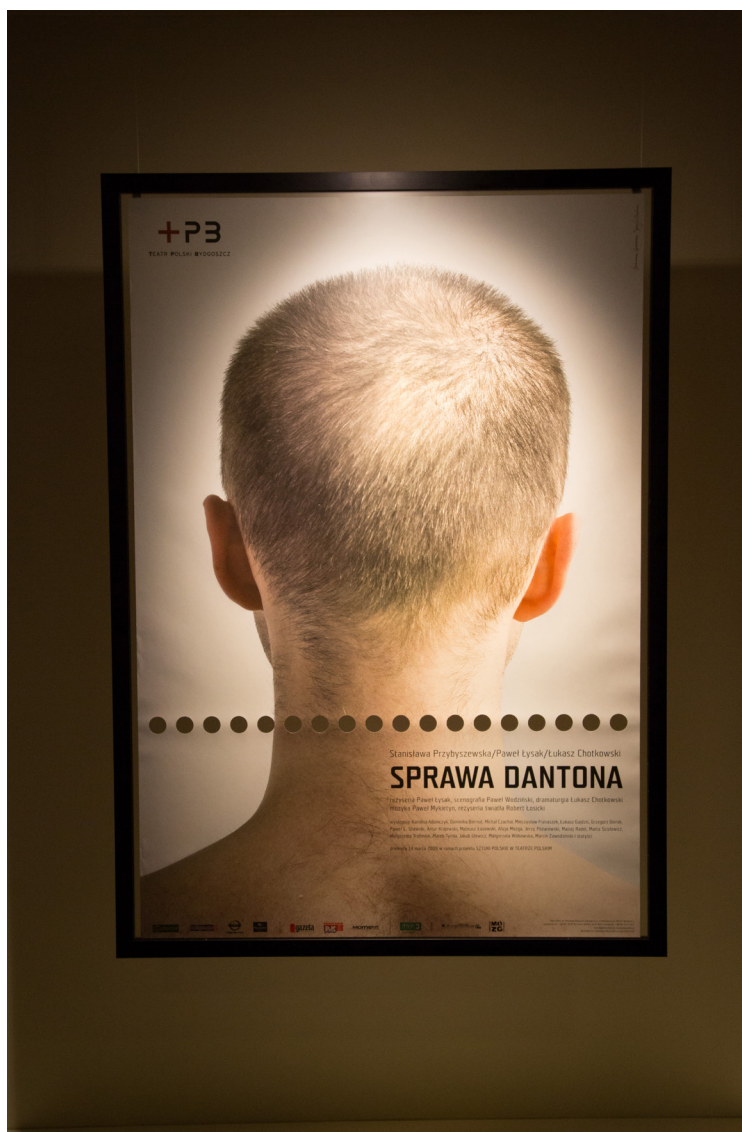
Jacek Giedrojć is the founding partner and chairman of Warsaw Equity Group, one of the oldest private equity firms in Poland. He is also the president of Liberalna Edukacja, a foundation dedicated to promoting liberal education in Poland and its eastern neighbors. Giedrojć holds a PhD in sociology from the Polish Academy of Sciences, a MBA from Harvard Business School and a Bachelor of Arts in economics from Victoria University of Wellington, New Zealand.

Curator

Jan Kubasiewicz is Professor of Design and Coordinator of the Dynamic Media Institute Program at the Massachusetts College of Art and Design. Kubasiewicz has lectured and received awards at numerous universities including: Tongji University, China; University of Western Sydney, Australia; Osaka University of Arts, Japan; Academy of Fine Arts, Poland; and in the US at the University of Hartford, Rochester Institute of Technology, and Rhode Island School of Design. He has organized exhibitions, workshops, seminars, and conferences on the topics of communication, design, and media. Born and educated in Poland, Kubasiewicz holds an MFA degree in graphic design and printmaking and his personal work has been exhibited in the USA, Japan, Germany, Poland, Italy, and Canada. Kubasiewicz has served as the curator of the Jacek E. Giedrojć Gallery at CES since 2016.

Politics on Paper

Contemporary Polish Poster Art



The exhibition included 25 unique posters from 1957 to 2013. The selection represented the highest aesthetic quality of the work of multiple generations of Polish poster artists and their embeddedness in the European culture and political imagery. Curators intended to show how the politics is projected through non-political contexts and emphasize the continuity in the tradition of the Polish poster design from its golden age of the Polish School of Poster to the present.

The unique feature of this exhibition was its synthetic approach – a carefully selected and limited set of iconic poster designs. The goal of the project was to present the Polish contemporary poster art as a unique tool of political expression in the public domain under both communist and democratic conditions. It was also designed to make the leading Polish poster designers familiar to various audiences at Harvard and to emphasize the uniqueness of the Polish poster visual language.



Landscapes of History

Italian landscapes are inseparable from European art history and its aesthetic self-awareness. Yet, these landscapes also profoundly influence Western understandings of politics and history. Foundational concepts and ideas that shape our political imagination are embedded in visual images of Florence, Rome, Siena, Venice, or the Tuscan countryside. The land- and cityscapes of Italy evoke notions of the self-governed republic, civic virtues, dangers of tyranny and importance of citizens' rights, duties and obligations. Through their timelessness, today's landscapes of Italy form the deepest connection between ancient political traditions and contemporary ideas and echo aspirations toward a Europe unified and without borders.

Photographer

Vivien Schmidt is Jean Monnet Professor of European Integration and Professor of International Relations and Political Science at Boston University. Her education in art and photography started in Italy where she lived for many years. She has exhibited her work in several solo and group exhibits including at the NY Center for Photography, Galleria Mentana in Florence and Studio Vogue Gallery in Toronto.

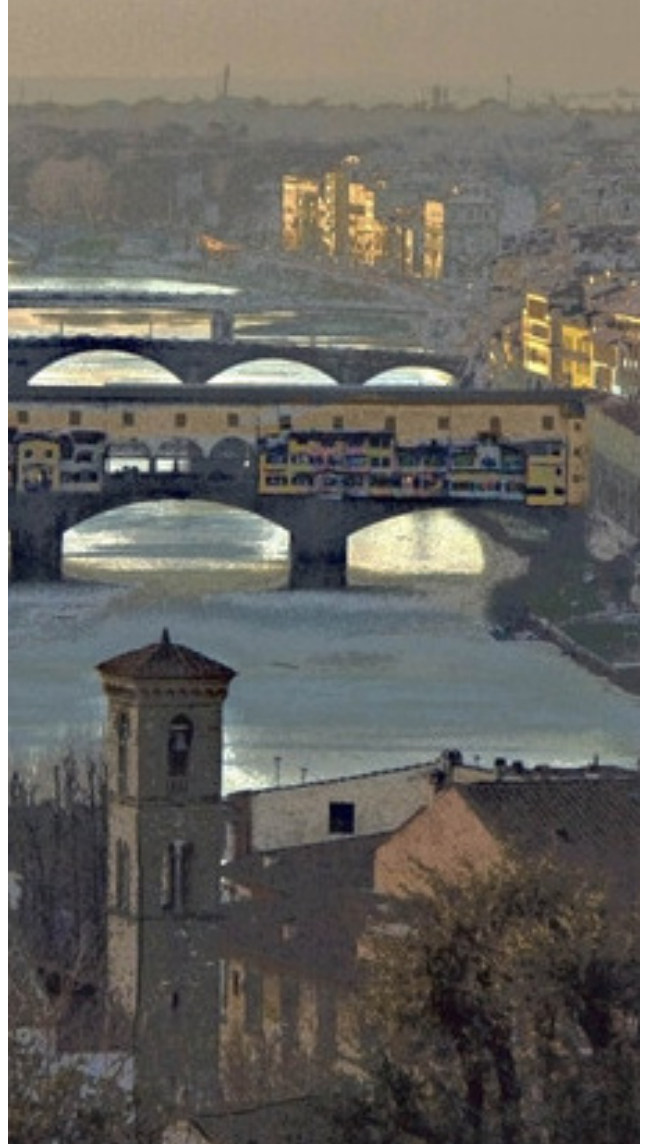
Opening Lecture

Italy's Great War: A Centennial Perspective

The Annual Gaetano Salvemini Colloquium in Italian History and Culture

Charles Maier, Leverett Saltonstall Professor of History and CES Resident Faculty and Director (1994-2001), Harvard University





East meets West

The Photography of Barbara Klemm

Barbara Klemm is one of Germany's most distinguished photojournalists. Her iconic photographs have shaped the cultural memory of several generations of German citizens and captured over 40 years of Germany's history, including the period when the country was divided. On the occasion of the 25th anniversary of German reunification, CES is pleased to host an exhibit of Klemm's photographs at the Jacek E. Giedrojc Gallery. This exhibit will feature photos of Germany before and after unification, people in rare moments, mass gatherings, cultural events and immigrants to Germany.

Barbara Klemm's photographs stand for concrete social reality. Her sure sense of the true essence of an event allows her to capture moments that tell stories far beyond what the pictures seem to show at first glance. These photos are 'action in condensed form,' as Klemm puts it, and thus also a condensed image of history.

Her photos of the fall of the Berlin Wall are a dramatic climax to her own narrative of history, and in retrospect, her earlier photos from both sides of the Wall seem to be tracing the two Germanys on their path towards reunification, while her later photos closely observe the consequences of the new order.

Cosponsors

Goethe-Institut Boston
Institut für Auslandsbeziehungen

Photographer

Barbara Klemm is a German press photographer who worked for the *Frankfurter Allgemeine Zeitung* for 45 years. She photographed many of the most important events in recent German history and has received honors including Fellowship of the Academy of Arts, Berlin and the Pour le Mérite, and she was inducted into the Leica Hall of Fame in recognition of her status as “a driving force in reportage photography” and as “an exemplary photographer.”

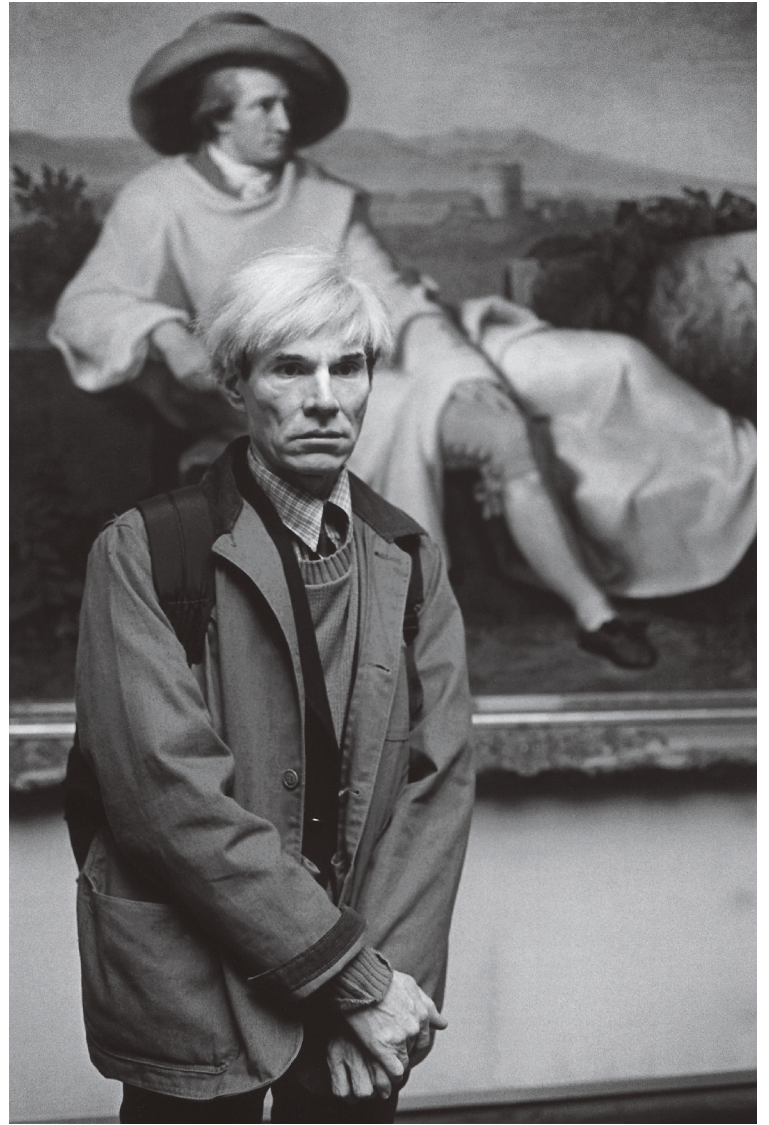
She has photographed celebrities including Mick Jagger, Tom Waits, Claudio Abbado, Simon Rattle, György Ligeti, Andy Warhol, and Rainer Werner Fassbinder. Her famous photographs include Soviet premier Leonid Brezhnev kissing East German leader Erich Honecker in 1979. Throughout her life she has consistently used black-and-white analog (film) photography, typically single photographs rather than series.

Exhibit Curators

Grzegorz Ekiert, Barbara Klemm and Jan Kubasiewicz







Opening Lecture

"West Meets East" — A Conversation with Photographer Barbara Klemm

Barbara Klemm – Photographer, Frankfurter Allgemeine Zeitung (1959-2004); Honorary Professor of Photography, Darmstadt University of Applied Arts, Faculty of Design; John F. Kennedy Memorial Policy Fellow, CES, Harvard University

Benjamin H.D. Buchloh – Andrew W. Mellon Professor of Modern Art, Harvard University, Department of History of Art and Architecture

Mary Elise Sarotte – Marie-Josée and Henry R. Kravis Distinguished Professor of Historical Studies, Johns Hopkins-SAIS ; Research Associate, CES, Harvard University



Barbara Klemm with translator, Mary Elise Sarotte and Benjamin Buchloh



Barbara Klemm with Jan Kubasiewicz



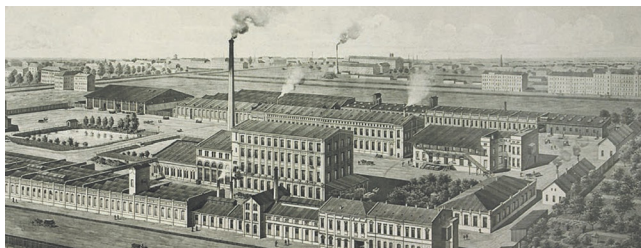
Benjamin Buchloh

Łódź: Still the Promised Land

Jan Kubasiewicz's Project

The description of the city of Łódź, Poland, as “The Promised Land” is borrowed from the title of a novel by Władysław Reymont, a Polish novelist and the recipient of the 1924 Nobel Prize in Literature. His novel condemned the ruthlessness of capitalism, yet depicted Łódź as a modern city of four religions, cultures, and nations —Poles, Germans, Jews, and the Russian officials of the Tsarist administration.

The show exhibits three snapshots of the history of Łódź. The first is of the 19th century Industrial Revolution, a golden period of the city, represented by photographically enlarged illustrations of industrial architecture included on stationery. The second snapshot is of the late 1970s period that signaled the beginning of the end of communism in Poland and the emergence of grassroots capitalism. The images are based on the ŁÓDŹ-ORWO Collection documenting vernacular language of visual communication. The third snapshot is a portrait of contemporary Łódź through the lens of photographer Sławomir Krajewski detailing old industrial infrastructure converted into shopping centers and commercial malls.



ŁÓDŹ STILL THE PROMISED LAND

MINDA DE GUNZBURG CENTER FOR EUROPEAN STUDIES • HARVARD UNIVERSITY • THE JACEK E. GIEDROJĆ GALLERY

Poles Apart: *Poland's Culture Wars*

Almost three decades after its successful transition to democracy and more than a decade after joining the European Union, Poland is again torn apart by growing political polarization and social conflicts.

Millions of Poles took to the streets following electoral victories by the conservative and nationalist Law and Justice Party (PIS) in 2015. Under PIS rule, culture wars that had been simmering for years have finally boiled over. Bitter disagreements remain over not just current policies and institutions, but the country's historical memory, the nature of post-1989 transformations, and relations with Europe.

In this exhibit, five Warsaw-based photographers from NAPO Images document the deep chasm and clash of political visions that pit believers in Poland's traditional Catholic identity and values against modern liberal ideas and aspirations for a European future. This is a battle for the soul of the Polish nation in which democracy and relations with Europe hang in the balance.

Co-sponsor

NAPO Images Agency

Contributing Photographers

Filip Ćwik
Maciek Jeziorek
Adam Lach
Piotr Malecki
Ewa Meissner



Contributing Curator

Maciek Nabrdalik









Kim L. Scheppelle



Noah Feldman



Andrzej Rzeplinski

Opening Lecture

The Annual Zaleski Lecture in Modern Polish History

Dismantling Democracy on the EU's Watch: Poland and Its Constitutional Tribunal

Andrzej Rzeplinski – Professor of Jurisprudence, Warsaw University; President of the Polish Constitutional Tribunal (2010-2016)

Noah Feldman – Felix Frankfurter Professor of Law, Harvard Law School; Director, Julis-Rabinowitz Program on Jewish and Israeli Law

Kim L. Scheppele – Visiting Professor of Law & John Harvey Gregory Lecturer on World Organization (Spring 2017), Harvard Law School; Laurance S. Rockefeller Professor of Sociology and International Affairs, Woodrow Wilson School and the University Center for Human Values, Princeton University

Chair Grzegorz Ekiert – Laurence A. Tisch Professor of Government, Harvard University; Director, CES, Harvard University; Resident Faculty, CES; Chair, Director's Seminar



Occupying Paris

1968 and the Spaces of Protest

Paris, May 1968: Student demonstrations inspire solidarity strikes, factories close, classes are suspended, the subway stops. State-owned television plays mostly re-runs, save for the official news. The country is at a stand-still.

The streets, however, are full. Decrying imperialism, militarism, capitalism, and educational conformism, hundreds of thousands of protestors demonstrate on the boulevards. Over the course of almost a month, workers strike, students build barricades, cars are torched, police respond in force, and, at every turn, there are posters – printed around-the-clock by students at the Fine Arts School, rechristened the “People’s Workshop” for the occasion. Then, on May 29, President Charles de Gaulle disappears, and the rumor mills buzz: Could popular protest end in revolution?

Paris is occupied, in every sense of the word.

On the occasion of the fiftieth anniversary of the May 1968 movement, “Occupying Paris” features a selection of period posters and photographs to reconsider an extraordinary month of civil disobedience, evaluate the impact it made then, and assess the legacy it bequeathed for practitioners of dissent to this day.

OCCUPYING PARIS: 1968 and THE SPACES OF PROTEST

March 7 - June 1, 2018

THE JACEK E. GIEDROJC GALLERY

MINDA DE GUNZBURG

CENTER FOR EUROPEAN STUDIES

Harvard University

27 Kirkland Street,

Cambridge, MA 02138

GALLERY HOURS:

M-TH, 12:00 pm - 2:00 pm

F, 10:00 am - 4:00 pm

MORE INFO:

ces.fas.harvard.edu



Minda de Gunzburg

Center for European Studies Harvard

Exhibit Curator

Mary D. Lewis, Robert Walton Goelet Professor of French History and CES Resident Faculty

Jan Kubasiewicz, Gallery Curator

Bettina Burch, Curatorial Assistant

Co-sponsors

Provostial Fund for Arts and Humanities, Harvard University

with the support of the Cultural Services of the French Embassy in the United States

Credits

Most of the artwork for this exhibit was produced by students at the prestigious École Nationale Supérieure des Beaux-Arts. On May 15, 1968, Beaux Arts students renamed their school the “Ex-Fine Arts Academy” and founded an “Atelier Populaire,” or “People’s Workshop” in its place. Ceasing normal studies, they began printing posters day and night. The social media of their day, the posters responded in real time to events in May and June, often by subverting the rhetoric of their opponents through clever word play.

The artwork and photography for “Occupying Paris” is drawn from the following collections:

Associated Press

Claude Dityvon Collection, Bibliothèque Universitaire d’Angers-Saint Serge

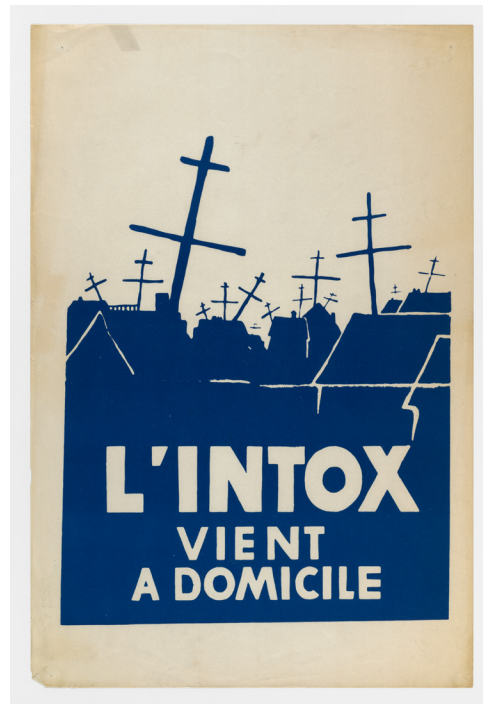
Houghton Library, Harvard University

Johan Kugelberg Collection of Paris Mai 1968 Student Revolutionary Artifacts,

Beinecke Rare Book and Manuscript Library, Yale University

Ludlow-Santo Domingo Library, May 1968 Paris Protest Collection, Houghton Library, Harvard University

Monique Hervo and Elie Kagan Collections, Bibliothèque de Documentation





Opening Lecture

The Struggle Continues: The Politics of Protest Since 1968

Marshall Ganz – Senior Lecturer in Public Policy, Harvard Kennedy School

Lilian Mathieu – Senior Researcher (Sociology), National Center for Scientific Research, France; Member, Centre Max Weber, École normale supérieure de Lyon

Srdja Popovic – Co-founder and Chairman, Centre for Applied Nonviolent Action and Strategies

Chair: Mary D. Lewis – Robert Walton Goelet Professor of French History and CES Resident Faculty, Harvard University





Mary D. Lewis



Srdja Popovic



Marshall Ganz



