unique and important institution in East German everyday life, where, in the words of Ursula Dauderstädt, editor of *Ich schreibe*, "through art, one can learn to observe others, acquire sensitivity and openness to other people (54)."

Against the common critical dismissal of the Bitterfeld Way as an imposition of Soviet cultural policies on the GDR, Waltz makes clear that the BSA was a "uniquely East German cultural movement that claimed its heritage in German literary traditions and provided a social and cultural framework for their reception in the GDR (10)." The Soviets were in fact deeply skeptical, recalling what they understood by the early 1960s as their own misadventures with cultural revolution in the 1920s and 1930s. Nevertheless, initial hopes from the cultural functionaries of the Socialist Unity Party (SED) were high, with Otto Gotsche praising the BSA as the "cadre of a future socialist national literature and a new generation of authors (41)." And yet, according to Waltz, ". . .the BSA created neither a new generation of proletarian writers nor a new socialist literature reflecting the means of industrial and agricultural production (12)." It did, however, provide a space for sociality, the exchange of ideas, and self-cultivation within the often-constrained public sphere of the GDR. Borrowing a phrase from Rüdiger Bernhardt, leader of the ZSA at the Leuna chemical works, Waltz describes the ZSAs as "socialist literary salons 161)," serving, as had their bourgeois predecessors, as "centers of social communication" (160) and examples of the regime's practices of "repressive tolerance" (164).

Waltz's book does an excellent job tracing the various agendas that shaped the BSA, locating the major discursive keys of the movement in the legacies of the pre-war German workers' parties. Whereas the Communist Party (KPD) before 1933 had seen art as a weapon in the class war, the Social Democrats had seen culture more as a tool for proletarian self-education and cultivation. That controversy persisted, Waltz argues, into the GDR as a struggle over cultural terrain between the vision of class conscious "kulturelle Massenarbeit" (cultural mass work) promoted by the trade unions and the practice of organizing "meaningful free-time activities" practiced by the Ministry of Culture, which gradually won out during the course of the 1960s (95). A major strength of this book is also Waltz's analysis of specific ZSAs and their projects; rather than lumping all of this material together as "the Bitterfeld Path," as much of the scholarship does, Waltz demonstrates the many different paths that ZSAs could take, and thus the possibilities and limits of amateur writing in the GDR. If there is a missed opportunity here, it would be to relate the work of the BSA more substantially to the established literary historiography of the GDR, although Waltz does provide many opportunities to do so. This is, however, more of a suggestion than a criticism, and this volume addresses an important lacuna in the literary history of Germany, the GDR, and socialist world literature.

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Galeria Wschodnia. Dokumenty 1984–2017/Documents 1984–2017. Ed. Daniel Muzyczuk, Tomasz Zatuski and Anna Wiśniewska-Grabarczyk. Trans. Katarzyna Gucio, Maciej Świerkocki, and Elżbieta Wysakowska-Walters. Łodz, Poland: Galeria Wschodnia / Fundacja In Search Of. . . / Muzeum Sztuki w Łodzi. 918 pp. Bibliography. Chronology. Photographs. Figures. Tables. Maps. 80PLN ($20.00), paper.

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A phenomenon unique to the history of contemporary art in east central Europe is the so-called authors' galleries, also referred to by other equally inadequate terms,

such as independent, private, experimental, and laboratory galleries. In Poland this phenomenon proliferated, and only recently has serious research begun to address the history of these spaces and their contributions to the development of contemporary art both globally and locally. *Galeria Wschodnia*. *Documents 1984–2017,* published in 2019 by the Muzeum Sztuki w Łodzi (Art Museum of Lodz) is an impressive example of such research, carried out on one particular author's gallery, Galeria Wschodnia in Łódź, which has been operational since 1984.

The book is an extraordinary production of interpretive essays, photographs and other documents that together comprise the history of the space. Most notable is the 200-page essay by art historian Tomasz Załuski, which offers a thorough and detailed history of the gallery from its pre-history to the present day. In order to compile this text, the author spoke with numerous individuals involved in the gallery since the 1980s, as well as consulting documents and archives, and the result is a an exhaustive and multi-faceted history of the venue and its activities, told from numerous perspectives. Where disagreements or conflicting memories paint two different pictures of the history of the gallery, Załuski includes both recollections, demonstrating the flawed nature of memory and the fact that history is always an imperfect reconstruction.

Following this comprehensive essay, various authors engage in noteworthy and unique explorations of the space, place, and time of Wschodnia. Curator Daniel Muzyczuk's essay "Deliberations on Economics Cooked up in the Back Room—Phase Two" presents a spatial exploration of Wschodnia, providing the reader with a walking tour of an exhibition on Wschodnia that took place at Muzeum Sztuki in Łódź in 2014, on the thirtieth anniversary of the gallery's foundation. The tour takes place not just through space but also time, as the author discusses various performances and events in the gallery's history that were featured in the exhibition. Like Załuski, Muzyczuk presents the history of the gallery as a complex interweaving of time, events, spaces, and people, which change with perspective and memory.

Adding a further layer of complexity to Galeria Wschodnia is the text by Mikołaj Iwański, an economist, and Jakub de Barbaro, who has an MA in visual communication. Together they present an economic and statistical representation of the gallery, combining text and visual images in the form of graphs and charts to analyze the financial liquidity, legality of activity, noticeability of the programs, and levels of optimism through the years, among other elements. It is an ambitious attempt to quantify that which is often considered unquantifiable. The essay is a conceptual project that recalls the ideas that Benjamin Buchloh laid out in his 1989 essay, "Conceptual Art 1962–1969: From the Aesthetics of Administration to the Critique of Institutions," where he describes the conceptual artist as an "employee who catalogues." Here, the authors of this essay catalogue the quantitative information about the history of the gallery, analyzing those additional elements as having contributed to its qualitative achievements.

Among the most interesting sections of the book is one containing excerpts from historical documents and essays about Wschodnia. These contemporaneous accounts of exhibitions at the gallery provide a unique first-hand perspective on these events. In providing these brief glimpses into the past, published between 1995 and 2011, the book manages to once again bridge the gap between the present day and the past.

The book concludes with a chunky representation of the Archive of Galeria Wschodnia, laid out chronologically, from 1984–1917, replete with photographs of exhibitions, exhibition openings, illustrations of artworks and prints, and events that took place during its more than thirty-year history. These images are compelling on their own, but could have benefited from some additional description

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or contextualization. The same goes for the Timeline of Events that follows, which is an important list to have but does not speak to the reader on its own. The book also would have benefited from a wider contextualization of the gallery, in terms of both the Polish art scene and the wider context of contemporary art.

That said, this is the first substantial publication to bring to light the complexity and density of the history of Galeria Wschodnia and will no doubt serve as a valuable springboard for future research on this important place in the history of contemporary art.

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The Palace Complex. A Stalinist Skyscraper, Capitalist Warsaw, and a City Transfixed. By Michal Murawski. Bloomington: Indiana University Press, 2019. xix, 338 pp. Appendix. Bibliography. Index. Photographs. Maps. $90.00, hard bound; $39.00, paper.
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The author of this remarkable work left Warsaw at six years old (in 1990) and has frequently revisited his birthplace. His book, the outcome of a Cambridge PhD, magnificently illustrated, often with the author's own photographs, traces the controversial history of its central building.

Origins of the Palace lay in Iosif Stalin's declaration of April 1945 that his country would contribute to the cost of rebuilding post-war Warsaw, which had been widely destroyed after the 1944 Uprising. The promise was revived during Foreign Minister Viacheslav Molotov's visit in 1951. Despite Polish suggestions of an underground railway (not begun until 1982), a much-needed housing estate or a university campus, the donors decided that "Stalin's gift" would be a monumental Palace complex, standing in the center of the city, dominating the skyline and thus asserting the permanence of Soviet generosity.

The "gift" could be variously attributed: as an apology for the 1940 massacre of newly-enlisted Polish soldiers, or to amnesia for this and subsequent Soviet crimes. It could also indicate a Marxian-derived move towards a non-monetary and hence non-exploitative economy. However, since Poland itself supplied the building materials, architectural expertise and four thousand laborers in its construction, the recipients largely paid for their own gift. Stalin's association with "his" Palace was soon minimized. It only opened in 1955, two years after his death, and months before his political demise in Nikita Khrushchev's "secret speech" at the Twentieth Soviet Party Congress. Thereafter, its dedication by his name engraved on the stone portico, was tactfully covered, though still visible, under electric lighting.

Public debate initially concerned the imbalance between the Palace's vast dimensions and the comparative modesty of Warsaw itself. This was not purely negative: as Leopold Tyrmand noted in his *Diary 1954*, the Stalinist mania for big scale and monumentality had penetrated popular imagination (83–84). But public discussion also favored incorporation of "progressive and humanistic traditions of Warsaw architecture" into its construction. There was also concern that housing, shops, and entertainment arcades should be in its vicinity to prevent a dead and deserted area at nighttime and weekends.

During the more relaxed climate following the Polish "October" of 1956, the future of the "communist fossil" continued to exercise popular debate. One outcome was the use of its giant Congress Hall beyond central Communist Party meetings to