

# GERMAN CULTURE NEWS

February 1996

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## RETROSPECTIVE OF GERMAN COLLOQUIUM FALL 1995

Jeffrey A. Schneider

Although their methodologies varied - ranging from psychoanalysis and deconstruction to more historical approaches, the presenters of papers in the fall 1995 Colloquium Series sponsored by the Institute for German Cultural Studies nonetheless covered similar themes. Thus, the two papers on visual culture presented in the middle of the series, Thomas Levin's paper on Panofsky's film theory and Liliane Weissberg's on the photographic exchange, drew on the writings of Walter Benjamin. The final presentation of the series by Kizer Walker analyzed the influence of World War I on Benjamin's thought. Tom Lampert's paper on Max Weber and Susan Gustafson's paper on Lessing also touched upon the topic of war. Lampert noted the First World War's interference in Weber's articulation of a non-political sphere for scientific discourse, while Gustafson's paper used Lessing's representation of war to pursue psychoanalytically the ruptures between fathers and sons in male homosocial culture. The broader discussions of the papers was carried on in the Friday afternoon colloquium sessions between presenters and participants.

In her paper "Abject Fathers and Sui-cidal Sons: Lessing's *Philotas*," Susan E. Gustafson (University of Rochester) offers a double reading: first, by using the Kristevan category of abjection to interpret Lessing's 18th-century play and, second, by bringing the results of her reading to bear on Julia Kristeva's

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Eric Rentschler

## CONFERENCE ON NAZI CINEMA HELD AT CORNELL

On Saturday, January 27, 1996, Cornell University's Department of Theatre Arts and Cornell Cinema presented a well-attended one-day conference entitled *Hollywood vs. Babelsberg: Nazi Entertainment Films*. The conference took place in the Film Forum at Cornell's Center for Theatre Arts, and was offered in conjunction with the presentation of *The Ministry of Illusion*, a series of 13 films of the Nazi era at Cornell Cinema during the months of January and February.

"A great deal has been written about German Cinema in the Third Reich, much of it focusing on the political propaganda films of that era," said David Bathrick, Professor of German Studies and Theatre Arts at Cornell and conference coordinator. "Such an emphasis appropriately highlights the use of media by the Nazi regime to reshape the values and social imagination of the German people in the cause of war and

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## "ON THE UNFINISHED PROJECT OF ENLIGHTENMENT" WORKSHOP

Brian Jacobs

Axel Honneth, Professor of Political Philosophy at the Freie Universität Berlin, visited Cornell in November, holding a three-day workshop under the title "On the Unfinished Project of Enlightenment." The workshop included a lecture and seminar, as well as a panel discussion with Cornell faculty and graduate students.

In the lecture, which was entitled "Pathologies of the Social: Tradition and Actuality of Social Philosophy," Professor Honneth attempted to situate both his current work and future tasks within the tradition of social philosophy. The current practice of this discipline, Honneth suggests, finds itself in a precarious situation. On one side, the Anglo-American tradition has reduced social philosophy to a subdiscipline of political philosophy such that its own particular characteristics are now difficult to recognize. On the other side, the German tradition has expanded the position of social philosophy such that it has become a "residual discipline," taking up forms of philosophical inquiry that do not fit elsewhere; as a result, the discipline remains ill-defined and indeterminate.

As a way out of this simultaneous restriction and license of social philosophy, Honneth proposes that the discipline limit itself to determining and ordering certain developmental processes in society in such a way that they could be understood as "disturbances" and "pathologies of the social." Social philosophy, then, would consist primarily

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## WAGNER CONFERENCE TO COVER VARIETY OF ISSUES

"Wagner: Opera and Cultural Practice," the conference organized by Professor Arthur Groos, German Studies at Cornell, will bring together an international group of scholars from a variety of disciplines. The purpose is to facilitate the exchange of ideas and of methods between scholars engaged in cultural criticism and musicology, areas of research not always known for their collaboration. Although the speakers include senior scholars in each field, a considered effort has been made to include younger scholars and graduate students. The proposed topics cover a broad range of interests currently in the forefront of Wagner scholarship: issues of racism and cultural pathology in Wagner's operas and theoretical writings, issues of modernism in the operas themselves (constructions of death and the hermeneutics of transcendence), and the reception history of performance practice and Wagner's theories of drama.

The conference which is sponsored by the Institute for German Cultural Studies and the DAAD (German Academic Exchange Service) of New York, will be held April 5-6, 1996 in the Guerlac Room, A. D. White House, Cornell University. It is free and open to the public. For more exact times, contact the Institute at (607) 255-8408 closer to the date of the event. The program of speakers and their papers is given in the box on this page.

### STEVEN ASCHHEIM TO SPEAK AT CORNELL

Professor Steven Aschheim of the Department of History, Hebrew University in Jerusalem, and presently at the Institute for Advanced Study, Princeton, will present a lecture at Cornell entitled "Nazism and the Holocaust in Contemporary Discourse." The lecture, which is sponsored by the Society for the Humanities, will be held on April 12, 1996 in the Guerlac Room, A. D. White House on Cornell campus at 3:00 p.m.

## WAGNER: OPERA AND CULTURAL PRACTICE

April 5-6, 1996

**John Deathridge**

Professor, Cambridge University

"Walter Benjamin's *Trauerspiel* and Wagner's Musical Drama"

**Thomas Grey**

Professor, Stanford University

"Wagner the Degenerate: Cultural Pathology and Modernist Anxiety"

**Arthur Groos**

Professor, Cornell University

"Back to the Future: Hermeneutic Fantasies in *Der fliegende Holländer*"

**Linda Hutcheon**

Professor, University of Toronto

**Michael Hutcheon, M. D.**

"'Alles was ist, endet': Death, Dying and the *Ring*"

**David Levin**

Professor, Columbia University

"Reading a Staging/Staging a Reading"

**Emanuele Senici**

Graduate Student, Cornell University

"How to Become a 'Young German' Composer"

**Marc Weiner**

Professor, Indiana University

"The Racist Politics of Hidden Meaning"

### SUMMER 1996 NEH/DAAD SEMINAR ON "CINEMA IN NAZI GERMANY"

Theatre Arts and German Studies Professor David Bathrick will direct the second in a series of four interdisciplinary seminars in German Studies for faculty and recent PhDs at Cornell University from June 24-August 2. The seminar, "Cinema in Nazi Germany" will explore the politics of film in the Third Reich within the broader context of an emerging entertainment industry. Faculty members from various fields in

the humanities and social sciences at colleges, universities and independent schools in the United States and Canada were invited to apply. The seminar is co-sponsored by the National Endowment for the Humanities and the DAAD (German Academic Exchange Service). It is administered by the Institute for German Cultural Studies in conjunction with the Department of German Studies at Cornell.

## CRITICISM AND THEORY CONFERENCE IN APRIL

The Society for the Humanities at Cornell in cooperation with the School of Criticism and Theory will sponsor a conference on "Criticism and Theory" which will begin on Friday, April 26 at 1:30 and continue throughout the day on Saturday, April 27. Venue is 700 Clark Hall. Participants are:

**Sandra Gilbert**  
Department of English  
University of California/Davis

**Steven Greenblatt**  
Department of English  
University of California/Berkeley

**Barbara Johnson**  
Department of English  
Harvard University

**Stephen Nichols**  
Department of French  
Johns Hopkins University

**Michael Riffaterre**  
Department of French  
Columbia University

**Richard Rorty**  
Department of Philosophy  
University of Virginia

**Elaine Showalter**  
Department of English  
Princeton University

**Helen Vendler**  
Department of English  
Harvard University  
*Free and open to the public*

For further information contact the Society for the Humanities, Tel: (607) 255-4086.

*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 Julia Stewart at 255-8408.*

## FACULTY PROFILE

Ulrike Liebert, DAAD visiting professor in the Government Department for academic years 1995-97, received her doctoral degree at the European Institute in Florence in 1983 and her *habilitation* at the University of Heidelberg, Institute of Political Science, in 1994. Her field of study is comparative politics, with special interest in regional autonomy movements, comparative democratization, parliamentary government or organized interests in Europe, especially in the context of European integration processes and of globalization. Liebert's most extensive field research was done in Southern Europe, concentrating on Italy and Spain. She taught at the Universitat Autònoma de Barcelona for the academic year 1988-89 and for shorter periods of time in 1992-93.

In 1989, as Assistant Professor at Heidelberg, Liebert broadened her research and writing areas by exploring the topic "the politics of German unification". Encouraged by the openness of disciplinary boundaries at Cornell, she has designed an interdisciplinary oriented lecture and discussion series (Spring 1996) under the title "Redefining Germany: National, European and Global Perspectives", with lectures given by Cornell and visiting faculty



*Ulrike Liebert*

members, including political scientists, sociologists, Germanists, anthropologists, and art historians.

Liebert's research and teaching activities in the Government Department (crosslisted with German Studies) cover topics of special relevance to the New Germany and the New Europe. Among these she is especially interested in those topics that have a special bearing on transatlantic comparisons between the European countries and the U.S. From this orientation, two research foci are at present emerging which she will pursue during her stay at Cornell: "Women, Politics and Public Policies: A Missing Link?" and "Domesticizing Lobbyism in Post-Liberal Democracies."

## CONFERENCE ON FREUD TO BEGIN IN MARCH

The first event of the six-month long conference-seminar on Freudian Legacies in Cultural Studies: Academic Theories and Therapeutic Practices will take place March 2 and 3 in the Guerlac Room of the A. D. White House at Cornell. Dominick LaCapra (History, Cornell) Eric Santner (German Studies, Princeton) Mary Jacobus (English, Cornell) and Joan Copjec (English-Comp. Lit., SUNY Buffalo and Society for the Humanities Fellow) will prepare papers for advance reading. These papers will be discussed at the conference.

The conference is designed to explore

the relevance of Freud's work for contemporary German Cultural Studies by investigating the growing split between psychoanalytic theory within the humanities and developments in the theory and practice of therapeutic techniques. Goals are to provide undergraduate and graduate students with a knowledge of Freud's work and the historical context in which it emerged, as well as an understanding of psychoanalysis as a therapeutic practice.

Conference organizers are Biddy Martin (German Studies, Cornell) and Suzanne Stewart (DML, Cornell). For exact times, please call 255-4047.



(film - continued from page 1)

ethnic genocide; however, it has also led to some misunderstanding concerning the nature of Third Reich cinema in its entirety." According to Bathrick, of the 1100 feature films produced in Germany between 1933 and 1945, only 100 were officially coded as "political" and forbidden public showing in Germany by the allies after the war. In addition to melodramas and detective stories, almost half of all films were comedies and musicals, similar in genre to movies produced in Hollywood during the same period.



Through four lectures, followed by lively discussions, the day-long Cornell conference explored the politics of film in the Third Reich within the broader context of an emerging entertainment industry. The lectures were: "The Politics of Normal Life in Abnormal Times" by Isabel Hull, Professor of History at Cornell University; "Hollywood Made in Germany: *Lucky Kids (Glückskinder)*" by Eric Rentschler, Professor of Film Studies at the University of California at Irvine; "Making the National Family: The Nazi Request Concert (*Wunschkonzert*)" by David Bathrick; and "The Doctor is In (and Out): *Paracelsus's Open House*" by Jaimey Fisher, a graduate student in German Studies at Cornell University.

The conference was launched with a screening of *Great Love (Die große Liebe)* the evening before at Cornell Cinema's Willard Straight Theatre. The film was introduced by Eric Rentschler and David Bathrick, and discussion followed the presentation.

The event was cosponsored by the Department of German Studies, The Institute for German Cultural Studies, DAAD (German Academic Exchange Service) and Goethe House, New York City. •

(colloquium- continued from page 1)

elision of the possibility of an Abject Father. Gustafson's essay, which builds on her recently published monograph *Absent Mothers and Orphaned Fathers: Narcissism and Abjection in Lessing's Aesthetic and Dramatic Production* (1995), positions Lessing's play within his theoretical texts on drama and aesthetics. According to her, *Philotas* is an important exception within Lessing's oeuvre, since, unlike his other plays, it disrupts the sympathy formation usually accorded to fathers. More importantly, the drama features a (missing) father whose mutilated, castrated body is the site for cohesive male society. Gustafson argues that the desired mutilation of the male body in war is a move to abject -- that is, to "expel or banish from self-definition" in the service of a (fictional) cohesive self -- the feminine aspects of the self. What makes the father himself abject, she argues, is not only *Philotas's* suicidal attempt to re-enact the scene of paternal rupture, but the father's attempt to abject the son for his inadequacy in order to hide the father's own responsibility for the failure to ensure adequate separation. At the end of the essay, Gustafson uses her insights from *Philotas* as leverage in rereading Kristeva's analysis of the melancholic subject. Gustafson points out that Kristeva's work overlooks the Abject condition of the Father, which is one of the sources for the Father's failure to secure the symbolic order upon which social cohesion is founded.

Thomas Y. Levin's paper on Panofsky's film theory shifted attention from the 18th century to the 20th, and from textual issues to primarily visual ones. In "Iconology at the Movies: Panofsky's Film Theory," Levin (Princeton University) offers a detailed reconstruction of the historical and intellectual context of Erwin Panofsky's interest followed by a careful analysis of his essay "Style and Medium in the Motion Pictures" and his important exchange of letters with Siegfried Kracauer from 1941-1966. Though Levin notes that "Style and Medium" has been published frequently and influenced critics like Stanley Cavell, he suggests that Panofsky's approach to film is ultimately

less constructive than its popularity would suggest. For while Panofsky's notions of genre and types explain how filmic images were deciphered by moviegoers, Levin argues that Panofsky's reduction of film to iconography and images led him to ignore cinematic form. "Style and Medium", as Levin points out, has never been very important to most film theorists. Thus, Levin concludes that the ultimate value of Panofsky's film essay rests as a warning to those art historians whose investment in iconography avoids the Warburgian turn to cultural and social history.

Levin's paper closes by suggesting that Benjamin's essay "The Artwork in the Age of its Technological Reproducibility" seems a more Panofskian reading of cinema (in the sense of Panofsky's work on "Perspective as Symbolic Form") than Panofsky's own work on film. In her paper "Circulating Images: Notes on the Photographic Exchange," Liliane Weissberg (University of Pennsylvania) also draws on Benjamin's analysis of photography and its reproducibility in "Short History of Photography." Taking cues from Roland Barthes's *Camera Lucida* as well, Weissberg's essay of deconstructive associations explores the photographic image as a repository of truth -- an evocation of desire, a fetish, but above all memory itself. Tracing a path from Barthes and Benjamin back to Freud, she turns to the play of absence and presence marked by photography in Vienna, both before National Socialism and of today. Prior to Freud's emigration from Vienna, Edmund Engel took photographs of Freud's apartment to document a time whose end was quickly coming. The images capture the absent Freud in his rooms and in objects like the figure of the Sphinx on a shelf; even more striking, however, are the two photographs of Freud that appear in Engel's pictures. The photographs, originally one taken by Ferdinand Schmutzer in 1921 that Freud apparently had duplicated, hung over two couches in two different rooms. Weissberg pursues the spiralling mechanical reproduction and exchange of this image in subsequent years: in *Andenkbücher* and then in the 50-Schilling bill, whose engraving was

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**INSTITUTE FOR GERMAN CULTURAL STUDIES  
GERMAN COLLOQUIUM  
SPRING 1996**

February 23

**Rahel Hahn, Cornell University**

"Encountering the Other:  
On Reading Genesis 32:4-33:17  
(Yaakov and Esav)"

March 8

**Pascal Grosse, Free University/Berlin**

"Between Private Life and the Public Sphere: Africans in Germany  
and the Politics of Colonial Imagination, 1895-1940"

March 29

**William Rasch, Indiana University**

"The Latest Conflict of the Faculties: On the Necessary Antagonism  
Between Theory and Culture Studies"

April 19

**Heidrun Suhr, New York University**

"German Studies Today: Limits and Possibilities"

April 26

**Russell Berman, Stanford University**

"The State of Cultural Studies after the Unification"

May 3

**Barbara Mennel, Cornell University**

"Masochism: Feminist Reworkings"

The colloquia are held in Room 181, Goldwin Smith Hall, beginning at 3:00. Papers can be picked up one week in advance at 183 Goldwin Smith or at the Institute for German Cultural Studies, 726 University Avenue,  
tel: (607) 255-8408.

**SPRING 1996 LECTURE  
SERIES  
"REDEFINING GERMANY:  
NATIONAL,  
EUROPEAN AND GLOBAL  
PERSPECTIVES"**

2-22 "The Berlin Republic: What is New About the New Germany?" Claus Leggewie, Max Weber Chair, NYU, speaker. 4:30 p.m. A. D. White House.

2-23 "Bosnia, Germany, and the Politics of Peace." Claus Leggewie, Max Weber Chair, NYU, speaker. 12:00 pm. G08 Uris Hall.

2-29 "German Unification, Democratization and Social Movements: Missed Opportunities?" Dieter Rucht, Wissenschaftszentrum Berlin, speaker. 11:40 am. 494 Uris Hall.

4-8 "The Politics of Art in 20th Century Germany: Weimar and its Consequences. The Period Before World War II." Karl-Heinz Treiber, Association of Artists, Heidelberg, speaker. 12:00 pm. Johnson Museum of Art.

4-9 "The Politics of Art in 20th Century Germany: National Socialism and the Post-World War II Period." Karl-Heinz Treiber, Association of Artists, Heidelberg, speaker. 12:00 pm. Johnson Museum of Art.

4-10 "The Politics of Art in 20th Century Germany: New Tendencies in East and West. A review in the Light of Unification." Karl-Heinz Treiber, Association of Artists, Heidelberg, speaker. 12:00 pm. Johnson Museum of Art.

4-23 "Coming Together or Growing Apart? East and West Germans After Five Years." Manfred Kuechler, Hunter College, speaker. 11:40 am. 494 Uris Hall.

4-25 "Guenter Grass: Germany's Last Heretic?" Claudia Mayer-Iswandy, University of Montreal, speaker. 11:40 am. 494 Uris Hall.

4-30 "German Federalism: A Model for the Euro-Polity?" Christian Tuschoff, Emory University, speaker. 11:40 am. 494 Uris Hall.

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made from a reproduction of the Schmutzer photograph taken from an *Andenkbuch*. She notes the manifold ironies of the image's circulation, the most important of which stems from the 50-Schilling's re-establishment of the historical and persistent link between Jews and money, itself a citation of the (anti-Semitic) images of Jews printed on emergency money (*Notgeld*) around 1921, the same year that the original photograph was taken. Weissberg suggests that Freud's photographic image on paper money signifies the circulating economy of desire evoked by photographs, which forecloses the possibility of their authenticity.

In "Objectivity' as a Gesture (Max Weber's Political Silence)" **Tom Lampert** (Cornell University, grad student) brought politics to the forefront by investigating Weber's attempts to distinguish pedagogy, science and objectivity from politics. In addition to careful readings of the instabilities and contradictions in Weber's "Science as Vocation" (1917) and "The 'Objectivity' of Social-Scientific and Social-Political Knowledge" (1904), Lampert places these texts and other pronouncements by Weber in the historical context of Wilhelminian Germany. Though Weber has a reputation as a theorist who secured a distinction between politics and scholarship, Lampert demonstrates that Weber's differentiations, always sharply articulated at the beginning of his essays, inevitably become ambiguous by the end. In the lecture "Science as Vocation," for instance, these ambiguities surface in the theological language and imagery that continually reintroduce the ethical terms that Weber seeks to exclude from science and pedagogy. But Lampert also outlines how the setting of the lecture as a quasi-university event and Weber's allusions to the alarming political agitations of right-wing students and professors place the lecture "on the threshold between scholarship and politics" -- even as it remains unclear "where the threshold is located."

Lampert suggests that Weber's search for a value-free science is a response to the repeated disruptions of intellectual

discourse by (charismatic) politics in Wilhelminian Germany. By the time of Weber's lecture in 1917, the war clearly aggravated many of the boundaries Weber had tried to draw. During the 1920s and 1930s, however, World War I resonated more powerfully than ever on the Right, particularly in the writings of authors like Ernst Jünger and Carl Schmitt. Though Walter Benjamin has been recognized as an astute observer of these resonances, **Kizer Walker** (Cornell University, grad student) makes an important case for shifting attention away from Benjamin's analysis of fascism to understanding war's effects on Benjamin's own theories. In his paper "Movement, Stasis, Shock: On Benjamin and Some Problems of the First World War," Walker offers a reading of "The Storyteller" (1936) and other essays by Benjamin from the late 1930s. In order to outline Benjamin's recognition of the shift in representation and narration caused by the breakdown of military strategy and human communication on the battlefield into stasis and senseless carnage in the war, Walker traces Benjamin's re-evaluation of the category of experience, showing the importance of Freud's theories on shock and *Reizschutz* as epistemological categories. Walker not only calls for an end to the traditional "moral constraints" against recognizing military influences on the Left; he argues that the First World War was essential to Benjamin's revolutionary stance.

Through the diversity of methods brought to bear on related and overlapping topics, the papers presented this Fall articulated radically divergent conceptions of cultural studies. Taken together, however, they serve as a set of exciting examples for reflecting on the task and goals of cultural studies, which will be explored in several papers in the colloquium series in Spring 1996. •

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(Honneth-continued from page 1)

of the study of these pathologies. Honneth devoted a good deal of the lecture to a broad sweep of social philosophers from Rousseau through Marx to twentieth century critical theorists, in order to suggest that the tradition lends itself to this interpretation. What this tradition lacks, Honneth thinks, is a means by which it can identify pathologies without either explicitly or implicitly positing a form of metaphysical transcendence as an external basis of measurement. According to Honneth, nineteenth and twentieth century philosophies of history and anthropologies could not free themselves from precisely this problem, and hence their theories of the "good life" remained hidden and unarticulated. Jürgen Habermas' recent work may elude the problem of metaphysics, Honneth argues, but only at the expense of moving social theory from philosophical inquiry to procedural ethics, and thereby deny itself the right to identify pathologies of the social.

Social philosophy ought to set itself the task of developing a model of social norms through which it can determine an ethical standard necessary for fulfilled life. In this way, social philosophy will put forth an explicit theory of the good life and defend it as such. The task, however, would not consist of identifying processes that one judges to be "bad" for society, but rather of identifying processes which are "wrong" in a similar way that certain psychological disturbances are usually thought to be so. In order to do this, social philosophy would need to develop a "very modest and thin" philosophical anthropology which, drawing on the human sciences as its source, would supply the criteria for determining what constitutes a pathology of the social, and hence provide the critical basis of what Honneth calls "intramundane transcendence." As human sciences develop and change, so too would the criteria for identifying the pathologies. In this sense, the task of social philosophy would remain indefinitely open and "unfinished."

Honneth entitled his seminar "Recognition and Disrespect," alluding to the two counterposed concepts at the center



of his project. Following the early Hegel, Honneth suggests that there are three kinds of recognition which are universally shared: love as the mutual recognition of the other; legal norms as the recognition of another's legal autonomy (which Honneth associates with Kant's concept of respect); and ethical and political community as the recognition of the other as a political subject. Correspondingly, "disrespect" takes primarily three forms: violent bodily infringement, legal disrespect, and the devaluation or denial of social esteem to forms of cultural identification. Honneth thinks that these concepts can be salvaged from the aporias of Hegelian metaphysics by turning to a naturalistic reinterpretation of recognition; more specifically, by turning to the social philosophy of G. H. Mead and the psychoanalytic work of D. Winnicott.

The seminar was in many ways the highlight of the three-day workshop, as Honneth extemporaneously elaborated complexities of the project not immediately evident in the lecture. Honneth also demonstrated a good deal of integrity and honesty as he faced difficult questions. Dominick LaCapra from the History Department, for example, suggested that the concept of "disrespect" is psychoanalytically problematic insofar as it cannot account for the visceral response of revulsion. He used the case of National Socialism as an example of the transition from ritual to biological anti-Semitism. In this situation, LaCapra argued, the term "disrespect" is rather inappropriate; one could not say that "Hitler disrespected the Jews." The anti-Semite's reaction to the Jew in this case involves a bodily disgust, such that the Jew is "dirty," "subhuman," and "diseased." Honneth at first defended his choice of words by pointing out that the German "*Mißachtung*" is broader than its English equivalent; the problem, then, might be one of translation. But through the course of exchange, Honneth seemed to agree that the term does not adequately capture the "biological" response.

Anna Marie Smith from the Government Department was concerned about what she sees as the "indeterminacy" of the political effects of social patholo-

gies. Honneth's project depends upon empirical studies of progressive resistance to forms of alienation, but Smith wonders about the experience of alienation as it gives rise to reactionary forms. Honneth seemed to be unable to offer an account as to why some responses to pathologies of the social are progressive and others reactionary. And yet given this problem, Smith continued, how does one rescue a politically emancipatory element?

The three-day event concluded with a roundtable discussion entitled "Unfinished or Exhausted? On the Contemporary Status of the Enlightenment Project." Moderated by Susan Buck-Morss (Government), the roundtable consisted of Honneth, Allen Wood (Philosophy), Geoff Waite (German Studies), Aglaia Kordela (German Studies), and myself (Government). With the exception of Honneth (who participated as a respondent), the participants made formal presentations around the general topic of the Enlightenment legacy.

Allen Wood argued for the continuing significance and contemporary relevance of the Enlightenment project. Placing himself firmly within this tradition, he countered the Foucauldian view that it is intellectual blackmail to demand that one declare whether one is for or against the Enlightenment, since, he suggested, there is no plausible middle position. The ambivalence that intellectuals like Foucault hold toward the Enlightenment arises when one confuses the distilled ideals of the Enlightenment thinkers--such as thinking for oneself and individual autonomy--with the more muddled historically specific prejudices to which they succumbed. The ideals, Wood argued, can and must be separated from the contingent interests and goals. In my own presentation, which followed Wood's and which was partly conceived as reaction to it, I pointed out that the term "enlightenment" is not particularly stable in Enlightenment thought. Using Kant as the most important example, I tried to show how the term shifted throughout his work, and, drawing on the criticism of J. G. Hamann, why the seminal essay "What is Enlightenment?" might best be thought of as a particular

political intervention at the close of the European Enlightenment.

Aglaia Kordela began the second half of the program with an extensive Lacanian critique of the Kantian antinomies. Geoff Waite followed her with a strong attack on Honneth as an erector of yet another irrelevant form of institutional philosophy. Referring to Honneth's summary during the lecture of various positions within the tradition of social philosophy, Waite registered his irritation with Honneth's "language of paraphrase" and this latter's reliance on the work of "dead white men." More appropriate to our age, Waite argued, we should pay attention to the philosophy that exists in "junk culture." Describing the video game "Doom II" and showing an excerpt from the film "Natural Born Killers," Waite proposed that high philosophy--and not merely the material for philosophizing--resides in such junk culture.\*

**The European Community Studies Association (ECSA)** would like faculty to notify qualified undergraduate and graduate students of the funding opportunities they hope to offer in the 1996-97 academic year. The ECSA hopes to offer three M.A. level graduate fellowships and four dissertation fellowship grants for the 1996-97 academic year.

**Application deadline is April 1, 1996.**

Information will be included in the Winter 1996 ECSA Newsletter and on the ECSA-USA home page on the World Wide Web (<http://www.pitt.edu/~ecsa101>).

For further information, please contact:

Bill Burros,  
Administrative Director  
European Community Studies Assoc.  
405 Bellefield Hall  
University of Pittsburgh  
Pittsburgh, PA 15260

## GERMAN CULTURAL CALENDAR

### February

- 15 Lecture: **"The Gentle Art of German Studies."** Dorothy Rosenberg, Bowdoin College, speaker, as part of ongoing series **"The Future of German Studies in the US and Canada."** Sponsored by the Deutsches Haus, NYU and DAAD. 8:00 pm. Deutsches Haus, NYU, 42 Washington Mews. Tel: (212) 998-8660.
- 15-5/5 Exhibition: **"Retrospective of German Painter Georg Baselitz."** Hirshhorn Museum and Sculpture Garden, Washington, D. C. Sponsored by the Solomon Guggenheim Museum, New York. Tel: (202) 357-2700.
- 26 Lecture: **"Germany after 1989: A Jewish Perspective."** Ignatz Bubis, Chair, Central Council, Jews in Germany, speaker. 6:00 pm. Jurow Lecture Hall, 101A Main building, 100 Washington Square East, NYC. Sponsored by Deutsches Haus, NYU, NYU Center for European Studies and the Leo Baeck Institute. Tel: 744-6400.
- 29 Lecture: **"German Unification, Democratization and Social Movements: Missed Opportunities?"** Dieter Rucht, Wissenschaftszentrum Berlin, speaker. 11:40 am. 494 Uris Hall, Cornell.

### March

- 7 Lecture: **"German Studies and the Crisis of the Humanities."** Volker Berghahn, Brown University, speaker. Part of ongoing series: **"The Future of German Studies in the US and Canada."** Sponsored by Deutsches Haus, NYU and DAAD. 8:00 pm. Deutsches Haus, NYU, 42 Washington Mews. Tel: (212) 998-8660.
- 9 Conference: **"Why Wagner?"** Organized by Sander L. Gilman, University of Chicago, in conjunction with first complete *Ring* cycle at Lyric Opera of Chicago. Sponsored by DAAD. For information: (312) 702-8494.
- 10 Film and Conference: **"Kaspar Hauser."** *Advance screening and round-table discussion* with director Peter Sehr and author Jeffrey Masson. Sponsored by Goethe House New York, Leisure Time Features and the Free Press. 2:00 pm. Florence Gould Hall, 55 East 59th Street. (212) 439.8706. Free admission.
- 13 Lecture: **German Warchild: Georg Baselitz's *Die Große nach dem Eimer*.** Heinz Bude, Hamburg Institute for Social Psychology, speaker. 5:00 pm 201 A.D.White House, Cornell. Sponsored by IES and the Visual Culture Colloquium. Tel: 255-7592.
- 17-18 Conference: **"Circles of Community: Collective Jewish Identities in Germany and Austria, 1918-1932."** Organizers: Derek Penslar and Fred Grubel. Indiana University, Bloomington, IN. Sponsored by DAAD.
- 21 Lecture: **"Film, Television and German Studies."** Richard McCormick, University of Minnesota, speaker. Part of ongoing series : **"The Future of German Studies in the US and Canada."** Sponsored by Deutsches Haus, NYU and DAAD. 8:00 pm. Deutsches Haus, NYU, 42 Washington Mews. Tel: (212) 998-8660.
- 29 Film: **Neurosia: 50 Years of Perversity.** Director: Rosa von Praunheim. Best gay film, 1995, Locarno Film Festival. Cinema Village, 22 E. 12th Street and University Place. Consult local papers for times. For information: (212) 924-3363.
- 29 Lecture: **"The Nation of the Federal Republic of Germany."** Heinz Bude, Hamburg Institute for Social Psychology, speaker. 12:15 pm. 153 Uris Hall, Cornell. Sponsored by IES. Tel: 255-7592.

### April

- 19-20 Conference: **"Nuremberg - 50 Years After."** Coordinator: Joya Ganguly, College of Law, The American University. Co-sponsored by DAAD.