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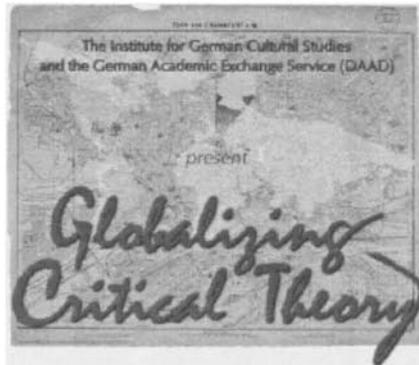
RETROSPECTIVE OF GERMAN COLLOQUIUM FALL 2002

Sean Franzel
Franz Peter Hugdahl
Dorian Stuber
Ross Halvorsen
Erica Doerhoff
Samuel Frederick

On Friday, September 13, **Frederick Beiser** of Syracuse University opened the fall colloquium series by presenting his paper entitled "Reviving the Kant-Schiller Debate." Beiser has published widely on early German Idealism and German and English Romanticism, with a strong emphasis on the role of reason in philosophical and literary projects of the late eighteenth and early nineteenth centuries. His presentation dealt with similarities and differences between the moral philosophies of Immanuel Kant and Friedrich Schiller, particularly in light of recent misinterpretations of Schiller's exchanges with Kant.

Interest in Kantian moral philosophy has arisen of late in Anglo-American circles partly due to John Rawls' use of Kant in his political and ethical thought. Contemporary neo-Kantians have sought to defend Kant's moral philosophy against a common critique, namely that Kant views rational action and the desires of the moral agent as standing in irresolvable conflict. Neo-Kantians argue that desire and reason are in fact compatible for Kant: in effect, it is possible to want to do the rational thing and still be morally on the up and up. Recent philosophers present Schiller as

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CONFERENCE SEEKS TO "GLOBALIZE" CRITICAL THEORY

Casey Servais
Sean Franzel
Sean Connolly

On September 27 and 28, members of the 2001 DAAD summer seminar "From Frankfurt to Los Angeles and Back: The Fate of Critical Theory in the International Debate after World War II," returned to Cornell to present work that had developed out of the seminar in a two-day conference on "Globalizing Critical Theory."

Max Pensky (Binghamton University) opened the conference with his talk entitled "Is Critical Theory a Theory of Globalization? Is Globalization Theory Critical?" Pensky focused on the problem of applying "first" generation critical theory to the problem of globalization and reflected upon what have appeared to be barriers to that application. Foremost among these barriers is the fact that theorists of the first generation were concerned primarily with European modernity and continued to view the world from the perspective of the Western nation state. Pensky argued that this

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THE NEW EURO - A NEW GERMANY?

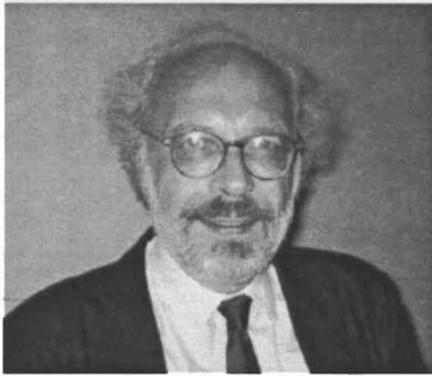
CULTURE, POLITICS AND THE ECONOMICS OF A UNIFIED CURRENCY

Joshua Dittrich
Cassandra Campbell
Jeff Turco

Professor **Anette Schwarz**, organizer of this fall's DAAD weekend, opened the series of lectures on Germany's reception of the Euro with a confession: She told the packed auditorium that, despite what politicians and political scientists may tell her about the benefits of a unified European currency, she can't help but feel an almost instinctive resistance to the strange new bills and coins. Especially after a disappointing shopping trip in Berlin, where merchants have apparently (and ruthlessly) *doubled* their prices under the auspices of the new currency, she wishes she had her old *Deutschmark* back.

In the first lecture of the conference, Professor **Isabel Hull** of Cornell's history department set out to address precisely the "*Unbehagen*" with which many Germans, like Professor Schwarz, regard their new currency. In her talk, "Currency and Politics: German Experiences in the Twentieth Century," Professor Hull gave a historical background to the uniquely emotional relationship that Germans have toward their currency. That relationship, according to Professor Hull, stems from the turbulent history of German currency in the twentieth century, specifically the staggering inflation of the *Reichsmark* in

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Albrecht Riethmüller

ALBRECHT RIETHMÜLLER GIVES BEETHOVEN COLLOQUIUM

Wiebke Thormahlen

In introducing his paper, "Fantasizing the Chauvinist Beethoven," to the Music Department Colloquium on September 9, 2002, Professor Albrecht Riethmüller from the Freie Universität Berlin outlined landmarks of Beethoven reception in Germany from Beethoven's contemporaries through nineteenth-century historians and philosophers to the twentieth century, focusing on two main aspects. Beethoven reception, he claimed, has throughout history been intimately tied to chauvinism as well as to patriotism. Riethmüller suggested a careful separation between Beethoven's own chauvinism, as recorded in letters and other documents, and the both nationalist and masculine chauvinism which has been posthumously attached to his music. Interestingly, he argued, "Beethovenian chauvinism" seems to stem largely from the metaphorical language applied in analysis of his music rather than from serious biographical accounts.

The question thus remains whether Beethoven himself had chauvinist and nationalist intentions, which he sought to express in music; did he have a nationalistic agenda in his works, which music history has tended to regard as autonomous? Or can we indeed, as Riethmüller wished to show, retain our

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ARTHUR GROOS RECIPIENT OF HUMBOLDT PRIZE

Arthur B. Groos, professor of German Studies, Medieval Studies and Music at Cornell, was among thirty recipients of the Alexander von Humboldt *Forschungspreis* at the Markgräfliches Opernhaus at Bayreuth on March 22, 2002. Presenter was Professor Wolfgang Frühwald, president of the Alexander von Humboldt Stiftung. The *Laudatio* was as follows:

"Professor Groos is one of the rare scholars who combine deep knowledge of theory with relentless attention to the details of medieval literature. His book on Wolfram's Grail romance in particular is recognized as one of the major contributions to research on medieval German literature in the last ten years. Furthermore, he is one of the foremost Puccini scholars. This unusual combination is fruitful for both his fields and a strong argument for interdisciplinary studies."



Wolfgang Frühwald (l.) and Arthur Groos

This prestigious award carries a prize of DM 75,000.00 and allows the recipient to spend time at a research institute of his choice in Germany.

Up to 150 Humboldt Research Awards are granted annually to foreign scholars. Nominations are made by eminent German scholars. •



Claus Leggewie

CLAUS LEGGEWIE LECTURES ON GERMAN-TURKISH IDENTITY

Jamie Trnka

As part of the Institute for European Studies seminar "Remembering Europe," Claus Leggewie's presentation "Hyphenated Germans, Euro-Muslims, and Union Citizens: Ethnic Difference and Political Community in Europe" posed difficult questions about the relationship of "hyphenated Germans" to national history and memory. Leggewie (Justus-Liebig-Universität Giessen) placed particular emphasis on the experiences of World War Two and the Holocaust and the historical transmission of these events to German-Turks.

Taking different models of immigrant societies as his starting point, Leggewie suggested two basic positions: While one treats ethnic diversity as a strength and a source for cultural innovation, a second presumes the formation of so-called parallel societies, which are seen as an obstacle to the formation of a coherent national community. Following a brief overview of German discussions around Turkish immigration, Leggewie suggested the inadequacy of the second model and pointed to the need for a more fully developed field of migration history in Germany. The failure of prominent scholars to include any reference to or from German-Turkish society in the

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**GERMAN COLLOQUIUM
SERIES
SPRING SEMESTER 2003**

Professor Thomas Grey of the Department of Music, Stanford University, will open the Spring 2003 German Colloquium Series on January 31 with the presentation of his paper, "Masters and their Critics: Wagner, Hanslick, Beckmesser and the Politics of Art in *Die Meistersinger*." He will be followed on February 28 by Stephan Braese, Universität Bremen. The title of Professor Braese's paper is "German as a Jewish Language: *Sprachkultur* of Jews in Europe, 1770-1930."

On March 7, Professor Sara S. Poor of Princeton University will give her paper entitled "Transmission Lessons: Mechtbild von Magdeburg and the Making of Textual Authority." Cornell graduate student Dorian Stuber is scheduled to present "Feeling for Robert Walser" on April 11 and Erica Doerhoff, graduate student at Cornell will give a paper on "Reading the Surfaces of Modernity: Siegfried Kracauer's Journalism of the Weimar Republic" on April 25.

Francesca Brittan, Cornell graduate student in music, will close the series on May 2 with her paper entitled "Musical Picture and the Eighteenth-Century Murder Ballad: Settings of Gottfried Buerger's 'Lenore'."

**DAAD WEEKEND
SEPTEMBER 20-21, 2003**

The DAAD Weekend, organized by the Department of German Studies, is scheduled this year for September 20-21. The theme and program have not yet been completed. Persons interested in more information about the event should stay in contact with the department chair or with the department secretary Miriam Zubal at mz17@cornell.edu.



Seyla Benhabib

**SEYLA BENHABIB
LECTURES
ON THE NEW EUROPE**

Yuliya Komska

Seyla Benhabib (Yale University) approached the topic of her Einaudi Lecture, "Between Past and Future: The Promise and Illusion of the New Europe," by way of the dialectics of memory. Evoking Hegelian remembrance (*Erinnerung*) and recollection (*Gedächtnis*), she dwelled on the former. She stressed that remembrance is an active process, as is evident in its capacity to reconfigure the original, and that it is a collective process which leads only secondarily to an individual internalization (*Verinnerlichung*) of the remembered. She proceeded to link these Hegelian terms to the psychoanalytic view of remembering and forgetting. In Freud's writings in particular, collective acts of retrieval, public memory, are governed by the historical forces of past and future. Because these forces lack continuity, Benhabib located collective remembrance in a "gap in time" (Arendt), claiming that it was caught between past and future.

Contemporary Europe, in Benhabib's view, is constituted by both the traumas of the past and dreams of the future. She pointed to two major trends in the current situation on the continent. One trend, a new *pax romana*, signals a recollection of the Roman empire in the days of its decadence and thus marks the disappearance of republicanism. Another, the so-called "new medievalism," is a system in which cooperation between distinct countries is much stronger and more active than connections between different regions within the same country. This system is reminiscent of de-centralized pre-modern geographies. Benhabib noted that the EU currently possesses a thin institutional layer that avoids cultural issues and focuses on economic development. This institutional layer grinds against a thick substrate of century-old identities and cultures. In citizenship debates, the anxiety about Europe's Others emerges as a result of frustrations generated by Europe's own "othering"—its uncertainty with respect to the European Union. Here, evoking eighteenth-century dreams of a federal Europe, Benhabib addressed Kant's concepts of cosmopolitanism and

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FACULTY PROFILE



Ute Maschke

Ute Maschke joined the faculty of German Studies at Cornell in Fall 2002 as a Lecturer after serving as a Visiting Instructor at Vassar College from 1999-2002. Maschke received a Ph.D. in German Studies from Brown University with a dissertation entitled *Instabilities. Masculinities and Germany*. In this dissertation, which was advised by Duncan Smith, Susan Bernstein, and Thomas Kniesche, Maschke investigates literary texts of the nineteenth century as sites of concealment and articulation of fundamental uncertainties about gendered performances in a period of increased social instability. In particular, she analyzes how instabilities (on the political, national, cultural, individual, and imaginary level) are performed and negotiated textually as representations of men, maleness, and masculinity within the larger discourse on citizenship in the novella. She continues to expand on this topic, focusing on issues of national identity, citizenship, and masculinity in her current research. Other research interests include ideologies of sexuality

and gender and German literature of the nineteenth and post-1989 twentieth centuries. She is also interested in the integration of multimedia technology into a German Studies curriculum, web-based applications for language learning, and re-reading as (self)learning and (self)discovery.

Maschke's current projects include the development of the web-based multimedia project "Navigating through Strange Terrain - To Germany and Back," which will be an environment through which the study-abroad experience can be better integrated into the German Studies curriculum. This project will include a web-based space in which students can prepare for study abroad, stay in contact while they are away, and present their experiences once they have returned. It would also serve as an archive of the study abroad experience, including video recordings of students' own language experiences. Maschke is also developing an intermediate and upper level German Studies course on re-reading German literature of the nineteenth century. In Spring 2002, she will teach *Introductory German I, Continuing German*, and a 300-level course entitled "Berlin: Where the Wild Things Are." The latter course will focus on a wide variety of media, such as literature, film, architecture, music, political documents, the Internet, and MIT's hypermedia program *Berliner Sehen* in order to investigate the emergence and life of contemporary Berlin in the context of its history as the capital of Germany.

IGCS TO HOST KAFKA SYMPOSIUM

On Saturday, February 8 the Institute will host a two-panel discussion entitled "Franz Kafka: A Universal Author? Rereading Kafka's Short Prose." The event is organized and moderated by director, Peter Hohendahl.

The first panel, consisting of Jonathan Monroe (Comparative Literature), Barry Maxwell (American Studies) and Dominic Boyer (Anthropology), will discuss "The Metamorphosis." The second panel, Dorian Stuber (Comparative Literature), Samuel Frederick and Diana Reese (both from German Studies), will cover "In the Penal Colony." •

CONFERENCE ON GERMANS AND JEWS SINCE 1945 ORGANIZED

Professor Vicki Caron of the Department of History and the Program of Jewish Studies at Cornell has organized a one-day conference for Saturday, February 22, 2003 which will take place in the Guerlac Room of the A. D. White House. The conference is entitled "In the Aftermath of the Holocaust: Germans and Jews since 1945."

Aim of the conference is to provide an interdisciplinary forum for examining the subject of German-Jewish relations since 1945. The topic is one of the growing fields in German Jewish studies, since the Jewish community in Germany has increased dramatically in recent years due primarily to immigration from the former Soviet Union.

Five speakers will present papers. They are Wulf Kansteiner (SUNY Binghamton), Stephan Braese (University of Bremen), Leslie Morris, (University of Minnesota), Gavriel Rosenfeld (Fairfield University) and Michael Steinberg (Cornell University). The first paper will be at 10:00.

Sponsors of the conference are Institute for German Cultural Studies, Institute for European Studies, Department of German Studies, Department of History, Program of Jewish Studies, Society for the Humanities and University Lectures Committee.

The conference is free and open to the public. For further information, contact Professor Caron at 255-4517 or vc21@cornell.edu. •

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MOZART CONFERENCE TO BE HELD AT CORNELL MARCH 27 - 30, 2003

Cornell University is sponsoring the second biennial conference of the Mozart Society of America 27-30 March 2003. The meeting, devoted to the theme "Mozart and the Keyboard Culture of His Time," is also sponsored by the Department of Music, the Institute for German Cultural Studies, the College of Arts & Sciences, the Cornell Concert Series, the Herbert F. Johnson Museum of Art, and the Karl A. Kroch Library.

The keynote speaker, renowned pianist and Mozart specialist Robert Levin, will address the meeting on Friday afternoon. Over the course of three days the conference will offer six sessions featuring numerous speakers and performers. An important focus of the conference will be the great diversity of keyboard instruments and sounds available to Mozart and other performers of his time. To this end, the Johnson Art Museum will host an exhibition of keyboard instruments drawn from collections at the Boston Museum of Fine Arts, the Metropolitan Museum of Art, and elsewhere. A special session on Mozart and the Pedal Clavier will feature two different types of pedal pianos and a pedal clavichord. The musical sources and documents of eighteenth-century keyboard culture will be highlighted in an exhibition presented by Cornell's Kroch Library.

Apart from the many performances that will illustrate papers throughout the sessions, musical highlights of the conference will include a chamber concert with David Breitman and other artists as well as an opportunity to hear Cornell's eighteenth-century chapel organ. On Saturday Malcolm Bilson will perform Mozart concertos with Tafelmusic.

For further information on the conference, please contact Cornell Music Department, Loralyn Light, (l148@cornell.edu) or Neal Zaslaw (naz2@cornell.edu). •

FACULTY PROFILE

Diana Reese is a newly hired professor at Cornell with a joint appointment in German Studies and Feminist, Gender and Sexuality Studies. Trained as a comparatist at Columbia University with a specialty in the eighteenth and early nineteenth centuries, her research interests range from Enlightenment concepts of citizenship, intellectual property, and philosophy of history, to contemporary issues in feminist theory and the discourse on biodiversity.

Professor Reese's dissertation – which was advised by Dorothy von Mücke, Andreas Huyssen, and Gayatri Spivak, and which she successfully defended in September of this year – is entitled *Final Causes: Cataclysm of Organic Form in the Literary Work of Mary Shelley and Heinrich von Kleist*. Here Reese shows how the monster of Shelley's *Frankenstein* and the radically unstable bodies of Kleist's *Penthesilea* dismantle the Enlightenment figure of the self-determining organic whole as aesthetic and historical index, thereby underscoring the fundamental interdependence and co-determination of social beings.

In addition to her academic work, Professor Reese is also widely published as a translator. She worked for several years as the in-house translator for *Artforum*, and she has translated two entries for *The Encyclopedia of Aesthetics* ("Play" and "Adorno and Mimesis"), and one entry for the World Health Organization on "The Concept of Disability" in *The Encyclopedia of Occupational Health and Safety*. Her translation of Lolle Nauta's article entitled "The Democratization of Memory"



Diana Reese

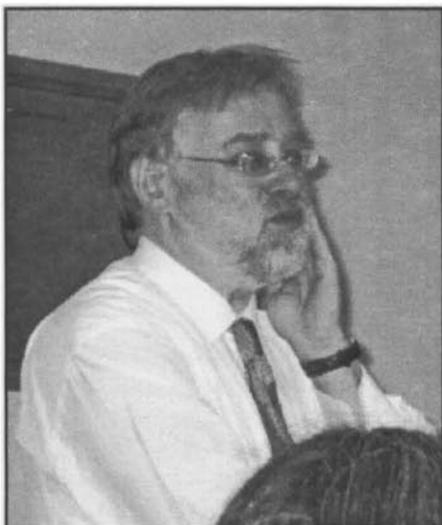
appeared in the catalog for Documenta II.

This fall Professor Reese taught two courses for the Department of German Studies: a freshman writing seminar on the fairytale and a graduate seminar on Kleist and Kafka. The latter addressed issues of temporality, narrative sequencing, and detail in the narration of scenes of judgment and its execution.

In the spring, Professor Reese will offer two courses for the FGSS program: a freshman writing seminar on autobiography and self-portraiture in twentieth-century works by women and an advanced undergraduate seminar on the concept of value in global economic discourse. This spring Professor Reese will also be participating in the IGCS' symposium on Kafka's "In der Strafkolonie."

Professor Reese's current research projects consist of an essay on metaphor in Georg Büchner's "Der Hessische Landbote" and another on the relationship between history and morphology in the novels of Octavia Butler.

expressing such a critique of Kant, and, according to Beiser, they overlook Schiller's essential Kantianism in regard to moral actions. Beiser pointed out that Schiller's caricatures of Kantian philosophy were, ironically, intended to defend Kant in much the same way the Neo-Kantians want to do two hundred years later. In trying to develop a theory of how man can better himself so as to harmonize his desires with practical reason, Schiller never departs from Kant's rationally grounded morality.



Frederick Beiser

For Beiser, the real difference between Schiller and Kant comes when each thinker formulates a concept of the "highest good" of humankind. For Kant, the highest good is that of morality. On the other hand, Schiller thinks that becoming a full and flourishing human being should be our highest goal. One must act with a totality of character, whereby one's rational and sensuous sides are in harmony. For Schiller, art has the possibility of bettering our character and enabling us to live fuller lives. Art can better our rationality and our sensibility, and it is at its best when it does both at the same time. In this sense, Schiller represents a notion of *Bildung* that departs from Kant. Beiser argued that Schiller's view of the human condition was more secular, modern, and "this-worldly" than Kant's.

In the lively discussion that followed, the participants in the colloquium

attempted to further clarify central concepts such as inclination, character, drive, feeling, organic entities, and the aesthetic realm as they differed for Kant and Schiller.

On October 11, **Gerhard Richter** came from the University of Wisconsin-Madison, where he is an Associate Professor of German, to present his paper, "Interruptions, or Fascism and Negative Dialectics: Adorno's Hitler in *Minima Moralia*." Richter notes that although *Minima Moralia* is Adorno's best-selling and most widely read work, its radical negativity still notoriously polarizes its readers into two groups. The first, represented by Jürgen Habermas, tends to read the work as Adorno's attempt to come to terms with a Hegelian thinking about systems that offers indispensable conceptual insights but threatens to do injustice to the individual. In this light, the form and style of Adorno's assemblage of fragmentary, paratactical aphorisms assumes greater importance as a vehicle for his critique of systematicity. The second group, which Richter sees exemplified in Thomas Mann's correspondence with Adorno, despairs of the hopelessly alienated, administered world, without metaphysical grounding, that Adorno adumbrates. Adorno's answer to Mann emphasized the possibility of ethics after the collapse of metaphysics and the traumatic experience of fascism by focusing on the remnants and ruins of thought. Richter, however, reads Adorno's own acts of writing as inscriptions of hope in his otherwise relentlessly negative texts.

Written during his exile from Hitler's Germany in Los Angeles between 1944 and 1947 (and published in 1951, upon his return to Frankfurt), the production of *Minima Moralia* is squarely situated between the alienated, administered worlds of the American culture industry and Hitler's fascism. Adorno argues that both are the result of a fateful misreading or even repression of the dialectic of enlightenment. Adorno famously remarks in *Minima Moralia* that "the splinter in your eye is the best magnifying-glass." Richter contends that the splinter of

fascism in Adorno's traumatized eye is expressed metonymically in the proper name of Adolf Hitler and illuminates how Adorno's negative dialectics pursues the possibility of ethical thought after Auschwitz. By drawing upon Adorno's dedication ("Für Max als Dank und Versprechen") and Heidegger's discussions of *Dichten, Denken* and *Danken* and the shared etymology that points to *Gedächtnis*, or memory, Richter emphasizes that the *Dichtung* of Adorno's text takes place in an interruption of work instigated by Hitler



Gerhard Richter

but also refuses to acknowledge that interruption and thereby makes its presence known.

Richter asserts that one can gain insight into Adorno's *Minima Moralia* by reading Hitler as a signifier "that threatens to cause a suspension, and even an interruption, of the interruption precisely in the moment when that signifier is assigned the stable meaning of a singular historical aberration alone." Thus he shows how that signifier is genealogically coded and can be understood in various ideological trajectories of violence. Ultimately, however, it provokes and requires consideration of the epistemological principles underlying the act of reading. Furthermore, it raises an awareness of the impulse in post-Hitlerian thinking to seek a universal morality in spite of the lack of metaphysical grounding. After Hitler, Adorno's imperative is for a negative dialectic of

self-reflective thinking, where, however, truth resides in the moment of non-understanding. Only with this apparatus can one begin to understand and appreciate how Adorno made visible the dialectic of culture and barbarism, of which Hitler's genocide was the apogee.



John Namjun Kim

On October 24, 2002, **John Namjun Kim**, graduate student in the Department of German Studies, presented a paper at the colloquium entitled "Rhetorical Violence in Kleist's *Herrmannsschlacht*." Perhaps invoking just that violence, Kim concluded his introductory remarks by welcoming attacks from those in attendance. ("Let's fight!", he said cheerfully.) Since the paper explicated a particular kind of violence that pertains at the level of language, participants "fought" with Kim only insofar as their questions and comments incited a discussion of the paper's implications. Despite this opening call to violence, then, what followed was more absorbing and collegial discussion than pitched and uncomfortable battle.

Kim began the proceedings by situating the paper in relation to the dissertation he is currently writing. It claims that the concept of "violence" is necessary to the constitution of modern subjectivity and its attendant political discourse, such that "violence" can best be described according to the social identities that arise from events characterized as "violent." For Kim, such "rhetorical violence" is inextricably intertwined with politics: only through recourse to the former can an encompassing, that is, non-

normative, definition of the latter arise. Kim takes Kleist's 1808 drama *Die Herrmannsschlacht* as an especially instructive text, since it has too often been read as espousing either a straightforwardly nationalist or a straightforwardly cosmopolitan political doctrine. Kim, in other words, abjures the obviously allegorical possibilities of Kleist's staging of the German warrior Arminius' victory over the Roman general Quinctilius Varus in 9 C.E. He interprets the text as neither a call to German nationalism in the face of Napoleonic threat (a reading particularly prevalent in the period of National Socialism) nor a call to internationalist, cosmopolitan coexistence amongst nascent European states (a reading particularly prevalent in postwar Germany), but rather as a call to think the political as importantly, perhaps fundamentally, linguistic.

In the first part of the paper, Kim suggests that both nationalist and cosmopolitan interpretations founder on the problem of intentionality; that is, those interpretations depend on texts Kim deems extrinsic to the play (letters, diaries, and the like). These readings fail, in other words, to account for the way language functions in the play itself. In the second, more compelling part, Kim reads attentively the speeches of the play's protagonist, Herrmann, in order "to determine the moment in which 'rhetorical violence' becomes a coherent concept for explicating what is generally referred to as Herrmann's duplicitous and manipulative behavior." Kim concludes that this duplicity is central to the way the text construes "rhetorical violence" as the moment in which a heterogeneous element is introduced into a stable or normative discourse.

Topics touched upon in the afternoon's stimulating discussion included: Kim's repudiation, in regards this text, of the term *Tendenzstück*; his exact definition of language, particularly as regards its agency or purposiveness; his use of the phrase "rhetoric of violence" rather than "rhetoric of manipulation;" the relation of a "legitimate violence" (violence performed in the name of a norm or system)

to violence that challenges a norm; and finally the possibility of a rhetoric of non-violence or radical passivity. Less fight than club, then, in the end mutual interrogation between Kim and the colloquium participants carried the day over any more overt, even rhetorical, violence.

In her paper entitled "Mies and Dark Transparency," **Rosemarie Haag Bletter**, professor of art history at the City University of New York, focuses on the cultural questions surrounding the use of glass in modern architecture. More specifically, she examines the transition from an Expressionist style defined by "strange conceptual spaces and irrational passages" to Bauhaus transparency as the rational and pragmatic "admission of light." She argues that in the work of Ludwig Mies van der Rohe there is not a clear transition from one style to the other, but rather a synthesis of both the "'subjective' intent of Expressionism" and the functionalism of "New Objectivity."



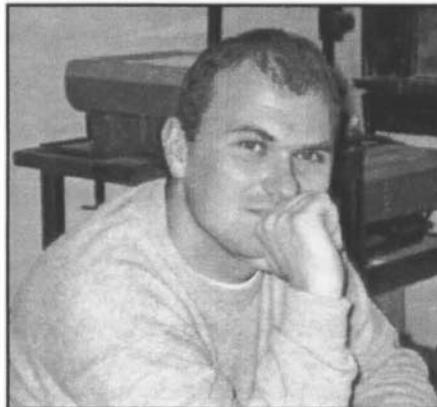
Rosemarie Haag Bletter

Bletter briefly traces the origins of glass-crystal iconography from the Old Testament description of King Solomon's glass floor in his Great Temple to the early Expressionist writer Paul Scheerbart, who depicts fantastic images of glass structures while critiquing the rationalism inherent in modern architecture. Although Scheerbart's novellas are not well recognized by literary critics, the

Expressionist architect Bruno Taut was greatly influenced by the imagery Scheerbart created with colored glass in his writings. Even after Taut's conversion to the rationalism of the German *Werkbund*, he introduced Scheerbart's ideas to the postwar Expressionist architects. Neither Scheerbart in his novellas nor Taut in his buildings ever worked with clear glass, and in his own use of clear glass Mies, like other Expressionists, did not attempt to represent what might be called complete transparency or the strict pragmatic property of glass. As a Modernist architect, Mies defended his use of glass by the functional necessity to illuminate interior spaces. Bletter argues, however, that Mies consistently demonstrated an Expressionist symbolism and that he was never solely concerned with the pragmatic admission of light. Hannes Meyer, who was the director of the Bauhaus, is cited as the modern architect who initially insisted on complete transparency, i.e. the absence of all symbolism and the "rejection of aesthetics and symbolic meaning." Bletter uses other terms such as "extreme transparency" and the "truly transparent" to describe the presumed rationalism of the glass used in modern architecture. The distinction between Expressionist architecture and the functionalism of "New Objectivity" became increasingly important as architects struggled to be avant-garde and the architectural movements took on specific political ideologies.

Mies van der Rohe, along with Walter Gropius, Le Corbusier, Bruno Taut, and Paul Scheerbart, all came out of the *Werkbund*, albeit with a very keen sense of competition. Architectural history was controlled primarily by the first three, and thus the Expressionist influences of Taut and Scheerbart were intentionally neglected. It is in many ways Mies' use of glass that resembles both Taut's earlier proposals for "transformational, flexible space" and Scheerbart's glass-crystal iconography. Although the materials Mies used in the Barcelona Pavilion suggest an objective composition lacking all symbolism, Bletter states that the

"materials' obvious exoticism and reflectivity simultaneously point to the sensory effects of Expressionism."



Richard Schaefer

On November 22 **Richard Schaefer**, graduate student of History, presented a paper entitled "Kant's Catholic Critics: Johann Michael Sailer and the Origins of Catholic Theory." In this paper, which is part of a dissertation project examining the influence of Catholic theory on Franz Brentano, Schaefer examined the work of Catholic theorists of the late eighteenth century, including Benedikt Stattler, Rudolf Zacharius Becker, and Johann Michael Sailer. Although Schaefer did not argue that these theorists influenced Franz Brentano as such, he argued that an analysis of these early theorists was important for understanding Brentano's relationship to Catholic theory more generally, inasmuch as these theorists worked from within a similar theoretical matrix.

Catholic theory, as Schaefer defined it, is not merely theology or philosophy, but rather "acts of analysis and definition, speculation and discursive ordering that made 'Catholic' the measure of theoretical and normative authority." Thus, Catholic theory is not to be equated with church doctrine, but rather represents the attempt of certain theorists to combine science (*Wissenschaft*) and faith in ways that sometimes placed them at odds with the institutional church. According to Schaefer, Catholic theorists were engaged in a productive double bind: While being "marginal to a secular ideology of science

whose mandate was to transform the production and consumption of knowledge from the ground up," they were also able to "think of themselves as heirs to another legacy, whose theoretical core was still applicable to contemporary questions." Schaefer identified three constitutive elements of the theories that resulted from this productive double bind: an appeal to scholastic thought, a focus on philosophy, especially the theory of knowledge, and a concern for language itself.

In his detailed analysis of the theoretical work of Benedikt Stattler, Rudolf Zacharius Becker, and Johann Michael Sailer, Schaefer focused on their responses to the philosophy of Immanuel Kant. He argued that the most interesting critiques of Kant by Catholic theorists were not those which defended religion against Kant's attack on dogma, but rather those which attempted to validate "the rights of religion as a legitimate arbiter in matters of science" In such accounts, Catholic theorists often argued that scientific systems which lacked an account of religious being were incomplete and flawed. Schaefer concluded his paper by raising the question of what it would mean to talk about a "Catholic Enlightenment." He argued against any analysis that would view Catholics as playing "catch-up" with the rest of German culture and suggested instead that "it is the 'articulation' and discursive production of a specifically Catholic identity in tandem with new social, intellectual and political circumstances that was the mainstay of Catholic theory."

On December 6 **Michelle Duncan** (German Studies) presented her paper "Hydromancy: Of Sirens, Songs, and Soma" at the semester's final colloquium. Duncan's work moves from a discussion of the collapse of the Tacoma Narrows Bridge through a close examination of Homer's Sirens in an effort to answer the question of why sound has been perceived as dangerous and violent. Beginning with an insistence that we not forget the "irrefutable materiality of sound," Duncan tries to understand the

largely marginalized status of sound, which, she feels, suffers from the problematic assumption on the part of "enlightened reason" that "to see is to know."



Michelle Duncan

In her analysis of the Sirens in the *Odyssey*, Duncan notes that these singing, or rather *sounding*, creatures are never described visually in the text. But neither is their song represented in any way other than through narrative; the text remains silent on the crucial question of how their song *sounded*. Duncan's conclusion that song in fact "eludes the condition of language" leads her to consider the status of knowledge outside of language. The knowledge of sound is not about meaning, Duncan asserts, but rather, quoting Shoshana Felman, about the "radical divorce or breach between act and knowledge." Sound acts performatively. Like the Sirens' song, sound is perceived as dangerous because "it cannot be controlled through narration or tempered by signification." Its status belongs to neither nature nor culture, but to nature *and* culture.

Duncan framed these problems within her larger project, which attempts to negotiate discourse systems that fall outside of visuality and textuality. Having developed out of her work on Viennese Modernism and theoretical discourses on Modernism and Postmodernism, Duncan's research is structured around the question of a "listening culture," in which the role and status of sound are material rather than transcendent. She wants to locate the role and status of sound, particularly as materiality. Why, she asks, is knowledge seemingly

structured in such a way as to not allow for the role of sound? In part her answer is that the kind of knowledge possessed by sound is a knowledge of excess which theory and historical narratives often either disavow or assign to the status of alterity.

The discussion that followed Duncan's introductory remarks revolved around the culture/nature dichotomy, which Duncan feels the status of sound puts into question; the definition or distinction of music versus sound; the Adorno/Horkheimer connection to the Homeric Sirens; and the role of the critique of instrumental rationality and Enlightenment thinking within Duncan's larger project. •

Graduate Students Sean Franzel, Franz Peter Hugdahl, Dorian Stuber, Ross Halverson, Erica Doerhoff, and Samuel Frederick contributed to this article.

(Globalizing - continued from page 1)

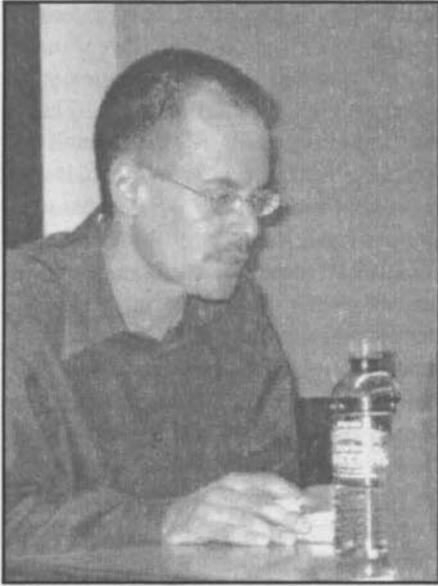
was not "run of the mill" eurocentrism but rather "conscious, deliberate" eurocentrism insofar as it continued the Marxist tradition of assigning universal, world historical significance to a parochial object, the European working class.



Max Pensky

Attempting to overcome these apparent barriers, Pensky outlined three main contributions that critical theory could make to globalization theory. These contributions consist of an emphasis on critical self-reflection as practiced in the dialectical method, a proceduralist and pluralist model of interdisciplinarity, and a commitment to developing a normative rather than a merely descriptive theory. He argued that the features that the first generation of critical theorists objected to in the major competing methodologies of their day, fundamental ontology and positivism, in many ways mirror the problematic features of the two major approaches currently applied to globalization theory, namely neo-liberalism and postmodernism. As with their predecessors, these two methods tend to blind themselves to the problem of social totality. Neo-liberalism in particular, the dominant position within discussions of globalization, tends to share positivism's evacuation of normative considerations and hence exemplifies the type of "uncritical" globalization theory that could benefit from the interventions of contemporary critical theorists.

Scott Scribner (University of Hartford) opened his paper "Critical Theory and the Global Imagination: Time, Autonomy, Distraction" by suggesting that the subtitle to the talk should be "Virilio in the Footsteps of Benjamin." Scribner analyzed Paul Virilio's book *The Information Bomb* and traced its indebtedness to the work of Walter Benjamin. Virilio is concerned with the impact of modern communications technology, and of television in particular, on the human sensorium. According to Scribner, he understands this impact in terms of the phenomena of "tele-surveillance" and "temporal compression." Television is essentially a "time machine," the implicit contract between the viewer and the medium being that the viewer will give his or her free time in exchange for free images. The function of these images is not so much to represent objects as to take up time; hence politics under conditions of media saturation



Scott Scribner

tends to be transformed from geo-politics into "chrono-politics," struggles over the control of time. The danger inherent in television is that it tends to strip the human subject of the functions that in Immanuel Kant's philosophy were thought to constitute its autonomy; hence instead of the subject synthesizing its experience in terms of a temporal progression, this temporalizing function is externalized and controlled by the flow of media images. The subject is turned inside out. At its peak level of attentiveness, the autonomous subject would collapse; for this reason, the speed of the flow of images can be likened to what Sigmund Freud described as the death drive. In this world of de-autonomized subjects and radically impoverished experience, Benjamin's idea of the "now time" points to the hope of a messianic interruption in the homogenous flow of time established by television.

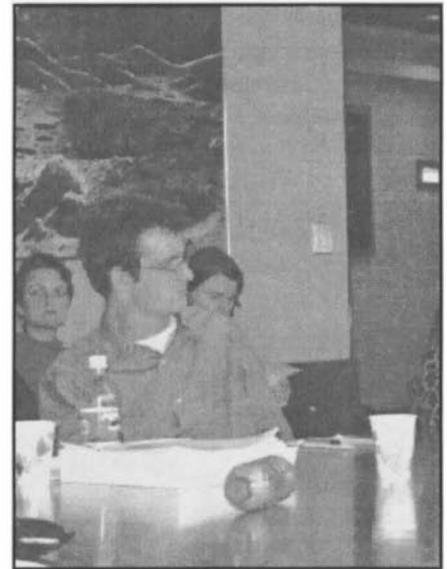
Cecilia Novero (Pennsylvania State University) concluded the first evening's proceedings with her "Italian Reflections on the Frankfurt School." In this paper she provided a "brief overview" of the reception of the Frankfurt School in Italy from 1954 to 1981, focusing on politics rather than aesthetics. Her concern was to understand why in contemporary Italy critical theory is understood more as a "historical" phenomenon than as a viable

theoretical position. Navarro detected three main phases of reception. The first phase, beginning with the translation of Theodor W. Adorno's *Minima Moralia* in 1954, focused on the question of whether Adorno's theory was truly "Marxist." With the emergence of the student movement in the 1960s, Herbert Marcuse replaced Adorno as the "epitome" of the Frankfurt School in Italy. Indeed, "Marx, Mao, and Marcuse" emerged as the key ideological constellation within the movement. The decline of the student movement and the emergence of left-wing terrorism in the course of the 1970s, along with increasingly conservative and reformist policies on the part of the Italian Communist party, led to the third phase of reception, which Navarro characterized in terms of attempts to declare the "end of politics." Among the tendencies of this period, which had consolidated itself by 1981, is the ongoing effort to historicize critical theory, hence undermining its critical impetus.



Cecilia Novero

The panel on "Adorno's Aesthetic Theory in a Global Context" began with **Nels Jeff Rogers** (University of Kentucky). Rogers' talk was entitled "Globalizing Aesthetic Theory" and spoke to the contemporary relevance of Adorno's theory of art. Usually, Adorno's aesthetics are understood as one of the last systematic defenses of European high modernism. In this reading, Adorno has been accused of being blind to certain essential social, economical,



Nels Jeff Rogers

and cultural developments of his time that would point to a reformulation of what art is and does. Rogers argued that in order to incorporate Adorno into current literary and theoretical debates, one must look for aspects of his thought that go beyond or problematize the tenets of modernism.

For Rogers, Adorno's explorations of the possibilities of the musical avant-garde of the postwar period exhibit an awareness of the contradictions of modernism. While being an ardent supporter of free and autonomous musical development, Adorno felt that the avant-garde was falling into the abyss of meaninglessness and irrelevance; its radicalism had become arbitrary. Adorno's belief that subjects could no longer recognize themselves in the new music, a music which seemed to function as "innovation for innovation's sake," signaled for Rogers the point at which Adorno turned away from the central tenets of modernism.

Rogers then argued that Adorno's engagement with the work of Samuel Beckett might have been an attempt to go beyond the obsolescence of the new music. Through Beckett, Adorno explored problems of form and language that might be relevant to contemporary literary and aesthetic discussions. In this context, one particularly important notion for Adorno was that of parody, a kind of self-

reflective, ironic use of form even when formal innovation has been deemed impossible.

Rogers thus proposed that using the tools of Adornian critique, one might find fruitful entry points into "postmodernist" literature, *Junge Deutsche Literatur*, and other cultural phenomena on the contemporary literary and aesthetic horizon.

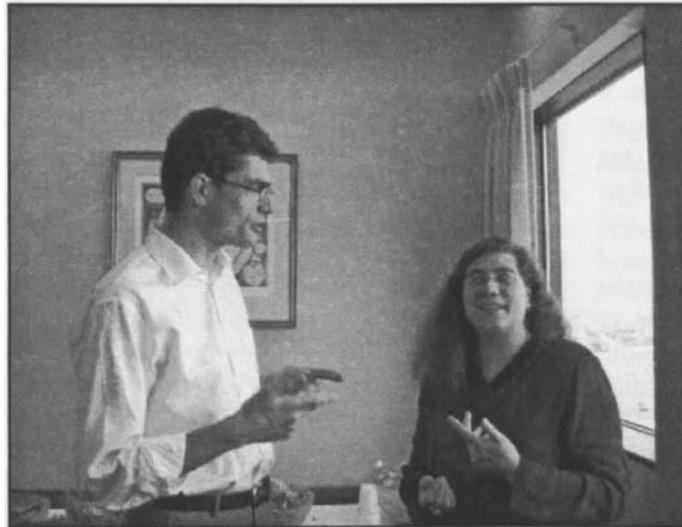
The second panelist was **Silvia Lopez**, (Carleton College). Her paper was entitled "Elective Affinities between Critical Theory and Peripheral Culture." Lopez argued that Adorno's aesthetic theory might be of use when investigating the uniqueness and specific importance of non-European, "peripheral" artistic production. Lopez linked Adorno to the well-known Brazilian literary critic, Roberto Schwarz, and contrasted Schwarz and Adorno with another important figure of Critical Theory, Fredric Jameson.

Lopez began with a critique of Jameson, arguing that he presented a simplified picture of literatures of (in Jameson's terms) "the Third World." Jameson's discussion of these literatures as part of the social, cultural, and economic dynamic of postmodernity overlooked crucial differences between the work of European/American artists and those from other parts of the world. Jameson didn't recognize the heavy dependence of peripheral artists upon a national culture industry, nor did he fully appreciate the role national history plays in these artists' work and self-consciousness. Lopez found it more productive to approach the problem of national culture through a differentiated theory of modernity, rather than through a postmodern approach such as Jameson's.

Roberto Schwarz's work served as a more fruitful critical position for Lopez, because he was concerned with the problem of the representation of social reality. Schwarz's social-historical

approach allowed him to highlight the material life of Brazilians under slavery through the works of Brazilian novelists. In this way, he could identify a specifically Brazilian form of literary realism. Schwarz was influenced by Adorno's approach to literary form, and by his thoughts on the representation of social reality.

For Lopez, Adorno's rigorous method of interpreting works through and within their social and historical setting provides the critic with the tools to understand non-European literatures in a more



Nicholas Rennie and Silvia Lopez

differentiated manner. In many cases, peripheral literatures function within a specific national setting. For this reason, Lopez argued that we might be better served to turn away from a broadly generalizing theory of the postmodern in favor of a differentiated approach to national modernity.



Carsten Strathausen

The third panelist was **Carsten Strathausen**, (University of Missouri). His paper was entitled "The End of Aesthetics." Strathausen investigated contemporary critical theory's seeming lack of interest in art. As he saw it, contemporary critical thinkers such as Jürgen Habermas and Axel Honneth do not give much attention to art and look rather to ethics and social philosophy for solutions to pressing problems. Has art lost its ability to provide the leftist with a utopian vision?

Strathausen began by situating the role of aesthetics within larger narratives about the development of the arts. Has art come to the end of its efficacy and viability, as Hegel argued? Is contemporary art post-historical, as the philosopher Arthur Danto proposed, in that it no longer is accompanied by a passionate manifesto, as was the case with much of the modernist avant-garde? Are post-modern and pop art aesthetics essentially anti-aesthetics in that they don't have any theories about their own essential development?

In addition to posing such questions, Strathausen asserted that Adorno's aesthetics are too bleak and mournful to be of much use. For Strathausen, the task of devising a suitable theory of art is not yet fulfilled in the present day.

Strathausen went on to outline several attempts to find ways out of the problems afflicting aesthetics. One way would be to revive an abstract idealist notion of art in the vein of Kant or Hegel. Countering the trends of postmodernism, such a theory would attempt to rehabilitate notions of truth and beauty vis-à-vis the artwork. A second option would be to use systems and media theory to differentiate a prescriptive from a descriptive theory of art. Past aesthetics have been prescriptive, political, or normative in some way, and the systems theorist would disavow this in favor of a more fruitful mode of description. The

third option would be to attempt to reconcile Adorno's aesthetics of resistance with other thinkers such as Habermas or the French post-structuralists. Strathausen himself sympathized with the third option and proposed that one might find a way to have a leftist aesthetics that does not lose itself in negativity, while at the same time doing away with utopianism. Media theory contains intellectual resources that could be useful in implementing such an approach.

Fourth and final panelist was **Nicholas Rennie**, (Rutgers University). His talk was entitled "Windows: Word and Image Processing in Adorno's Aesthetic Theory." Rennie discussed Adorno's view of the relationship between the work of art and what stands outside of it. This relationship is important for Adorno when he tries to think about the global and about global artistic production.

Rennie outlined two major concepts in Adorno's aesthetics. The first is Leibnizian; "the windowless monad." For Adorno, the work of art is like a windowless monad, because it is indeed a particular object, but it points to the larger world around it and even, as in Leibniz's concept, mirrors the world in its entirety. The work of art as monad freezes the contradictions of the world within itself and mirrors them back upon society. But the monad at the same time withholds some of its inner nature because it is "windowless." The second concept comes from Lessing's aesthetics: "the fruitful (or pregnant) moment" (*der fruchtbare Augenblick*). "To experience art means to become conscious of its immanent process as an instant at a standstill," wrote Adorno. For Lessing, the work of art was a frozen moment, containing the past, present and future within itself. If we look with Adorno at the work of art as a process, there is a constant mediation going on within it between past and future, between the social conditions that created it and the vision of the future that it proposes. The work is an "arresting" of movement in a specific, particular object, but this arresting is fruitful or pregnant, because

it contains a dynamic unique to the work of art.



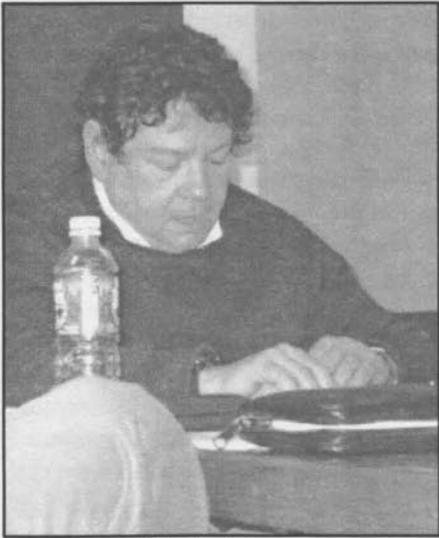
Karyn Ball

"Xenophobia and Beyond," the third and last panel on Saturday afternoon, sought to examine the ability of critical theory to address contemporary theorizing on racial and national identity. In many ways, critical theory and the Frankfurt School anticipated the racial and national tensions produced by the "condensed" world of globalization and the unfettered free-market. **Karyn Ball** (University of Alberta) gave a presentation entitled "Xenophobia after Horkheimer and Adorno: On the Global Limits of Enlightenment." She read Theodor W. Adorno and Max Horkheimer's *Dialectic of Enlightenment* in the effort to theorize the cognitive and epistemological effects of capitalism and their resultant racism. Modern science and technology adhere to an Enlightenment logic of progress and perfectibility, which continue to be sought at the cost of dehumanization and self-estrangement in the face of the overpowering machinery of the marketplace. The cognitive effects of this Enlightenment logic, Ball argued, have caused the displacement and substitution of "spontaneous thought" with "a totalization of reception" and "formulaic consumption." Such cognitive patterning has become the guarantor of truth,

replacing thinking itself with a technological and positivist worldview. Ball argued that this totalization is akin to Martin Heidegger's account of the *Weltbild* ("world-picture") in his essay "The Age of the World Picture." Heidegger's *Weltbild*, in effect, predetermines knowledge, precludes thinking and reflection, and, for Ball, serves as a "departure point for a critical concept of the global conceived... as an overarching episteme that organizes knowledge while occluding its frame." This *episteme* works to marginalize and exclude precisely through the presumption that everything is, as it were, already "in the picture."

Paranoia of the kind exhibited in anti-Semitism betrays a kind of "blind spot" in the world-picture, a tenebrous realm that challenges the world-picture attempting to encompass it; hence Horkheimer and Adorno's claim that paranoia could be defined as the "shadow of cognition." With reference to Freud, Ball explains that, in the case of race, such cognitive "shadows" evoke fear of untamed, atavistic, self-preservative drives that have no place in the modern world. Xenophobia results from a "faceless stoicism" before these drives, which the marginalized race represents to the xenophobic psyche. Racism, and xenophobia more generally, are "the effect of a paranoid projection of alienated self-preservative drives rather than an essence." They result from a self-alienation and a fear that one might be rejected from the collective and the "world-picture" prefiguring all knowledge and understanding. Ultimately, the logic supporting racism and xenophobia is the very same necessary for survival in capitalist society. The hegemonic capitalist forces of globalization, Ball concluded, sustain and reinforce such paranoia through the "disavowal of internal and external self-preservative drive as a form of adaptation."

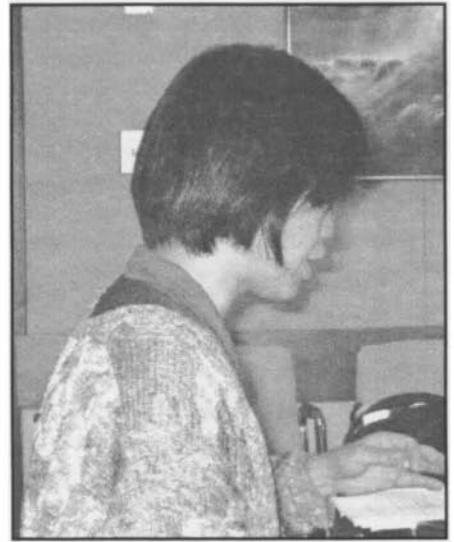
Professor **Clay Steinman** (Macalester College) continued the discussion of critical theory and race with his presentation "Beyond Eurocentrism: the Frankfurt School and Whiteness Theory."



Clay Steinman



Dennis Redmond



Sinkwan Cheng

By offering a close reading of Max Horkheimer's *Introduction to the Authoritarian Personality*, Steinman considered the Frankfurt School's contributions and failures in the theoretical assessment of racism, especially anti-Semitism. Can critical theory, he asked, make reparations to those whose suffering gave rise to modern industrialization and the bourgeois "good-life," the very things the Frankfurt School wanted to critique? In the attempt to do so, he argues that the "whiteness" of critical theory – that is to say the historical, racial, and theoretical position of its practitioners – must be critically assessed through "defamiliarization" of the euro-centrism and whiteness it presupposes. By "making whiteness strange," or "estranging whiteness" from critical theory, its insights on race may be turned inward. Such a self-critique would have the task of explaining and compensating for some of the Frankfurt School's pitfalls in the assessment of race and, in doing so, make intellectual reparations to those "who make history under conditions not of their own choosing." By subjecting itself to its own rigorous method of critique, critical theory can account for the absence and inadequacy of its investigations into race, and thereby work in the service of the socially marginalized and oppressed.

In the panel's third presentation, "Adorno as Multinational Marxist," **Dennis Redmond** (SEIU, Washington,

D. C.) considered the geopolitics of globalization through the lens of Theodor W. Adorno's concept of "micrology" in *Negative Dialectics*, the full text of which Redmond has translated and made available on his website. Adorno's text anticipated, Redmond argued, the current state of the global economy and free-market aggregation, but also the possibility of a multifaceted resistance to multinational capitalism. *Negative Dialectics* is, he contended, one of Adorno's greatest contributions to the global left because it is as totalizing as the multinational capitalist system it wishes to critique. Adorno can be understood as a "multinational Marxist" on three particular counts: his critique of neoliberalism, his predictions anticipating the convergence of postcolonialism and postmodernism, and his prefiguring of a "micrological europolitics" capable of "building a multinational labor movement." Adorno's analysis of global capitalism in *Negative Dialectics* seeks, according to Redmond, to break the "baleful spell...of a system that has no 'outside,' by not contenting itself with a local position or even a set of positions within that system," and rises instead to a "concrete," global kind of cognition that such a rigidified economic system cannot anticipate, and which, therefore, allows the possibility of resistance. The United States in particular, he argued, labors under this, "baleful spell" of automated self-legitimation by

continually borrowing money from other economies. This borrowing, it is imagined, will liberate the US from its recent economic downturn and restore a bountiful bull-market; he argued, however, that this is the delusion of liberation, "the baleful spell," as it were, of adhering to the same methods that had initially produced the problem. Adorno's "totalizing" analysis provides an alternative model for economic development and class struggle, seeking to break such a spell.

Sinkwan Cheng's (University of Virginia) presentation, "Terrorism and the Politics of Recognition," sought to critically ascertain the causes of modern terrorism through a Hegelian dialectics of recognition. Terrorism is caused, she argued, by a failed dialectical recognition of certain groups within a community. The goal of these groups is to find "legitimacy" within the larger community that marginalizes them. "Legitimacy," she claimed, "is the basis upon which all conflicts of recognition are fought." Such legitimacy may come in many forms, but the marginalized group is the one to decide what exactly would constitute its legitimacy, how *it is to be* recognized by those who ignore or misapprehend its identity as a group. Terrorism arises from this mandatory imposition of identity, which seeks to compensate for dialectical mis-recognition within the larger community. Invoking the work of social theorist Axel Honneth, Cheng concluded

that terrorism results from an extreme form of breakdown in political recognition that leads groups or individuals to seek that recognition even by means of violence. •

Casey Servais and Sean Franzel are graduate students in the Department of German Studies at Cornell; Sean Connolly is graduate student in the Department of Comparative Literature.

(Euro - continued from page 1)

1923 and the later symbolic status of the post-war *Deutschmark*.

From August to November of 1923, the German *Reichsmark* devalued one million times. Professor Hull encouraged the audience to imagine what it would be like to live through such a crisis, in which the everyday means of measuring value (currency) had become meaningless. By contrast, Professor Hull discussed the post-war emergence of the *Deutschmark*, which, after the economic miracle of the 1950's and 1960's, established itself as one of the strongest and most stable currencies in the world. Here Professor Hull explained that Germans tended to relate personally to their currency, associating the *Deutschmark* with their own productivity and hard work in the post-war era.

For countless Germans who had experienced the extreme economic instability of the Weimar period, the personal tie to the rock-solid *Deutschmark* was stronger and more emotional than a typical citizen's relationship to his or her currency. Even stronger, then, as Professor Hull suggested at the end of her talk, must be Germany's commitment to a unified Europe if it would yet again let politicians take control of its currency.

In his talk, "Young People and the Young Euro: Public Attitudes Toward a New Currency," **Felix Kolb**, a Visiting Fellow in European Studies at Cornell, presented the results of a sociological survey of Germany's attitude toward the Euro. Along the way, he also provided helpful background information about the Euro, and even circulated some examples

of the real thing for the audience to examine for themselves.

Mr. Kolb introduced the audience to the imagery of the Euro, including the national monuments that appear on some of the coins and the "imaginary" architecture of the bills. Also by way of background, Mr. Kolb clarified the distinction between the European Union and the European Monetary Union (of which Great Britain, Denmark, and Sweden are *not* members, thus missing the opportunity to use the stylish new money).

The survey results that Mr. Kolb presented suggest that young people (ages 18-24) have by far the most open-minded attitude toward the Euro of any age group. Despite the presence of certain marginal oppositional voices to the Euro (notably the protest movement *Teuro*), Mr. Kolb explained that the majority of German young people are accepting the Euro and feel comfortable using it. However, the survey also yielded a significant, ambiguous result: young people tend to favor *national* imagery on the coins more strongly than any other age group, yet also admit "feeling more European" when they use the Euro. This result highlights the tension between national identity and a newly emerging European identity. Mr. Kolb would be particularly interested in using the German attitude toward the Euro as a means of observing how this tension plays out in the future.

The second speaker of the Saturday afternoon session, Professor **Peter Katzenstein** from the Department of Government, gave a talk entitled "Euro-Teuro: The Politics of European Money." After beginning with a humorous demonstration of the power of monetary conventions, Professor Katzenstein proceeded to discuss the history and significance of the Euro. He outlined the German-American power struggles that began in the postwar era and continued for the next fifty years, showing how each move and counter-move helped bring about the inception of a common European currency. Thus, he argued, the Euro does not represent so much the

forging of common ground between the nations of Europe, but rather a power play by Germany, the most powerful European nation, in an attempt to consolidate its financial might.

Professor Katzenstein also discussed the introduction of the Euro in terms of a revolution, pointing out the enormity of changing a social convention as significant as the monetary system. While maintaining that the monetary system is really an "organized hypocrisy," mere "smoke and mirrors," Katzenstein nonetheless showed that this system carries enormous weight within society. This importance causes nervousness at challenging or changing the convention, making trust in the ruling order a requirement for any such change.

Questions after the talk focused on the future of the Euro, with topics ranging from the question of its permanence to the stability of interest rates. Professor Katzenstein concluded that it is impossible to predict what will transpire in such a large-scale institution with so many influencing factors; in short, that its future may well turn out to be as convoluted a power play as its inception.

Following Professor Katzenstein's talk, Professor **Dietmar Schirmer**, DAAD Professor in the Department of Government, gave a lecture entitled "Money Talks: Bridges, Windows, Gates and the Politics of European Identity." Like Professor Katzenstein, Professor Schirmer spoke of money as an abstraction and a symbol. His focus, however, was on the physical coins and bills, as he demonstrated how the creation of the new currency is both a symbol of modern Europe and an emblem of political authority.

The bills, with symbolic architectural figures common to all of the European Union, represent the unified history of Europe. The individual member nations were given the opportunity to express their individuality on the coins, where one side contains a symbol of European unity while the opposite face shows an image representative of one of the member nations. In this way, the Euro seeks to convey a balance between a union of

states and the sovereign, individual nations.

While acknowledging the importance of the member states, the design of the Euro also carefully avoids issues of the relationship between the states. The EU is portrayed as a single entity, rather than a collective, and the individual nations are shown in isolation, thus avoiding the political complications of attempting to symbolically define foreign relations. The Euro then, acknowledges both a collective Europe and its individual components, portraying "not a Europe free of borders, but one where borders are supposed to be permeable."

The question and answer session centered on the design of the new currency, with specific attention being given to the procedures for selecting the designer of the bills and precautions against counterfeiting.

Scott Siegel, a graduate student in the Department of Government, held the conference's penultimate talk, "'Neue Mitte' and New Money: German Politics after the Euro." He traced the path of German economic policy since World War Two and discussed the introduction of the Euro as the codification of European neo-liberalism. Siegel tied the decline of Keynesian economic policies, the oil crisis of the 1970's, and the ensuing economic stagnation to the rise of the center right across Europe in the form of Reagan-Thatcherism and monetarist and neoclassical economics. Since then, globalization and the creation of a single European market have led to de-industrialization and the rise of the service industries, the increased mobility of capital throughout Europe, and the financial crisis of the welfare state, compounded in Germany by the costs of re-unification. The response of the new left, or "third way," as represented by Blair, Schröder, D'Amato, and Clinton, has been to accept capital mobility and free trade, embrace efficiency and market principles, and allow some reduction in taxes, while still focusing on re-investment and re-training, reducing unemployment, investing in education, and attempting to control budget deficits and inflation. Siegel left

the question open as to whether Germany would continue the path of this "third way" and pursue unilateralism in order to protect human rights, or whether it would instead dismantle social democracy in favor of globalization and the law of the market. He predicted the latter in the event (now the non-event) of a CDU victory in November, but was uncertain as to which path a victorious Gerhard Schröder would follow. Perhaps the new taste for unilateral policy-making, or so-called "Anti-Americanism" of the recent SPD campaign, gives us some indication.

Whatever becomes of Germany's cultural life in the future, it won't have anything to do with the Euro. That, in a word, was the stance taken by **Thomas Irvine**, internationally active professional musician and doctoral candidate in the Music Department, in his talk "The Arts in Germany Today: 'Teuro-Kultur' or Culture for All?" In the German-speaking countries, Irvine noted, *Kultur* is a fundamental part of national identity, and high culture, particularly classical music, is a serious national priority. At the same time, culture in Germany is highly decentralized. All cultural issues are local issues, and every major city has its own *Kulturdezernat*. The federal office of the *Staatsminister für Kultur*, in contrast, is largely ceremonial and lacks real institutional power, since German cities fund the fine arts with revenue from local tax bases. Irvine depicted a German *Kulturlandschaft* of 140 symphony orchestras, 132 opera houses, over 900 community music schools, and, counting Switzerland and Austria, over half the world's professional theater companies. At the same time, he illustrated the impact on the arts of Germany's current economic woes, using Frankfurt as an example. During the economic boom of the late 1980's, Frankfurt not only bankrolled world-renowned opera, theater, and ballet, but also arranged a happy marriage of high and low culture by funding everything down to street-performing clowns and jugglers under the motto "*Kultur für alle*." Now that the money is gone, musicians, set-designers, and dancers – all civil servants, unlike their

American counterparts – find themselves competing with fire departments, trash collectors, and other municipal and social services for increasingly scarce funding – and not just in Frankfurt.

Part of the problem is that, unlike the United States, Germany has no tradition of private patronage of the arts. Illustrating this point, Irvine noted that the constitution of Bavaria actually guarantees its citizens a right to cultural life supported by the government. Still, hard-pressed local governments' choice between social work and "culture work," Irvine said, may be only an apparent one. The line between the two has always been difficult to draw in a country where ticket sales for classical concerts, opera, and theater cover only five to ten percent of operating expenses. Municipalities will have to find local solutions to local problems as theater directors go head to head with fire departments for funds. A broadening of classical music's core audience of "little gray-haired ladies" to include all taxpayers, as well as more private donors, combined with a shift in focus from high-price-tag international stars to regional artists performing in schools and other public places will, Irvine predicted, convince people that their local culture is worth preserving and help keep Germany's *Kulturlandschaft* in the green. Local solutions to local problems – none of which has much to do with the Euro. •

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Contributions to German Culture News are welcome. If you would like an event listed or have a brief review or article to contribute, please contact Erica Doerhoff at ead22@cornell.edu

(Riethmüller - continued from page 2)

notion of the autonomous work of art and blame the Romantic obsession with a male-female dichotomy, intricately linked to power and nationalism, for the soiling of Beethoven's music with undue stigmata? For Riethmüller, Beethoven's music is autonomous; it is inherently powerful, and this power can be easily used and misused for chauvinistic and nationalistic purposes. However, the central question remained unanswered: what exactly *is* the relationship between the musical notes, the ideology behind them, and the ideology of their transmission? Can "the notes" and their interpretation really be separated?

Another question raised by Professor Riethmüller's paper was that of the historical development of the concept of maleness itself. Surely the Goethean male is not the Nietzschean, and certainly this differs in turn from the perception of masculinity promoted by the Third Reich? Should we not pose the question whether maleness as a concept, once attached to Beethoven, *adapts* to the new ideals of masculinity, power and nationalism? Which musical passages are described as "male" in different periods, and do these descriptions reflect the historical development of the concept? If so, do we have to bow to the fact that Beethoven's music has absolute autonomy, as every generation can read their ideals into it, or do we have to agree that Beethoven's music is indeed misunderstood, since concepts a priori to the music later controlled its reception? Ironically, perhaps, only a closer look at the actual music, rather than at chauvinistic analytical rhetoric alone, allows us to assess exactly how much fantasizing is going on. •

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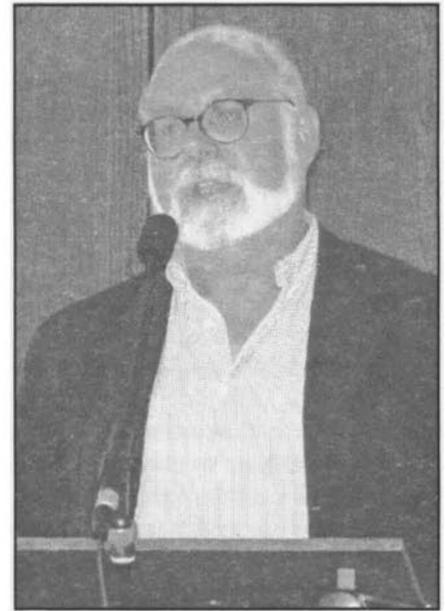
GÜNTERLENZ LECTURES ON AMERICAN STUDIES

Hilary Emmett

As its title suggests, Günter Lenz's paper "Translating Cultures – Middle Passages, African American Diasporic Fiction, and Transnational American Studies" traversed theoretical and literary terrain rooted in widely divergent spatial and temporal locales. In combining diverse analytical perspectives, Lenz (Humboldt Universität) produced a transnational, hybrid text that interrogated the very basis of US-American Cultural Studies' self-understanding.

Lenz explored both the theory and practice of postcolonial and American studies through the tri-partite structure of his work. The first section traced the recent history of theories of cross-cultural exchange. The second section applied his model of postmodern postcolonial criticism to two recent novels of the African diaspora, and the third engaged with the current state of American Studies as it is taught in European institutions. Beginning with Mary Louise Pratt's conceptualisation of the "contact zone" in which social, cultural and discursive practices meet, clash and are mutually changed and transculturated, Lenz emphasised the dialogic nature of such exchange. For Lenz, the dynamic of these intercultural exchanges can best be described by the idea "cultural translation" or the "translatability of cultures." However, as Lenz pointed out, the notion of cultural translation can only be utilized effectively in the discourse of cultural studies if its imperial bias is taken into account. In translation, he argued, you use your own language as the frame of reference. In doing so, you make the language of the Other your own. Cultural translation can only function effectively if we treat differences in language and cultural context in a dialogic manner, as a process of "mutual interchange."

Lenz drew on Walter Benjamin's observation that the task of the translator is not to adapt a text written in a foreign language to your own, but to "make



Günter Lenz

strange, transform, and extend your own language" through an encounter of mutual exchange. Yet Benjamin's conceptualisation of translation is made possible only by his predication of translatability on the concept of "one pure language (*eine reine Sprache*)" that authenticates all different languages. For Lenz, the existence of one pure language is an impossibility. He argued that there is no neutral, third space outside, beyond or between cultures. Cultures are always "inherently intercultural...they are always already *translating* cultures."

Moreover, any process of cultural translation comprises moments of untranslatability, which must be recognized, but not appropriated. To this end, Lenz drew upon models of "translatability" formulated by Wolfgang Iser and Homi Bhabha. For Iser, the idea of translatability in cross-cultural exchange allows for a focus on the "space between cultures." This space between cultures is not a third dimension that would allow for the theorisation of cross cultural relationships, but rather, is indicative of a "residual untranslatability" – an incommensurability that is the driving force behind the endless task of communicating between cultures. Lenz noted that the notion of the "space between" is articulated in Homi Bhabha's work as the "Third Space," a space found

at the "boundaries of cultures where meanings and values are (mis)read and misappropriated." For Bhabha, "it is the 'inter' – the cutting edge of translation and negotiation, ... the "hybridity" of the postcolonial as well as the modern world" that opens the space of translation. Bhabha goes on to suggest that it is within this third space that the "problematics of signification and judgement" that are symptomatic of the so-called postmodern condition are acted out. That is, the cultural practices of post/colonial textuality perform the ambivalence, the indeterminacy and the questioning of discursive closure and of agency so central to poststructuralist thinking. Bhabha sums up his position as an attempt "to rename the postmodern from the position of the postcolonial."

The second section of Lenz's paper was a reading of two postcolonial, postmodern novels of the 1990s: Charles Johnson's *Middle Passage* and Caryl Phillips' *Crossing the River*. Lenz suggested that both texts share a concern with the fantasy of originary wholeness. Johnson's novel is narrated by the "newly freed bondman" Rutherford Calhoun. Calhoun joins the crew of the slave trading ship, which is populated by a multi-ethnic crew and a cargo of mutinous enslaved Africans. Calhoun's experiences show American history, identity, and culture to be hybrid, diasporan. Calhoun acts as a mediator, or cultural translator, between the mutinous Africans and the crew, and in doing so becomes aware that there is no pure, unified and timeless American or African culture that he can embrace.

This latter realization provides a point of entry into Phillips' novel, which is narrated from five different perspectives across five different spatio-temporal locations spanning both sides of the Black Atlantic. This narrative discontinuity reflects a vision of a diasporan existence that transforms dislocation, dispossession and homelessness into an intercultural, transnational hybrid form of identity and community. As in Johnson's novel, this celebration of diasporan identity requires that the redemptive vision of a lost, organic community and wholeness be

relinquished. For Lenz, the very structure of Phillips' novel evinces hope and affirms the possibility of cross-cultural communication and translation. Polyphonous, fragmentary, and open-ended, the novel tells several different stories that nevertheless come together in a transnational, transhistorical conversation.

In his concluding remarks, Lenz applied this idea of transnational translatability to the discipline of American Studies itself. Lenz proposed the need for a radical restructuring of US-American Cultural Studies to incorporate conversations between US-American mass media and popular culture and "border discourses." Border discourses articulate "alternative modes of cultural representation and alternative cultural practices." They cannot be contained within traditional disciplinary boundaries, but they compel scholars of American Studies to contextualize their cultural theory and practice. Lenz argued that it is important to approach American Studies in this way in order to resist the notion of a totally "Americanized" West. The idea that the USA is a "homogenizing, imperializing, globalizing" Other obscures the complex web of intercultural understanding and competition that has characterized the relationship of the US to Europe for centuries. Not only must American Studies be reconceived to accommodate the variety of ways in which European communities have experienced "Americanization," but American Studies scholars must ask to what extent American Studies programs themselves have supported a culturally imperialist project. Lenz concluded with the proposition that American Studies itself can become a "contact zone," a space to encounter the changes taking place in a globalizing world. •

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(Leggewie - continued from page 2)

"places of memory" project provides evidence for his argument; the confinement of Turkish German history to the private sphere through its exclusion from public sites of memory and commemoration is symptomatic of larger questions of historical, cultural, and political representation.

Leggewie suggested that limited perspectives in the historiography and sociology of migration could best be addressed through a culturally based reconstruction of German-Turks' "hybrid identity." Tracing a "mental map" of such an identity may lead to a better understanding of transnational citizenship in Europe as constituted from a complex of local sources of memory, experiences of migration, and universal norms.

Educational policy and practice pose some of the most pressing challenges to migration history, European citizenship, and the relation of different social groups to memories of the Holocaust in particular. If the experience of World War Two is in many ways assigned a foundational meaning in the process of European unification, the question arises as to what position millions of migrants can and should take in relation to this event. While both ethnic German and German-Turkish children live in "increasing biographical distance" from the Holocaust, the family and collective histories of immigrant children do not necessarily stand in direct relation to National Socialism. In sum, Leggewie suggests that history can no longer be viewed as proper to national-ethnic groups as national education has maintained for centuries. Trans-cultural educational models demand a multi-perspectival and openly contestatory approach. •

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(*Benhabib - continued from page 3*)

citizenship as developed in his essay "Perpetual Peace: A Philosophical Sketch" (1795). In this text Kant argued in favor of a federation based on a republican constitution, membership of free states, and citizenship dictated by conditions of "universal hospitality." The question of the relationship of Kant's proposal to current citizenship debates in Europe lay at the core of Benhabib's talk.

Kant's "universal hospitality" is the right to belong of humans as potential participants in the state and has little in common with the question of state philanthropy or the virtues of sociability. Such a *Weltbürgerrecht* would regulate the interaction of individuals in marginal borderland communities and, ultimately, between human and civil rights. And yet, Kant's writing produces a judicial and moral ambivalence as exemplified in its precarious balance between considerations of humanity and the need for enforceable rules of behavior (legislation).

This dilemma stands at the heart of citizenship debates in the EU, which are a battleground for negotiating between the institutional model (controlling and circumscribing membership), the disaggregated model accepted in select countries (providing differential rights and entitlements), and the ideal model. The debates illustrate a rift between existing social practices and the ideas propounded in Kant's essay. In the ideal model, collective identity and political membership precede social rights. However, many European countries opted for the disaggregated model giving access to social benefits and collective identity but withholding rights of political participation, a move that may result in the political isolation of specific population groups and, potentially, in growing fundamentalism and even terrorism.

A look at the pillars of European immigration and citizenship rights (the Schengen, Maastricht, and Amsterdam accords) illustrates divergent normative principles at work in legislation. This is where "Europe's own othering," mentioned earlier in the talk, has a decisive

effect on third-country nationals entering and/or residing in the EU. On the one hand, stringent entry laws (Schengen and Amsterdam) see visitors as potential immigrants. On the other hand, the Maastricht accords attempt to instill a civic-ness that transcends the social benefits gained through possession of a European passport.

Benhabib observed a tension between democracy and the disaggregated model of citizenship, a model that leads to an unequal distribution of law-making incentives in the population and promotes the homogeneity of self-enclosed state territories. Yet the question remains: does this model, in fact, herald cosmopolitanism by fostering multiple allegiances beyond political participation? Does it work as a mechanism of inclusion or exclusion? Benhabib finished her talk by making a normative statement about the necessity of fostering multiple iterations of cosmopolitanism in order to prevent a sacrifice of "universal hospitality" to national interests. She stressed that individual border crossings should be treated not as criminal acts but as expressions of the freedom to enter the EU without necessarily claiming the rights of membership. •

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CONFERENCE

February 22, 2003

In the Aftermath of the Holocaust: Germans and Jews since 1945

Guerlac Room
A.D. White House

10:00

Wulf Kansteiner, Department of History,
University of Binghamton

"What is the Opposite of Genocide?"

The Pursuit of Jewish-Christian Reconciliation on West German Public Television"

11:00

Stephan Braese, Literaturwissenschaft,
University of Bremen

*"The Other Memory:
Jewish Authors in German Postwar Fiction"*

12:00 - 1:30

Lunch

1:30

Leslie Morris, Department of German,
University of Minnesota

*"The Banality of Grief: Aesthetics,
Representation and Postmemory in
Contemporary German-Jewish Culture"*

2:30

Gavriel Rosenfeld, Fairfield University

*"Alternate Holocausts and the Mistrust of
Memory"*

4:00

Michael Steinberg, Department of History,
Cornell University

*"Sacred and Secular Narratives in the Jewish
Museum Berlin"*

Presented by the Institute for German
Cultural Studies

Organized by Vicki Caron
Department of History
Program of Jewish Studies

With the generous support of the Institute
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Committee

The public is cordially invited
For further information, call 607-255-8408
or email js75@cornell.edu