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HGCEA at CAA 2006 in Boston

HGCEA events at 2006 CAA in Boston:

HGCEA Session

Art and Democracy in Central Europe

Thursday, February 23, **9:30 am–noon**
Hynes Convention Center, Plaza Level, Room 112

HGCEA Board Business Meeting

Thursday, February 23, **noon-2:00 pm**
Marriott Copley Place Hotel at 110 Huntington
Avenue, Brandeis Room, 3rd Floor

HGCEA Reception

Thursday, February 23, **5:30-7:00 pm**
Fogg Art Museum
Naumberg Room, 2nd Floor
32 Quincy Street at Broadway, Harvard Square

HGCEA Session at CAA 2006

Art and Democracy in Central Europe

Chair: **Piotr Piotrowski**, Adam Mickiewicz University, Poznań

This session address the relationship between art and democracy in Central Europe in the course of the 20th century. Of course in Central Europe democracy has always worked as a utopian and political counterbalance to authoritarian ideological discourses and social practices. This is true almost from the beginning of modern history, i.e. from 18th century, when democratic social structures emerged, however, it is particularly important in the 20th century, in terms of tensions between art and nationalism, art and constructing new republics just after World War I, art and totalitarianism, both before and after WW II, as well as after 1989.

Imaging Universalism: Democracy and National Style in Central Europe ca. 1900

Andrzej Szczerski, Jagiellonian University, Krakow

In Central Europe around 1900 the debate on nationalism, democracy and art acquired an unprecedented status. The debate concentrated around the concept of national style, understood not only as an artistic, but also a political manifesto. The “national style” could express a nationalist rhetoric yet was also perceived as an attribute of the inclusive national community bound by common cultural heritage and history, rather than ethnicity. This latter national utopia embraced principles which were democratic in spirit, envisaging the egalitarian solidarity of free individuals who would unite to create new societies and, in some cases, new nation-states.

Central European national/democratic utopias varied, though generally they had a strongly romanticized flavor and were based on historical myths, spirituality, as well as an interest in folk art. In Poland, Stanisław Witkiewicz based his concept of the Zakopane Style on the idea of a unified nation made up of different classes and different ethnic groups. In Witkiewicz's eyes, the Zakopane Style transgressed simple “Polishness” and reflected the cultural affinities found in the lands of the former Polish-Lithuanian Commonwealth, perceived as a democratic community of equal nations. In Hungary, artists from

the Gödöllő colony turned to Transylvanian peasant culture in order to find not only visual sources for the national style, but also the role-model communities living according to the principles of equality and freedom. The Czechs and the Slovaks looked to peasant art, in order to emphasize their sense of belonging together. The artists associated with Tomáš Masaryk promoted pre-modernist architecture as a symbol of the democratic principles of the future republic.

The Central European national utopias tried to counterbalance social and political tensions within society with the idea of a democratic community. The national revival was perceived as the condition for the establishment of an egalitarian democracy, which in turn could secure the existence of a civil society in the lands of complex ethnic and religious structure. Elaborated under unfavorable political circumstances, those utopias often turned into romantic escapism or paternalistic teaching. However, it appears that Central European artists created a hybrid narrative, where “nation” and “democracy” were perceived as coherent, mutually conditioned and dependent forms of social life. In their aspirations, this narrative expressed universal principles not only of morally superior societies but also of the public role art should play in the modern age.

Designs for a Modern Republic. Art and Architecture in the Baltic

Steven Mansbach, University of Maryland at College Park

Democratic government in the eastern Baltic was coincident with the independence that was won as a consequence of the First World War and the immediately ensuing civil strife. To consolidate these costly freedoms and to secure the respective republics, Baltic artists were enlisted to articulate and reflect the political aspirations of the emergent new states of Estonia, Latvia, and Lithuania. Significantly, associations of intellectuals, commercial enterprises, and government authorities turned to modern art, architecture, and design to articulate domestically a national self-image and to signal internationally republican values.

Expressionism as Democratic Art: Adolf Behne's Criticism of Art For and By the People

Kai Gutschow, Carnegie Mellon University

In the years before World War I, the German art critic Adolf Behne synthesized arguments promoting the new art of Expressionism with some of the ideals of social democracy. In harsh critiques of the Kaiser's conservative art policies, in essays on the value of “populist art,” and in his ardent defenses of radically new art in galleries such as Der Sturm, the young

Behne repeatedly tied artistic aims to social and political ones. He heralded the recent art as being more “democratic,” for example, than Impressionism, which he felt was “bourgeois,” “imperialist,” and “undemocratic.” He argued that Expressionism had reached new heights of creativity and a more profound ability to reveal and express a common humanity, in large part because of the greater artistic freedoms enjoyed by individual artists and because it was accessible--both physically and emotionally--to a far greater spectrum of society.

Behne believed that a truly modern art would only arise once an even broader populace had access to and fully embraced the creative and spiritual force of all art. A deeper understanding of art, he felt, would lead the working masses to feel more empowered, spiritually alive, and unified in their common humanity. As a result, Behne worked tirelessly to promote and “popularize” the new art to the widest possible audience, not only in the art and culture magazines of the elite, but more poignantly in mass-circulation newspapers and family magazines, socialist culture and youth journals, and even through extensive teaching in populist adult education schools throughout Berlin. When the decadent and materialist culture of Wilhelmine Germany turned increasingly nationalist and reactionary during World War I, Behne turned ever more socialist, eventually becoming one of the leaders of the “working councils” that arose in Berlin in 1919. Although Behne is better known for this later work, this paper seeks to show how Behne's unique critical perspective before the war aligned modern art with a more humanistic and “democratic” social vision than was often the case in the revolutionary fervor of the post-war period. In the process he set the intellectual framework for him to become one of the most influential critics of modern art and architecture, an instrumental force in setting up the close alignment modern art with left-leaning politics in Weimar Germany.

Does Democracy Grow under Pressure? A Case Study of the Strategies of the Hungarian Neo-Avant-Garde

Eva Forgacs, Art Center College of Design, Pasadena

The classic avant-garde of the 1920s as artistic language and political statement was vigorous in post-1956 Hungarian art, but the generation of the 1960s had their own say in their own language. They broke up rigorous geometry and breathed fresh air into Hungarian art and culture inspired by their own rebellious ideas, idiosyncrasies, and contemporary Western art. What they were also looking for but did not find was a tradition of introducing new concepts and new artistic languages.

Their strategies throughout the late 1960s and 1970s included an array of new formats and locations. They organized happenings, home theater, art exhibitions in private apartments and a rented lakeside chapel, and harnessed the loopholes of censorship to bring out ephemeral publications. The Hungarian neo-avant-garde, as their other East European counterparts, was thoroughly politicized. It emphatically expressed political opposition until the emergence of the samizdat culture.

A remarkable feature of the Hungarian neo-avant-garde was its curious mirroring of the oppressive state bureaucracy it was tackling. The revolting artists also needed one central authoritative personality – a tradition originating from the classic avant-garde - but that person had to come from the ranks of the neo-avant-garde itself. The rise of the charismatic artist, architect, and poet Miklós Erdély was an interesting process, since it was the making of the Budapest art world almost more than his own endeavor.

Erdély's becoming the central figure of the Hungarian neo-avant-garde throws light to the fact that the counter-cultural art world had a tendency to stay unified and focused on the common ideas of various groups rather than the differences. The general understanding was that debates, emphasis on differences, and fallout's would have weakened the positions which were rather weak in the first place; which led to the practical elimination of inner criticism. Groups and individuals with very different concepts and art had a basic, tacit agreement to keep disagreement under wraps. Art critics became part of the art world. This strategy blurred the differences between the leading agents of the new art and did not help to create the culture of debates or the articulation of different outlooks. It was not an exercise in democracy, although every participant believed so. It was a heroic, failed attempt at creating a democratic model in an undemocratic context.

A Socio-Cultural Impulse of Neue Slowenische Kunst: Between Transgression and Candidness

Gediminas Gasparavičius, State University of New York at Stony Brook

There is a significant disparity in how the art production of the Neue Slowenische Kunst (NSK) collective has been received in the West and the East. When the music band Laibach and the visual arts group Irwin, two key members of NSK, were beginning to get international exposure in the late 1980s and early 1990s, they were most often presented in the western media as deeply ironic and critical commentators of the corrupt socialist system. In former Yugoslavia, however, the artistic actions of NSK stroke a rather different, and definitely more

complex note. Within NSK itself, beyond the layer of apparent irony, there was a conviction that art can replicate and engage the state structure itself, instead of simply following it as an accessory. This was not done in a merely ironic guise but with a great deal of belief in the possibility of superseding the contradictions between socialism, romantic nationalism and the aesthetic demands of artistic production.

The NSK enterprise appears symptomatic of the peculiar type of socio-cultural imagination that took socialist heritage seriously instead of simply dismissing it or assuming a dissident stance. Mostly associated with the artistic production of the Irwin group, the notion of 'retro-avant-garde' denotes a renewed interest in making a historic experience relevant for the late socialism in Slovenia. Of the two critical aspects of classical avant-garde – confrontation with the tradition and the commitment to expand the artistic impulse toward broader social transformation – the Irwin's retro-avant-garde espoused only the latter. NSK advocated transformation without a revolution. A definitive characteristic of classical avant-gardes, the cult of the new and inexperienced (and of the outside in general) was given up for the unprecedented recycling of national and socialist motifs from the past.

My presentation will discuss the critical aspects of the socio-cultural imagination that underlie the NSK's aspiration to create an aesthetic state of arts within an existing socialist state. It will also analyze why the NSK enterprise outside of the former Yugoslavia has mostly been viewed as an active undoing of the socialist system, and its participants as messengers of approaching pluralist democracy.

Discussant: **Thomas DaCosta Kaufmann**, Princeton University.

Report from Brücke Centenary Conference

By the conference organizer: **Dr Christian Weikop** (Leverhulme Research Fellow), University of Sussex

The Brücke Centenary Conference 1905/2005: The Pioneers of German Expressionism was held at Sussex University on 8/9 September 2005, supported by the British Academy, the Sussex Centre for Research in the History of Art, and the Centre for Modernist Studies. Other events elsewhere in

Europe had also marked this occasion. They included a colloquium in Brücke's 'birthplace' Dresden, exhibitions in Madrid and Barcelona, two 'blockbuster' shows in Berlin, and many other smaller exhibitions across Germany.



The Sussex conference was the only event staged in the UK, and to reflect the significance of this occasion a 'world-class' line-up of speakers and conveners from America and Europe was assembled. Participants included established names in the field, such as Reinhold Heller, Donald Kuspit, Timothy O. Benson, Rose-Carol Washton Long, Mario-Andreas von Lüttichau, Monika Wagner, Jill Lloyd, Shulamith Behr, Shearer West, Dorothy Rowe and Colin Rhodes. Up-and-coming scholars like John Paul Stonard, Tanja Pirsig, Christian Saehrendt and Anka Ziefer were also involved. We managed to attract a good audience with Sean Rainbird (Tate Modern), Sabina Fliri (Villa Grisebach), Thomas Friedrich (Kunstsammlungen Chemnitz), and Kathrin Beer (Zurich Christie's) among others in attendance.

After introducing the audience to key ideas and themes of the conference, I passed over to Colin Rhodes, moderator for the first morning session. Rose-Carol Washton Long (CUNY – Graduate School) inaugurated the proceedings with a brilliant wide-ranging paper entitled 'Die Brücke, German Expressionism, and the Issue of Modernism'. This paper dealt with many issues, but primarily addressed the central problem of why Brücke artists have been treated as more peripheral to the development of modernism than those of the Blaue Reiter. In her re-evaluation, the Brücke were ostensibly shifted from the margin to the centre. After the break, Tim Benson (LACMA) explored Brücke in relation to the intense debates concerning cultural

nationalism, in a highly stimulating paper entitled 'Die Brücke, French Art, and German National Identity'. This was followed by Shulamith Behr (Courtauld Institute), who enhanced our understanding of the important role played by the patronage of women with regards to Brücke's avant-garde activities, in her paper 'Künstlergruppe Brücke and the Public Sphere: The Formation of the Modern Woman Patron and Collector'.

The afternoon session was moderated by Shearer West (Birmingham University). As Donald Kuspit (SUNY) was unable to attend for health reasons, I ventriloquised his distinctive and entertaining paper 'Intersubjectivity and Selfhood in the Brücke: A Kohutian Perspective'. This was important in its fresh psychoanalytical approach, suggesting that Brücke works were in principle 'distorting mirrors conveying their inadequate sense of self and intersubjective failure'. After Kuspit, Mario-Andreas von Lüttichau (Folkwang Museum, Essen) provided us with an insightful museological perspective on the 'pathologisation' of modern art during the Nazi regime. Themes relating to von Lüttichau's paper were then further taken-up after the break by Christian Saehrendt (Humboldt, Berlin), who considered national art policy in the Bundesrepublik with respect to the cultural inheritance of Brücke. In a similar vein, John Paul Stonard (Courtauld Institute) examined the way Brücke art was used after 1945 both by Soviet and Western cultural agencies as 'part of a re-evaluation of the work of the historic Expressionist avant-garde'.

The morning session of the second day was moderated by Shulamith Behr. The opening paper was given by the distinguished Reinhold Heller (University of Chicago), who re-viewed Brücke in terms of theories of style contemporarily postulated, in 'Some Re-Considerations of Brücke's 'New German Style': Shape, Components and Ramifications. After the break, Colin Rhodes gave an innovative paper concerning issues in Kirchner's work between learning and intuition, in "Difficult Kirchner - alternative traditions, visual tensions, autodidacticism.' This was followed by another 'artist-centred' paper given by Tanja Pirsig, and entitled 'Otto Mueller and the Brücke: A Creative Friendship.' This ably demonstrated why Mueller appealed to the Brücke artists and how they influenced his own style and subject matter.

The afternoon session was moderated by Jill Lloyd, who introduced Monika Wagner (Hamburg University). Professor Wagner gave a fascinating paper entitled 'Wood – "Primitive" material for the creation of 'German sculpture'. This was followed by my own presentation, which was also focused on the 'wood culture' of Brücke – 'Arboreal Expressionism: Towards a Definition'. After the break, the final

session was given over to two papers dealing with Brücke and the city. Anka Ziefer (Scoula Normale Superiore di Pisa) discussed the cityscape of Dresden as a unifying experience in the early artistic development of Brücke, and Dorothy Rowe (Roehampton University) explored Brücke's 'expressionist renderings of topographical sites in Berlin' against other visual records. These papers were followed by a final panel discussion, which effectively summed-up an excellent, thought-provoking conference.

The Exhibition *Max Liebermann: Works on Paper & Liebermann Symposium*

March 15-April 28, 2006

The Goethe Institut, Washington, D.C.

The Goethe Institut, Washington, D.C. will be holding an exhibit of works on paper by the German impressionist artist, Max Liebermann (1847-1935). The exhibition, *Max Liebermann: Works on Paper*, will be on view from March 15 through April 28, 2006. The graphics are loans from the National Gallery of Art, with additional material from the Leo Baeck Institute and private collections, organized by Professor Marion Deshmukh, George Mason University. The exhibition coincides with the first major US Liebermann retrospective (*Max Liebermann: From Realism to Impressionism*) in the United States, organized by the Skirball Cultural Center, Los Angeles, and on exhibit from March 10 through July 9, 2006 at the Jewish Museum, New York.

In addition to the exhibition, there will be lectures and an all-day symposium at the German Historical Institute that will focus on "Max Liebermann: An Artist's Career from Empire to Third Reich." German and American scholars will participate, including Barbara Gaehtgens, Matthias Eberle, Margreet Nouwen, Françoise Forster-Hahn, Timothy Benson, Peter Paret, Christopher With, Steven Mansbach, Jay Clarke, and Marion Deshmukh.

Calendar of events:

Exhibition dates: 13 March-28 April, 2006

Thursday, March 16, Goethe Institut:

Opening illustrated lecture: Professor Marion Deshmukh: George Mason University: "Max Liebermann: Art and Politics in 19th and 20th Century Germany."

Thursday, March 23, Goethe Institut:

Illustrated Lecture and opening reception: Professor Peter Paret, Institute for Advanced Study, Princeton: "Max Liebermann: The Artist as Cultural Politician."

Friday, March 24, German Historical Institute: Liebermann Symposium

Barbara Gaehtgens, Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art: "Liebermann and Monet: The Conceptual Garden"

Margreet Nouwen, Max Liebermann Archiv: "Gender and Representation: Women in the Work of Max Liebermann"

Matthias Eberle, Kunsthochschule Berlin-Weissensee and the Max Liebermann Archiv: "The Making of a Catalogue Raisonné"

Jay Clarke, Art Institute of Chicago: "Reading between the Lines: Liebermann as Printmaker"

Françoise Forster-Hahn, University of California Riverside: "How Modern is Modern? Max Liebermann and the Discourses of Modernism"

Christopher With, National Gallery of Art: "German Art and American Sensibilities: Collecting German Art at the National Gallery of Art"

Timothy Benson, Rifkind Center for German Expressionist Studies, Los Angeles County Museum of Art: "Kriegszeit: German Artists and the Great War"

Marion Deshmukh, George Mason University: "Sonderwege: Historical and Art Historical: The Case of Max Liebermann"

Steven Mansbach, University of Maryland: moderator

Reservations requested: +1 202-387-3355 or events@ghi-dc.org

Thursday, April 6, George Mason University

Illustrated public lecture: Dr. Christopher With, National Gallery of Art

For further information, contact Marion Deshmukh, Department of History & Art History 3G1, George Mason University, Fairfax, Virginia 22030 USA, (703) 993-2149, (703) 993-1251 Fax, or via E-mail: mdeshmuk@gmu.edu

The Exhibition *Technical Detours: The Early Work of Moholy-Nagy Reconsidered*

February 28 to April 22, 2006
 Art Gallery of the Graduate Center, City
 University of New York (365 Fifth Avenue, New
 York City)

September 2 to October 31, 2006
 Jane Voorhees Zimmerli Art Museum of Rutgers
 University in New Brunswick



Front: László Moholy-Nagy, *Architektur I* or *Konstruktion auf blauem Grund* [Architecture 1 or Construction on blue ground], 1922, oil, metallic oil pigment and graphite on fine linen fabric, 65.2 X 55.4 cm. Collection of the Salgo Trust for Education



Back: László Moholy-Nagy, title unknown ("*Eisenbahnbild mit Ackerfelder und 3*" [Railway painting with farm fields and 3]), oil on fine linen fabric, n.d. [late 1920 or early 1921], 59 X 48 cm. Collection of the Salgo Trust for Education

The exhibition will examine the early years of Moholy-Nagy's career, from just after the First World War, when his ambitions were as much those of a poet as of an artist, up to the time that he was hired to the Bauhaus in Weimar in 1923. The show includes more than 200 items, many of them of a documentary nature, such as period books, journals, manifestos and postcards, placing Moholy-Nagy into his various contexts, in Hungary, Vienna and Germany. Shown for the first time ever among the some 90 works of art in the show, are two major oil paintings on cardboard from 1918-19, a set of sketches on postcards of 1918 depicting Budapest café society, and two works by Kurt Schwitters given to Moholy-Nagy by the artist never before seen or published. Perhaps most importantly, the Salgo Trust for Education's newly discovered, early oil painting on canvas from Moholy-Nagy's dada period will be introduced, one that had been hidden for some 75 years on the verso of his early International Constructivist masterpiece *Architektur 1*. The show will examine, for the first time in an exhibition context, Moholy-Nagy's early literary ambitions, his role during the 1918-19 revolutionary period, his relations to organized politics, and his connections to the *Lebensreform* movement of early Weimar Germany, including its communes. It will close with an examination of the sources of his interest in alternative and new media such as photograms and immersive art, including the first-ever digital reconstruction and animation of his plans for a *Dynamic-Constructive Energy System*. In addition to pieces by Moholy-Nagy, there will be works of art shown by, *inter alia*, Béla Uitz, Lajos Kassák, Sándor Bortnyik, János Matti-Teutsch, Kurt Schwitters, Walter Dexel, Johannes Molzahn, Oskar Kokoschka, and Lazar El Lissitzky.

Oliver A. I. Botar, Associate Professor of Art History at the University of Manitoba, is the curator of the show, being produced as a collaboration between the Salgo Trust for Education and the Art Gallery of the CUNY Graduate Center, Diane Kelder, Curator. A substantial exhibition catalogue will be produced in conjunction with the exhibition, the opening of which is on Tuesday, February 28th.

International Conference *Crossovers: African Americans and Germany*

The conference "Crossovers: African Americans and Germany," will be held at the Westphalian Wilhelms University of Muenster, Germany, from March 22-26, 2006. The meeting represents the launching of a long-term and transnational research initiative. Both, the conference and the larger research project are

trans-cultural and interdisciplinary in approach and strive for a comprehensive study, documentation and narrative of the encounters between African Americans and Germans from 1780 to the present. Co-conveners and sponsors of this event are the Deutsche Forschungsgemeinschaft (DFG), the Collegium for African American Research (CAAR), the German Historical Institute (GHI), Washington D.C., and Seton Hall University (South Orange, New Jersey).

For more information visit the conference website at: <http://www.anglistik.uni-muenster.de/crossovers/>

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AHICE (Art Historian Information from Central Europe)

The Art Historian Information from Central Europe (AHICE) web service was created at the International Cultural Centre in Cracow in January 2004 following a year of preparations. The purpose of the project was to streamline communication on events relating to the protection, promotion and exploration of cultural heritage in the countries of the Visegrad Group. Consequently, the prime focus of the AHICE service is on exhibitions, conferences and publications devoted to old and contemporary art of Poland, Slovakia, Hungary and the Czech Republic.

This experience inspired the idea to set up a 'signpost' directing one to the source of cultural events, i.e. the sites of organisers. We managed to find three partners willing to take on the task of coordinating the project locally. Having a good knowledge of the local cultural environment our partners have a very important role to play: not only do they clarify the mechanics of the service but also explain the ideas behind the project, support the information sharing process and, finally, promote the service to its potential users.

By submitting details of their projects, partner institutions contribute to the editing of the site. Once registered, an institution receives a password that gives access to the administration panel, where brief

information is entered, most importantly the web address.

Subscription to the service is also available for those who wish to receive free AHICE newsletters direct to one's e-mail box. Another functionality is the Contact List, where art historians from across the world can sign up in hope of making contact with colleagues with similar areas of interest.

Creating something new is not enough – it still has to be given publicity. Members of the AHICE project promoted the service with a lot of forethought and in a variety of ways. That experience gave us a general picture of culture promotion, which is to a large extent similar in all the Visegrad countries. Examples: some institutions did not see the need to join the AHICE claiming they were popular enough anyway; in certain big institutions the registration process was hampered by the outgrown internal bureaucracy; some partners made do with submitting a completed registration form with no communication to follow.

Yet a lot changed over the last years: event organisers are increasingly aware of the potential of promotion that reaches beyond their natural operating area or even beyond their countries. The service has become one of the tools for finding one's way through the hundreds of art and science events in Central Europe. Since 2004, 128 institutions have joined us and 1426 news items have been published.

Institutional partners of the AHICE are: the Moravian Gallery in Brno (the Czech Republic), the Faculty of Art History of the Comenius University in Bratislava (Slovakia) and the National Office of Cultural Heritage (Hungary).

Please find AHICE on www.ahice.net, the website of the International Cultural Centre is available on www.mck.krakow.pl.

Zoltán Gyalóka
 Project Coordinator

Munch Today: An International Symposium

Presented by The American-Scandinavian Foundation in collaboration with the University of Oslo

Thursday, February 16, 2006, 9:30 am – 5 pm

Scandinavia House, New York City

The reputation of Norwegian artist Edvard Munch (1863-1944) remains as alluring and contested today as it was when he emerged as a force on the European art scene in the 1890s. Join an international panel of leading experts to discuss and debate the meaning of Munch and his art in light of the artist's biography and cultural position, and in relation to the cultural politics both of his time and of our present day. The symposium is organized in collaboration with the University of Oslo and presented in conjunction with the publication of *Edvard Munch: An Anthology* (Oslo Academic Press, 2006).

Registration fee: \$30 (\$25 American-Scandinavian Foundation members, \$20 students)

Advance registration is required. Please call Jonas Stigh at (212) 847-9725 or email jstigh@amscan.org.

Symposium participants:

Patricia G. Berman, Professor of Art, Wellesley College
"Munch, the Body, and the Nation"

Øivind Storm Bjerke, Professor, Department of Classics, Philosophy, History of Art and Ideas, University of Oslo
"What Kind of 'Symbolism' is the 'Symbolism' of Munch?"

Jay Clarke, Associate Curator, Art Institute of Chicago
"Edvard Munch and the 1912 Sonderbund Exhibition"

Reinhold Heller, Professor of Art, University of Chicago
"Who is Edvard Munch?"

Frank Høifødt, Independent Scholar, Oslo
"Fighting in the Studio: A Nihilist Interpretation"

Bettina Kaufmann, Curator, Kunstmuseum Basel
"Edvard Munch and Ernst Ludwig Kirchner"

Lill-Ann Körber, Ph.D. student, Nordeuropa-Institut, Humboldt-Universität zu Berlin
"Edvard Munch: Masculinity, Health, and Illness"

Erik Mørstad, Associate Professor, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo
"Munch's Painting: Aspects of the Formal Language"

Arild Pedersen, Professor of Aesthetics, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo
"Does THE SCREAM Just Scream, or Does It Also Also Give a Lecture in Philosophy?"

Gerd Woll, Senior Curator, Munch Museum, Oslo
"'Whens' and 'Hows' in Munch's paintings"

Tina Yarborough, Associate Professor, Georgia College & State University
"Seeing Munch in a New Language"

The symposium will open with keynote lectures on Wednesday, February 15 with Reinhold Heller and Gerd Woll. Registrants and invited guests only.

Lecture Series

Pass for 3-lecture series: \$25 (\$20 American-Scandinavian Foundation members, \$10 students). Tickets for individual lectures: \$10 (\$8 American-Scandinavian Foundation members, \$5 students). Lecture reservations: call (212) 847-9740.

Munch, Ibsen & the Norwegian Culture Wars
Tuesday, March 14, 6:30 pm

Dr. Joan Templeton, President of the Ibsen Society of America and author of *Ibsen's Women* and the forthcoming *Munch's Ibsen: A Painter's Visions of a Playwright*, will speak on the relationship between the two great Norwegian artists. She will focus on Ibsen's and Munch's dominant roles in the violent cultural wars that marked Norway's history during the last two decades of the 19th century and on Ibsen's crucial importance for the young Munch as a pioneering, radical voice. Images of Munch's iconic Ibsen portraits and of other Munch works will accompany the lecture.

A Collector's Perspective on Munch
Tuesday, March 21, 6:30 pm

Sarah G. Epstein, collector of Edvard Munch prints since the early 1960s, will give a lecture on the life and art of the famous Norwegian artist. She has traveled to Norway many times and has interviewed people who knew Munch during his lifetime; her talk will include what she has learned about Munch from conducting more than 90 interviews. She will illustrate her lecture with images of Munch's works, places he lived, and people he knew.

Munch, Sex & Modernity
Thursday, April 20, 6:30 pm

In the 1890s, Edvard Munch produced among the most provocative and insightful representations of modern sexuality anywhere in Europe. Living and working in Berlin during the first efflorescence of the women's movement, the gay rights movement, and the emergence of the sexual sciences, the artist offered images of men and women that mirrored and contributed to the urgent questions raised by those

fields of endeavor. Dr. Patricia G. Berman, Professor of Art at Wellesley College and author of *Munch and Women: Image and Myth*, will present aspects of Munch's visual dialogues with modern notions of sexuality. Professor Berman's research focuses on Edvard Munch, modern Scandinavian and other European art, and on photography.

EXHIBITION

Edvard Munch: Symbolism in Print. Highlights from The Museum of Modern Art

On view at Scandinavia House January 31 – May 13, 2006

Edvard Munch (1863-1944), the renowned Symbolist painter, is considered among the great printmakers of the modern period. Munch employed printmaking techniques to distill his complex imagery into potent and universal signs that continue to speak to basic human concerns. This exhibition at Scandinavia House brings together 25 of the Norwegian artist's most powerful compositions, vividly demonstrating his innovative creative process and unique artistic vision. Munch's work in etching, lithography, and woodcut is all represented in this exhibition, as are his experiments with the same image in more than one technique. All works were chosen from The Museum of Modern Art's collection of Prints and Illustrated Books. The exhibition coincides with Edvard Munch: The Modern Life of the Soul, on view at The Museum of Modern Art from February 19 to May 8, 2006.

The exhibition and related educational programs are supported in part by Alcoa Foundation. Additional support has been provided by the Royal Norwegian Consulate General in New York.

Gallery talks: Tuesdays, February 7, March 7 & April 4, 1 pm, free with gallery admission

Gallery hours: Tuesday–Saturday, 12–6 pm.
Admission: \$3, \$2 students & seniors 65+

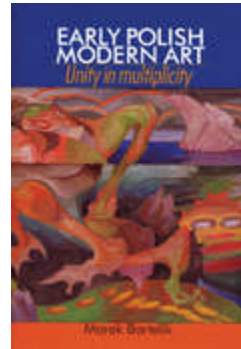
Group tours with gallery talks are available by appointment; call (212) 879-9779 for information.

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www.scandinaviahouse.org

New Books

This column features recently published books either of interest to or by HGCEA members. The books are also listed on the HGCEA website, which contains links to publisher's websites, English summaries, and reviews (when available). To submit a book or to alert us about new reviews of a book already listed, please send an e-mail to Anna Brzyski anna.brzyski@uky.edu. The books appear in the order in which they were received.



Early Polish Modern Art: Unity in Multiplicity

By Marek Bartelik

The book examines four avant-garde groups that emerged in Poland towards the end of World War I; the Poznan Expressionists, the Young Yiddish, the Formists, and the Futurists. It is the first extensive study to bring these four groups together, and in doing so it establishes interconnections between them, and discusses their work in light of socio-political and cultural currents in Poland and wider Europe in the interwar period.

Manchester: Manchester University Press, 2005. 272 pp; 40 b&w illustrations; cloth: £60.00; ISBN: 0-7190-6352-3

THE BLUE FOUR



Galka E. Scheyer & The Blue Four. Correspondence 1924-1945

Edited by Isabel Wünsche

The book includes a selection of approximately one hundred letters and other extant documents covering the history of the Blue Four, and the interactions between the artists (Lyonel Feininger, Alexei Jewlensky, Wassily Kandinsky and Paul Klee) and their American representative, Galka E. Scheyer, the woman who made it her mission to introduce their work to the American public.

Bern: Benteli, 2006. 400 pages, 15 color and 89 black and white illustrations; €39.

English edition: Galka E. Scheyer & The Blue Four: Correspondence, 1924-1945

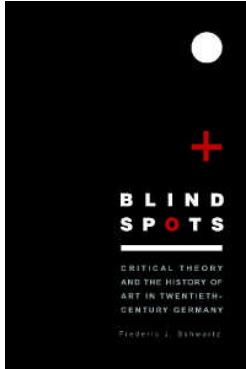
ISBN 3-7165-1438-1

ISBN 978-3-7165-1438-2

German edition: Galka E. Scheyer & Die Blaue Vier: Briefwechsel, 1924-1945

ISBN 3-7165-1429-2

ISBN 978-3-7165-1429-0

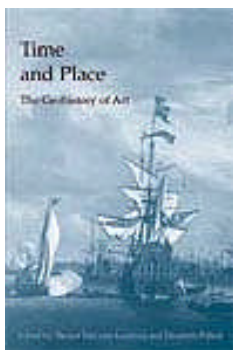


Blind Spots: Critical Theory and the History of Art in Twentieth-Century Germany

By Frederic Schwartz

The book is the first to focus on the extraordinary symbiosis between Critical Theory and other discourses of the visual in the first half of the twentieth century. In four extended case studies, Frederic J. Schwartz traces the way central concepts of the aesthetics later termed "Frankfurt School" were deeply rooted in contemporary developments in painting, photography, architecture, and film, as well as psychology, advertising, and the discipline of art history as it was practiced by figures such as Heinrich Wölfflin, Erwin Panofsky, Wilhelm Pinder, and Hans Sedlmayr.

New Haven: Yale University Press, 2005. 320 p., 93 b/w illus.; cloth: \$45.00; ISBN: 030010829X



Time and Place: The Geohistory of Art

Edited by Thomas DaCosta Kaufmann & Elizabeth Pilliod

The book proposes to return anew to the approach of artistic geography, which had been largely neglected from the Second World War until recently, and to reevaluate the possibilities it provides through a selection of case studies that discuss the connection

between art and its place. The introduction and first essay deal with the historiography of the geography of art. Five essays take up specific questions ranging from France and the Low Countries to Mexico and China. The final three essays consider contemporary and broader theoretical issues concerning art in time and place.

Contents

Introduction, Thomas DaCosta Kaufmann; Jacob Burckhardt and the 'Renaissance' north of the Alps, Bruce Boucher; Styles and manners: reflections on the *longue durée* in the history of architecture, Jean Guillaume; Unity and discontinuity in the architecture of the Low Countries, 1530-1700, Konrad A. Ottenheim; Alchemy of wind and water: Amsterdam, 1200-1700, Elisabeth de Bièvre; At the center on the frontier: the Jesuit Tarahumara missions of New Spain, Clara Bargellini; Placing Chinese painting history: the cultural production of the geohistory of painting practice in China, Jennifer Purtle; Between place and time: a critical geography of 'new' Central Europe, Piotr Piotrowski; 'Independent of time and place': on the rise and decline of a modernist ideal, Dario Gamboni; Arbitrariness and authority: how art makes cultures, David Summers; Index.

London, Ashgate Press, 2005. 69 b&w illustrations; 249 pages; Hardback; ISBN: 0 7546 0873 5



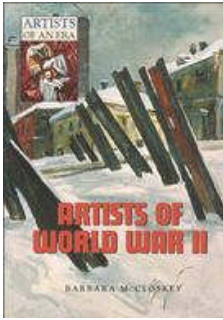
Painterly Enlightenment: The Art of Franz Anton Maulbertsch, 1724-1796

By Thomas DaCosta Kaufmann

Franz Anton Maulbertsch (1724-1796) was an Austrian fresco painter known for his bold use of color. Although he has been recognized in the Central European regions where he worked, Maulbertsch has remained outside the general canon of art history. With *Painterly Enlightenment*, Thomas DaCosta Kaufmann recovers the story of Maulbertsch, offering the first comprehensive English-language study of the long-neglected artist.

Chapel Hill and London: University of North Carolina Press, 2005. 208 pp., 36 color and 52 b&w illus., 1 map, notes, index, with color inserts; \$34.95 cloth; ISBN 0-8078-2956-0

News from HGCEA Members



Artists of World War II

by Barbara McCloskey

The first global survey of art in World War II, this volume features selected biographies of artists and detailed discussions of war-era art worlds in China, France, Italy, Japan, Germany, Great Britain, the Soviet Union, Spain, and the United States. Readers can compare and contrast artists' experiences of war in these different countries. They will observe the artists' wide range of responses to war, from producing art works that actively supported the war effort, to criticism of death and destruction.

Westport, CT: Greenwood Press, 2005. 248 pages; photos; Hardcover ISBN: 0-313-32153-1; List Price: \$59.95 (UK Sterling Price: £33.99)



Before the Bauhaus: Architecture, Politics, and the German State, 1890- 1920

By John V. Maciuika

Offering a thorough new analysis of German architectural history that draws upon long-standing debates in Wilhelmine German history, this book revises our understanding of the roots of the Bauhaus and, by extension, the historical roots of twentieth-century German architecture and design. Region-by-region investigations of architecture and applied arts policies combine with the study of individual imperial ministries to place organizations like the Deutscher Werkbund, along with such leading figures as Walter Gropius, Hermann Muthesius, and Henry van de Velde in an entirely new light.

Cambridge: Cambridge University Press, 2005. 392 pp.; 129 illus.; 2 appendices; Hardback; ISBN-10: 0521790042, ISBN-13: 9780521790048.

To submit items for this column, please send an e-mail with the information in a paragraph form (3rd person) to Anna Brzyski at anna.brzyski@uky.edu. The deadline for the next issue of *Eurotexture*, which will appear in September 2006, is **August 15th, 2006**. The news items can be submitted after the deadline will appear in the next issue. Before being published in *Eurotexture*, the news items will be also posted on the HGCEA website under Recent Member News.

Françoise Forster-Hahn published three essays: "Die Inszenierung von Kunst: Choreografien und Zeremonielle in der Alten Nationalgalerie: 1876, 1906, 1955," in *Einführung in die Kunstwissenschaft*, edited by Thomas Hensel and Andreas Köstler (Berlin: Reimer, 2005), pp. 179-196; "Modernism and Politics in the German Empire," Review of Beth Irwin Lewis's *Art for All?*, in *Oxford Art Journal*, vol. 28, number 3, 2005, pp. 482-484; and "Max Liebermann, the Outsider as Impresario of Modernism in the Empire," in *Max Liebermann. From Realism to Impressionism*, edited by Barbara Gilbert for Los Angeles, Skirball Cultural Center, 2005, pp. 181-198. She also delivered two lectures: "Die Erfindung der modernen Kunstgeschichte in Text und Bild: Meier-Graefes 'Entwicklungsgeschichte der modernen Kunst' (1904) und die 'Jahrhundertausstellung 1906'" at Munich, Zentralinstitut für Kunstgeschichte, in Summer 2005; and "Max Beckmann in Kalifornien: Exil, Erinnerung und Erneuerung," at Max Beckmann Exhibition, Neue Pinakothek, Munich, Summer 2005.

Frederic J. Schwartz's *Blind Spots: Critical Theory and the History of Art in Twentieth-Century Germany* has been published by Yale University Press. See New Books section.

Marit Werenskiold edited *S liubov'iu k Rossii: Kolleksiia norvezhskogo konsula Iunasa Lida* [With Love for Russia: The Collection of the Norwegian Consul Jonas Lied], [1881-1969], University of Oslo, Department of Philosophy, Classics, History of Art and Ideas (IFIKK), Oslo, 2005, ISBN 82-91670-50-1. 180 pages, parallel text in Russian and English. Catalogue of exhibition in State Pushkin Museum of Fine Arts, Moscow, 27th September - 13th November 2005; University of Oslo 9th December 2005 - 10th February 2006; Romsdal Museum, Molde 18th February - 5th March 2006. The project is supported by: Norwegian Ministry of Foreign Affairs, Centennial Anniversary-Norway 2005 Ltd and Øivind Johansen. Marit Werenskiold is initiator, Project Leader and Curator of the exhibitions, and Leader of the international, interdisciplinary conference "Consul Jonas Lied's Collection of Russian Art and Activities in Russia

1910-1931" at the University of Oslo 27-28th January 2006.

Thomas DaCosta Kaufmann published two books in 2005: *Franz Anton Maulbertsch. Painterly Enlightenment* (Chapel Hill and London, University of North Carolina Press); and *Time and Place: The Geohistory of Art*, coedited with Elizabeth Pilliod (London, Ashgate Press). See New Books section. He also published two essays on Vredeman de Vries: "Vredeman de Vries: State of Study, and Suggestions for Research," in *Hans Vredeman de Vries und die Folgen*, edited by Heiner Borggreffe (Marburg, Jonas Verlag), pp. 28-36, and "Preface. Vredeman de Vries as Renaissance Man," in *Hans Vredeman de Vries and the Artes Mechanicae Revisited*, ed. Piet Lombaerde (Turnhout, Brepols), pp. ix-xi.

Marsha Morton delivered an invited lecture: "Max Klinger and the Grotesque" at the University of Leipzig, in July 2005. She also published three articles: "The Face of Medicine: Portraits of Doctors at the University of Lund," in *The Face of Medicine* (Lund, Sweden: The Department of Culture, The Antiquity Museum of the University of Lund, and the Kulturen, 2006); "The Ethnographic Vision of Max Klinger," in *Art, Anthropology, and Museum Culture: Strategien Ethnologischer Praesentation, 1827-2005*, edited by Cordula Grewe (Washington D.C. and Berlin: The German Historical Institute, 2006); and "Painted Sounds: Music in the Art of Max Beckmann," in *Of Truths Impossible to Put Into Words: Max Beckmann Contextualized*, edited by Maria Makela and Rose-Carol Washton Long (N.Y. and Munich: Peter Lang, 2006).

Despina Stratigakos presented a paper "Transnational Comparisons of Women as Urban Builders," at the conference Reconceptualizing the History of the Built Environment in North America, held at Charles Warren Center and the Graduate School of Design, Harvard University, in April 2005 (conference proceedings are available at <http://www.fas.harvard.edu/~cwc/builtenv/index.html>). She also presented "The Architect and the Bluestocking: Feminist Networks in Fin-de-Siècle Berlin" at the 59th Annual Meeting of the Society of Architectural Historians, in Savannah, in April 2006; and "Gerdy Troost: Hitler's Other Chosen Architect" at the 29th Annual Meeting of the German Studies Association, in Milwaukee, in September 2005. She received Beverly Willis Architectural Foundation Fellowship from Society of Architectural Historians for 2006.

Jay A. Clarke published: "Selon l'Évangile," "Les aventures de Télémaque," "L'Énéide," and "Les amours des dieux," in *Girodet, 1767-1824* (Paris: Gallimard, 2004), pp. 429, 435, 451-455, and 456-459; and "Originality and Repetition in Edvard Munch's The Sick Child," in *Edvard Munch. An*

Anthology, ed. Erik Mørstad (Oslo: Unipub, 2006), pp. 41-60. He will give a talk at the CAA in Boston on "Munch's 'Germanness'" in a session titled "Expatriate Games: The 19th-Century Artist Abroad." He is a co-curator for the exhibition "Girodet: Romantic Rebel," at Art Institute of Chicago (February 11-April 30, 2006).

Susan Funkenstein published an article: "A Man's Place in a Woman's World: Otto Dix, Social Dancing, and Constructions of Masculinity in Weimar Germany," in *Women in German Yearbook*, Volume 21 (2005), 163-91; and received a summer stipend from the Provost's Fund at University of Wisconsin-Parkside, for writing of book, *Gendered Bodies: Images of Dance in Weimar German Visual Culture*.

As of Jan 1, 2006, **Sharon Hirsh** has taken a leave of absence from Dickinson College in order to serve as Interim President of Rosemont College, Sharon's alma mater.

Charles (Mark) Haxthausen published the following: "An Optics of Fragmentation," (essay on Carl Einstein, Bebuquin or Dilettantes of the Miracle) in: David Wellbery and Judith Ryan (eds.), *A New History of German Literature*, Cambridge: Harvard University Press, 2005, 688-693; "Gerhard Richter's Editions," review of Hubertus Butin and Stefan Gronert (eds), *Gerhard Richter: Editions 1965-2004: Catalogue Raisonné*. Stuttgart: Hatje/Cantz, 2004. *Print Quarterly*, December 2005, 480-481; Review of: Birgit Schwarz, *Hitlers Museum: Die Fotoalben*, Gemäldegalerie Linz. Vienna: Böhlau Verlag, 2004, *The Burlington Magazine*. No. 1228, July 2005, 498-499.

Barbara McCloskey's book *Artists of World War II* was published by Greenwood Press in 2005. See New Books section.

Dorothy Rowe has three forthcoming publications: a book co-authored with Abigail Harrison Moore, *Architecture and Design in Europe and America 1750-2000* (Oxford and Boston: Blackwell Publishers; forthcoming in 2005); and two articles: 'Seeing Imperial Berlin: Lesser Ury, the Painter as Stranger' to be published in anthology co-edited by Alex Cowan & Jill Steward, *The City and the Senses* (Burlington, Virginia: Ashgate Publishers); and 'Representing Herself: Lotte Laserstein Between Subject and Object' to be published in anthology edited by Christianne Schoenfeld, *Creative Women in the Weimar Republic* (Würzburg: Koenigshausen & Neumann Publishers).

Sherwin Simmons was invited to present a lecture "Dada and Kitsch: Reevaluation of the Trivial," for "Dada in Debate," conference, which will be held at the Tate Modern in London on November 25-26,

2005. He was also invited to present "KG. Brücke zwischen Kunst und Werbung: Malerei und Plakatkunst in ihrer Wechselwirkung," at the conference "Gruppe und Individuum in der Künstlergemeinschaft Brücke: 100 Jahre BRÜCKE. Neueste Forschung," held June 5-7, 2005 in Dresden Germany. His article "Split-Identity in Ernst Ludwig Kirchner's 'Peter Schlemihls wundersame Geschichte,'" will soon appear in *Zeitschrift für Kunstgeschichte*. He also published "Ernst Neumann's 'New Values of Visual Art': Design Theory and Practice in Germany at the Turn-of-the-Century," in *Design Issues* Vol. 21, no. 3 (Summer 2005): 49-66, and "Ernst Neumann's 'Neuwerte der bildenden Kunst' Kunsttheorie und Praxis um 1900," in Reinhold Kraft, Thomas Müller, and Georg Solms eds., *Ernst Neumann-Neander 1871-1954* (Düren: Hahne und Schloemer, 2004), 34-59, a book published in connection with an exhibition held at the Leopold Hoesch Museum in Düren, Germany in September 2004. It will travel to the Pinakothek der Moderne in Munich in 2006.

Jelena Stojanovic curated the exhibition on Petar Dobrovic's paintings for the Museum of Modern Art Belgrade (Muzej Savremene Umetnosti, Beograd), April 2-28, 2005. Dobrovic (1890-1942) was a Serbian painter and very much a true European artist: educated in Hungary, Italy and France, his artistic trajectory outlines some of the most important issues and debates in European art and culture during his lifetime. Extremely well read and articulated he was engaged in the thirties in a famous debate on realism, after taking part in the avant-garde debates earlier. The exhibition included paintings, drawings, photographs and was accompanied with a catalogue.

Keith Holz reviewed for H-German Eric Michaud's book *The Cult of Art in Nazi Germany*, translated by Janet Lloyd. Cultural Memory in the Present Series. Stanford: Stanford University Press, 2004; and Gloria Sultano and Patrick Werkner's *Oskar Kokoschka: Kunst und Politik 1937- 1950*. Wien: Bohlau Verlag, 2003 for *Modern Austrian Literature: Journal of the Modern Austrian Literature and Culture Association*. Volume 37, Number 1/2, 2004. pp. 91-93.

Announcements & Queries

COURTAULD INSTITUTE OF ART, University of London

New MA with Dr Sarah Wilson, now recruiting for October 2006

Towards Contemporary Art: Postmodernism and PostCommunism in Europe and Beyond

Contemporary art today, in a 'globalised' context, has deep historical roots relating back to post-1945 configurations: the division of Europe, the Cold War between superpowers and their satellites, colonial heritages and the epic of decolonialisation. This MA looks towards Europe and post-Soviet Russia, aiming to understand the cultural formation of European postmodernism and its 'other': the post-Communist art which began as protest and satire, flourished in the Glasnost period, and is now part of the 'global scene'. Patterns of diaspora will be explored (Christo, from Bulgaria to Paris, then New York in the 1960s) together with the relationship between of exile, memory and critical work in for example Ilya Kabakov (working in Moscow, then New York in the 1990s). The 'production' of postmodern/postcommunist theory and its relationship to art will be a vital consideration, with a particular look at France as an example (Foucault, Lyotard, Derrida etc). Performance art - where politics impact upon the body - may have a special place. The question of a 'European memory' which gathers pace towards the millenium, and is exemplified both in the writings of a Maurice Blanchot or the practice of a Jochen Gerz, with his 'conceptual' Holocaust or war memorials, will be investigated in the context of the expansion of 'Holocaust studies' and museums. Exhibition making will be a major consideration, as spectacle, a generator of discourse, and a form of historical archiving, from *Magiciens de la Terre* (Paris 1989), *After the Wall, Art and culture in Post-Communist Europe*, (Stockholm, 1999) to *Berlin-Moscow, 1945-2000* (Berlin and Moscow, 2003), *Alors la Chine* (Paris, 2003). A research trip to a capital city such as Moscow, Prague or Warsaw will form part of the course, along with a short visit to Paris. Courtauld doctoral and post-doctoral students with specialist knowledge will be invited to share their expertise. A working knowledge of at least one foreign language is essential. Original research at thesis level must engage with primary material in the relevant languages and may focus on any period from 1945 to the present.

The October 2005 intake for this new course has been particularly stimulating, including students from Bulgaria, Serbia, Greece, Mexico, Hong Kong and USA (Polish-American).

For more information consult the Courtauld website, www.courtauld.ac.uk

CALL FOR PAPERS

German Studies Association, Thirtieth Annual Conference in Pittsburgh, Pennsylvania

September 28-October 1, 2006

Deadline for submissions: **February 15, 2006**

Submission of individual paper or full session proposals on any aspect of interdisciplinary German Studies must be done online at www.g-s-a.org. Click on "Conferences" and 2006 for submission guidelines.

Program Director:

Gail Hart (University of California at Irvine)
gkhart@uci.edu

Medieval, Early Modern, and 18th Century:
Mary Lindemann (University of Miami)
mlindemann@miami.edu

Nineteenth Century:
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psimpson@montana.edu

Twentieth/Twenty-First Century Literature and Cultural Studies:

Steve Dowden, Brandeis University
dowden@brandeis.edu

Twentieth/Twenty-First Century History:
Doris Bergen (University of Notre Dame)
doris.l.bergen.4@nd.edu

Political Science:

Jonathan R. Olsen (University of Wisconsin-Parkside)
olsenj@uwp.edu

CALL FOR PAPERS

Zentrum für Literaturforschung, Berlin

Places of Walter Benjamin in the history of culture, the arts and sciences

Berlin: October 17-22, 2006

Deadline for submissions: **March 31, 2006**

Organized by the Zentrum für Literaturforschung, the international festival will take place in Berlin October 17th-22, 2006, in cooperation with the Archiv der Akademie der Künste, the Museum für Gegenwart – Hamburger Bahnhof, the movie theatre Arsenal. It will be accompanied by a performance and music-theatre program. The Festival is funded by the Kulturstiftung des Bundes.

An international conference will be part of the festival, which is initiated by Sigrid Weigel, member of the executive boards of IWBA. The conference is organized by the Zentrum für Literaturforschung (ZfL). It contains 6 key notes and 12 panels developed by academics from the ZfL in cooperation

with colleagues of the international research to Walter Benjamin. Members of the IWBA and IWBG are involved in chairing the panels. Languages of the conference are German and English.

Each panel consists of three sections, that will last for two hours. There are three papers – each 20 minutes – per section, which means nine altogether for one panel.

Titles and short descriptions of the panels:

1. The Archive and Editorial Practice
Erdrmut Wizisla, AdK Berlin/Martin Tremel, ZfL

Benjamin's way of working presents a challenge to any editor. With respect to Benjamin's notes and manuscripts, the phenomenon that printed material covers up the informative character of the manuscript and that it means a complete halt of the original, is particularly evident. This panel – conceived of as a kind of workshop – will explore the visual quality of Benjamin's manuscripts, the differences between bequeathments and editions, and it will discuss the question how to deal with Benjamin's correspondances that are dispersed among several estates.

2. „Revueformen der Philosophie“ – Beyond the Systems
Ashraf Noor, Jerusalem/Erik Porath, ZfL

Benjamin's One-Way Street has been taken as a sort of trading post for philosophical questions (E. Bloch). This method has been formulated by Benjamin himself in his essay on Goethe's Elective Affinities: „all true works have a sibling in the field of philosophy“. Benjamin was searching for such relationships in the most diverse places of culture, technology, and society. Confronted with the temptation of syncretism, he clung to the systematic character of a philosophy that underlined the commonalities of problems that become visible in the context of dispersed phenomena. We will discuss philosophy's transformative gestalts in his works. We are particularly interested in the references to other modes of thought, as well as in the specificity of cultural-mediatic constellations, where philosophy comes to the fore in order to question those epistemic figures that determine the historical place – and at the same time the place of the present.

3. Profane Illuminations
Willem van Reijen, Utrecht/Karlheinz Barck, ZfL

From the outset, Benjamin's thinking revolved around a theory of experience. Since the end of the 1920s, triggered by his reading of Parisian surrealism (Aragon, Breton), illumination becomes a chiliastic figure of thought. As a trading post of extremes, it

configures and defines new horizons. Here, we are dealing with a multifarious switch: from a messianic option to that of historical materialism, from the aesthetic to the „destruction of the aesthetic“, from revolutionary energy to the outdated, etc. Benjamin thereby confronts the historical with the primacy of the political, historicism with an awakening. As a figure of thought, illumination turns our attention to surrealism as „a germ cell of a new political theory of experience“, to „anthropological materialism“, to the extremes of „the intoxication of procreation“, and the „rapture of destruction“. For Benjamin, common theories of experience (Kant being their prime proponent) have become obsolete because of their one-sidedness of taking either the side of materialism or theology, and because the spark of ‘truth’ will only appear at the turning point of oppositions.

4. The Dialectics of Secularization

Uwe Steiner, Rice-University, Houston/Daniel Weidner, ZfL

In the first of his theses *On the Concept of History*, Benjamin exposes the relationship of theology and ‘historical materialism’ in a philosophical thought-image. In this text as in others, Benjamin transfers theological motives into profane contexts not by negotiating between religion and modernity, but by turning them into configurations that are full of tension. With regard to the dialectics of secularization, this panel aims to explore how Benjamin assembles religion and politics, theology and modernity in specific formations and historical appearances so that they appear as complex constellations. We want to pay particular attention to his place in the debate on secularization, as well as to Benjamin’s own strategies of representation.

5. The Optical Unconscious – Constellations in the History of Media

Mike Jennings, Princeton/Inge Münz-Koenen, ZfL

This panel focuses on the historically and culturally induced change „of modes of being and the perception of the senses“ (Benjamin 1935). We want to adapt Benjamin’s observation that the camera can trigger a latent subtext within the spectator that lies underneath conscious perception, to the changes of the media thereafter. One example could be the construction of reality through the means of digital media and the resulting complex deferral of the visual perception that are supported by the apparatuses – between the eye and the gaze, the gaze and the body, the gaze and the space. We want to ask if the as yet unwritten ‘history of the gaze’ can be referred to the communicative implications of Benjamin’s media theory. What is e.g. the meaning of dis- or re-orientation, dis- or re-organisation of ‘human collectives’ under the conditions of computer animation, cyberspace, and the world wide web?

6. Benjamin’s Topographies – Places, Non-Places

Bernd Witte, Düsseldorf/Franziska Thun-Hohenstein, ZfL

In Benjamin’s writings references to topography point to an interplay of different forces. i) We want to follow the traces that Benjamin’s travels have left in his writings. This includes the eternally deferred, the never reached, i.e. the question of his non-places. ii) We will furthermore discuss the European topography that unfolds in Benjamin’s thinking and the relationship to real geographical spaces. iii) And given the fact that a number of Benjamin’s key words are borrowed from topography, another interesting field of investigation will be Benjamin’s conceptual vocabulary (site, arcades, etc.).

7. Benjamin on/in Translation – Differences and Non-Synchronism

Willi Bolle, São Paulo/Yuji Nawata, Tokio/Robert Stockhammer, ZfL

Translations of Benjamin’s texts contribute substantially to their reception. The availability of editions in different languages can be made responsible, at least partially, for the fact that at the same time, different aspects seem to dominate the debates on Benjamin in different countries. How can we explain that certain parts of Benjamin’s work have not been translated at all into some languages while others have been translated repeatedly? Do these translations that most often make Benjamin’s words seem less ambiguous, but sometimes render them less clear, bear any consequences? What are the specific problems and opportunities that arise from translations into languages that are written in non-alphabetical writing systems? Can Benjamin’s own theory of translation account for the description of such processes? Does it conform to the heightened awareness for the values of translation? Can it be rendered productive for the current debates on ‘cultural translation’?

8. „Premier critique de la littérature allemande“ – Benjamin as Philologist and Praeceptor

Alexander Honold, Basel/Justus Fetscher, ZfL

With his dissertation, Benjamin placed himself as heir to Friedrich Schlegel, who claimed through his works to take over the position of Lessing as Germany’s prime critic. After the failure of his habilitation, Benjamin positioned himself and his charge as critic in the field of literary journalism. He brings together the role of the commentator, who treats a holy text with the utmost respect and the utmost distrust, with the role of the relentless cannibal, who draws on his times through printed novelties. Next to Schlegel, he positions Karl Kraus, next to the knowledge-generating side of criticism he places its destructive

quality. According to Adorno, as early as in Benjamin's dissertation, his tireless love for texts, the encyclopedic knowledge about their contents were put under scrutiny, but still held a somewhat ironic relationship to philological methods. We want to question the shifts in Benjamin's theory, his critical practice and the limits that Benjamin's central concept of 'critique' encountered in the process of its development.

9. Acoustical Figures: Voices and Noises Bettine Menke, Erfurt/Uwe Wirth, ZfL

So far, the acoustical has not played a major role in the academic debates on Benjamin. This comes as no surprise given Benjamin's interest for visual and scriptural culture. This 'blind spot' opens up the possibility to explore what function can be assigned to the voice and to the „echo of noises" in Benjamin's writings. What does it mean, when he writes in his essay on Kraus that „the naked voice of creatures dissolves" and becomes a „hum", while on the other hand in his Berlin Childhood, the telephone's „voice of night" seems to announce a new birth of the voice „that slumbers in the apparatuses". We do not only want to discuss the function of the voice and the noise in models of listening and the radio stories, but also Benjamin's specifically 'acoustic imaginary'.

10. The Natural and the Supernatural Life – Benjamin's Concept of the Naked Life Eric Santner, Chicago/Sigrid Weigel, ZfL

Benjamin's critique of the dogma of the holiness of the naked life (Critique of Violence) is part of his ongoing reflection of the relationship between 'natural' and 'supernatural' life: from the motive of the 'spiritualization of the sexual' in his early writings to the discussion of the 'holy human rights' in the Critique of Violence, from the 'guilt context of natural life' in his essay on Goethe to his reading of Bachofen and his interpretation of the Creatureness in his essay on Kafka and his analysis of the relationship of sexus and spirit in his essay on Kraus. We want to explore how Benjamin's thinking is able to enrich today's debates about the concept of life in connection with political theology, state violence, terrorism, biological sciences and human rights.

11. The „Interpenetration of Arts and Sciences" Peter Weibel, Karlsruhe/Sabine Flach, ZfL

In his epistemological preface to The Origin of German tragic drama, Benjamin writes that ideas are the objects of research, and representation is method. In his early fragments on epistemology, Benjamin follows Goethe, who said that „we necessarily think of science as art, when we expect it to possess some sort of wholeness". Going back to Goethe's natural sciences tends to undermine the

frontiers of science and art, their respective "territorial character". This panel wishes to focus on certain perspectives of Benjamin's works: his conception of crystallization, his thesis of territorial character, his parallelization of archetypal phenomena and symbols, and the role of conception for cognizance.

12. Benjamin's Communism: Leftist Intellectuals and the Soviet Union Chryssoula Kambas, Osnabrück/Ernst Müller, ZfL

Contrary to the claim that the debates on 'literature and politics' are over, we propose a rereading of Benjamin's letter to Max Rychner as a fresh starting point: „The most-used communist platitude possesses more hierarchies of sense than today's bourgeois deepness that only holds that of apologetics". In an effort to avoid a single-minded reading of Benjamin, one has to take into account Benjamin's option for the Soviet Union that he articulated in the years between 1924-38 as well as his pronounced criticism on Soviet cultural policy. Biographical-intellectual constellations such as his relationship with Asja Lacin, Bert Brecht, Ernst Bloch, and with the Institute for Social Research ask for a re-reading. The same applies to his take on intellectuals in the communist apparatus, his publications on Soviet film, on Agitprop and children's theater, as well as the problem of intellectuals in Society. His Moscow Diaries, a document of disenchantment, evoke a comparison with other reports about Moscow. Even in the Arcades Project, communism, the abolition of private property, a classless society, and Marx's Political Economy play an important role as do spiritual predecessors such as Fourier, Saint-Simon or the 1871 commune. The way he focuses on technology, architecture, and the question of gender shows how much cultural history needs a theory of society as a constructive armature.

If you would like to participate in the conference by presenting a paper in one of the panels please note the following for sending your proposal: abstracts should not exceed 2000 characters. The deadline of submitting your abstract to a panel is March 31, 2006. Please send your abstract by email to benjaminconf@benjamin-festival-berlin.de

or by postmail to:
Zentrum für Literaturforschung
Benjamin-Festival
Jägerstr. 10/11
10117 Berlin

Please indicate for which of these panels you would prefer to apply. If you are not sure for which Panel your paper would be most suitable, please also indicate this. The panel-chairs will decide about the

papers and you will reach a reply until end of April, whether your proposal is selected for the program.

The fee for the conference will be 30 Euro (reduced 15 Euro). You will get a conference pass, which will give you reduced prices for all areas of the festival, framing this conference (e.g. performances, exhibitions etc.). As a contributor of the panels you won't be in charge for the fee. For other participants of the festival, please remit the fee to the following account:

Zentrum für Literaturforschung, Dresdner Bank, bank code: 12080000,
Account Number: 4096772500, reason for payment: NOW-Festival Berlin,
IBAN: 14 120 80 000 409 677 25 00, BIC: DRES DE BB
In special cases you can of course pay the fee locally during the registration.

Only in exceptional cases we can bear the expenses for traveling and accommodation. For example in case of young academics, which have no department or alternative financing.

On the conference website www.Benjamin-festival-berlin.de (activated by 2006-02-15) you will find further detailed information about the conference and the festival. Please see also the enclosed schedule.

Framing the conference there will be Exhibitions from the Archiv der Akademie der Künste, the Museum of contemporary art – Hamburger Bahnhof, a film program from the film-theatre Arsenal and a performance-program.

CALL FOR PAPERS

ART AND POLITICS: CASE-STUDIES FROM EASTERN EUROPE
Art Institute, Vytautas Magnus University,
Kaunas, Lithuania

October 26-27, 2006

Deadline for submissions: **April 20, 2006**

Political art, art as a tool of power and a hostage of authority - these questions are hard to escape when researching Eastern European culture. The 20th century turned this region into a laboratory of social engineering and political experiments where boundaries of artistic practices have been tested too. Here one can easily find the most radical examples of cultural production that flirts between art and politics, the magic and failure of avant-garde utopia, the sharpest conflicts between ethics and aesthetics. Thus contexts of art practices as well as political

contents of artistic strategies (rather than pure stylistic qualities and artistic values) are under consideration in recent studies of Eastern Europe art history.

An objective of the conference is to bring together different case studies on art and politics in order to analyse a complex relationship between artistic and political regimes as well as political meanings of art in Soviet and Post-Soviet conditions. Participants are invited to consider the following topics:

- * Subversions of political art in non-democratic state
- * Cultural policy and culture as resistance
- * In search of panacea: resistance, transgression, appropriation
- * Critique of representation and creating of new myths
- * Aesthetical norms and/or national style
- * Self identities [autobiography, body, individual mythologies] in the sidelines of regime
- * Ideological art and artistic ideologies.

Participants are requested to submit their papers in the form of case studies using a particular artifact, event or phenomena as a ground for research of a broader problem focused on the varied intersections of art and politics. Presentations will be limited to 20 minutes. A publication of conference proceedings is also planned.

Abstracts (250-300 words) accompanied with short CV should be sent to the address below by April 20, 2006. Accepted papers will be notified by May 2, 2006.

Academic Referees:

Assoc. Prof. Rasa Zukien (Art Institute, VDU, Kaunas)
Prof. Egidijus Aleksandravicius (VDU, Kaunas)
Prof. Vojtech Lahoda (Institute of Art History, Academy of Science of the Czech Republic, Prague)
Prof. Piotr Piotrowski (Institute of Art History, A. Mickiewicz University, Poznan)

Coordinators:

Linara Dovydaityte, dr. Jurate Tutlyte.

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LT-44309 Kaunas
Lithuania
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CALL FOR PAPERS

Interdisciplinary Workshop: Gender as a Taboo: Places, Dynamics and Functions

organized by the Graduate Research Group on Gender as a Category of Knowledge Humboldt University, Berlin

27th + 28th of October 2006

Deadline for submissions: **April 10, 2006**

Organizers: Dr. Ute Frietsch, Dr. Sabine Grenz, Dr. Lidia Guzy, Jennifer John, M.A., Beatrice Michaelis, M.A.

Gender is both a taboo and a field of knowledge. Gender as a taboo and gender as a category of knowledge are mutually dependent - they constitute a pair - comparable to the implicit and the explicit, secret and scandal, silence and speech.

One priority of the workshop is to interrogate what kind of "will to knowledge" (Foucault) motivates the talk and exposure of sexual acts, genitals etc. Furthermore, we want to investigate the "will" to ignore gender in sciences and other fields of knowledge. This includes questions of canon-making in academic disciplines and other fields of knowledge as well as of larger social mechanisms, such as political correctness and breaking discursive taboos (pretending to explicate what has long been silenced, thereby negating that enunciations of racism, sexism and other discriminatory modes have always already been practiced).

Not only becomes the marginalized tabooed but also the privileged. It remains unmarked and simultaneously marks its 'other'. The preservation of power as well as the maintenance of social coherence appear to be crucial a cause of tabooing. How can we evaluate and analyse the ability of taboos to contain potential threats? Both the tabooing and the perpetuation of a binary logic of gender relations are instrumental in the construction and taxonomy of social and scientific communities, culture and human beings. Taboos, however, are situated and culturally as well as historically contingent.

The workshop is designed to examine places, dynamics, and specific functions of taboos concerning gender (gender performance, gender relations, homo/hetero/sexuality). How, for instance, can we intervene in a binary gender logic, if we recognise that gender studies is not innocent either in the process of tabooing other genders (Intersex, Trans*) in very material-corporeal and violent ways. How is (scientific/academic) knowledge structured by taboos? How does tabooing affect subjectivities? In how far can taboos be conceptualised as discursive?

How does a taboo define who is in and who is out? In how far is tabooing ludicrous? Can a taboo concerning gender still function, if once articulated? Can canons incorporate taboos without de-tabooing them? How can we describe the limitations of taboos?

Taboo research exists in various fields, among others psychology/psychoanalysis, ethnology, sociology, theology, cultural studies, film and literary theory. At this workshop we wish to connect these two fields of knowledge (taboo and gender) in a transdisciplinary manner reflecting mechanisms of tabooing both within science and society. We invite contributions investigating gender as a taboo from all areas of academia, reaching from the natural sciences to arts/art theory. Papers should be self-reflexive concerning the status of gender in their own (inter/trans) disciplinary situatedness.

Keynote Speakers:

Prof. Dr. Joan Cadden (provisional)
Dr. Bettina Mathes

Conference languages will be German and English. However, discussions can also be held in French.

Conference fee: There is a small conference fee of 10 EUR for both days of the workshop to be paid at registration. Travel expenses might be covered for invited papers.

Proposals should not exceed 2,000 characters.

Please send them together with a CV until the 10th of April, 2006 to the following address:

gradkollgeschlecht@hu-berlin.de