

## **AH218 Facing Germany's Nazi Past: The Aesthetic Topography of the Third Reich**

Seminar Leader: Prof. Dr. Aya Soika

Email: [a.soika@berlin.bard.edu](mailto:a.soika@berlin.bard.edu)

Office Hours: by email appointment & Thursdays 14:00-15:30

### **Course Description**

Attempts to “come to terms” with Germany’s National Socialist past, the Second World War, and the Holocaust, have been at the forefront of the nation’s public discourse – with important contributions from visual artists and architects, often in dialogue with philosophers, writers or historians, many of them striving to find new forms of expression in response to unprecedented events and trauma. To several of these representatives of the post-war generation, one urgent issue was the way in which art had been pressed into the service of propaganda, and how filmmakers, architects, sculptors or painters had furthered the political agenda of the NS-regime. This class examines Nazi cultural politics in the light of post-war responses. As part of our inquiry, we will reflect upon the complex relationship between aesthetics, authenticity, and the historical education of contemporary visitors to Berlin’s defining sites.

### **Requirements**

(including expectations regarding participation and course assignments)

#### **Academic Integrity**

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Syllabi should note that, instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

#### **Attendance**

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, an absence from a double session will not affect the participation grade or require documentation. Beyond that, unexcused absences will affect the participation grade. Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

In light of the special situation caused by the pandemic, students must refrain from in-person attendance if they are feeling ill. Please get in touch with me via email to discuss how best to catch up.

#### **Punctuality**

Punctuality is also essential. Turning up late will therefore also affect the participation grade. For off campus visits please make sure you depart early in order to reach the museums and please lock in your coats and bags before the beginning of class. The itinerary can be checked on [www.bvg.de](http://www.bvg.de); in addition, it may be helpful to be equipped with a city map, digital or on paper.

### **Class Etiquette**

In the case of unavoidable absence, a short notification via email sent before the beginning of class is appreciated. Please keep your bathroom breaks to a minimum. Also note that the use of smartphones and notebooks is not allowed during seminars on campus. When off campus you should stay with the group whilst the conversation is still going on. Please do your best to stay focused on the object of our discussion: This includes listening to students' presentations. In case of online teaching you should stay in front of your screen, refrain from eating and avoid multitasking.

### **Making up for missed classes**

Should you have had to miss a Thursday class we can try and schedule a shorter zoom session to go through some of the key issues that have been addressed. It may also be possible to record the class for you (TBC). In addition, missed sessions can be compensated by submitting a written response to our reading of that week, of ca. 500 words, to be uploaded on the drive. In case of a missed excursion you will be asked to visit the place individually and submit a written response which addresses both, a text read in preparation and a response to your experience as visitor.

### **Weekly Readings**

Weekly readings and other specific assignments will be confirmed in an email by the beginning of each week. Please check your bard emails and read my emails carefully.

### **Assessment**

The course assessment consists of the overall seminar work (occasional response papers, presentations, regular class participation and preparation of individual tutorials) and two essays. See also "Grade Breakdown."

### **Presentations**

In addition to preparing several short responses and mini-presentations to selected works and texts students also deliver one presentation of ca ten minutes length (the list of topics will be announced). Please make sure that you rehearse beforehand in order to avoid exceeding the timeframe. A one-page document with structured presentation notes should be submitted via a shared document on google drive the evening before class. The presentation counts into the overall participation grade. **Grading Criteria:** Structure, Relevance to the topic; Awareness of context and scholarly debates, during the presentation and in the Q&A session afterwards; timing; relevance and structure of presentation notes

### **Writing Assignments**

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 2500-3000 words). A range of prompts will be provided in advance.

The mid-term essay is due on 16 October (Friday), midnight.

The final term essay is due on 16 December (Wednesday), midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials. Please note that prior consultation with the Bard in Berlin Writing Centre may be recommended in order to reflect upon writing and structure. Here are some basic points you should bear in mind:

**Title and Topic:** How does the title of your essay as well as your introduction reflect your objectives?

**Background Reading:** Have you researched the particular object (art work, building or historical event) sufficiently? What kinds of sources/articles have you found so far and where else could you

try to find out more?

**Facts and contextual information:** Have you acquired sufficient foundational knowledge - e. g. are you aware of the object's date of origin, its technique/materials, size and location, subject-matter etc, and are you aware of further information which requires reading around the subject matter and topic, acquiring a sense of cultural and political debates at the time, of the work's public reception?

**Interpretations and overview of scholarship:** What kinds of interpretations have you encountered so far? How would you distinguish them in terms of the questions they ask and the methods they apply? How does your own line of argument relate to them? Don't be afraid to engage with and quote from articles you have read, this can show an awareness of the complexity of the topic, or quote from some primary sources such as artists' statements or contemporary reviews. Quotes should be accompanied by an annotation providing the source reference.

**Grading Criteria:** Line of argument with regard to essay question; Awareness of context and existing literature on the topic; structure and format (consistent use of annotations, bibliography & list of illustrations is desirable)

### **Policy on Late Submission of Papers**

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Essays that are more than 24 hours late cannot receive a grade of higher than C (see also policy on late submission in the Bard College Berlin Student Handbook) and must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Students are welcome to make an appointment to discuss essay assignments and/or feedback. They will also receive written feedback on their mid-term and final essays.

### **Grade Breakdown**

Listed below is the percentage grade allotted to each essay, and to classroom participation and assignments.

Seminar Grade = Attendance (participation/preparation of art works and texts, occasional responses/tasks and presentations)

Seminar Grade: 33,3% (16,5% / 16,5%)

Essay 1: 33,3 %

Essay 2: 33,3 %

## Schedule

Scheduled class times will be available online under the relevant course heading:  
<https://berlin.bard.edu/academics/courses/>

### Week 1

03.09.2020, 15:45 – 19:00

#### **The Place of the Past in Contemporary German Art Facing the Past: Vergangenheitsbewältigung**

- Introduction
- What does “Vergangenheitsbewältigung” (Coming to Terms with) mean?
- Coming to terms with what?
- Where are we now? Jan Böhmermann’s “Deutsch”
- Grundgesetz
- Aleida Assmann, On Cultural Memory?
- Memory through Art: The Place of the Past in Contemporary German Art

Readings for this first session:

Please read the Syllabus carefully and familiarize yourself with the drive

Task for this first session:

Bring along and prepare one example of a historical event in the past or presence which has played a role in your upbringing / local community / country / culture of remembrance. Please send me an image to go with your short introduction before class, **by Thursday, 10:00 am.**

Listening: Prof. Dr. Aleida Assmann of Konstanz University on Cultural Memory

[https://www.youtube.com/watch?v=Hjwo7\\_A--sg](https://www.youtube.com/watch?v=Hjwo7_A--sg)

#### **Task for all of you:**

Please sign up for your 10-minute presentation by adding your name behind the art work’s title on the google drive (Document filed under Week 1)

***06.09.2020: \*\* Excursion as Part of “Berlin Weekend”: Olympic Stadium, built for the Olympic Games in 1936\*\* (separate sign-up through Katharina Pretscher, limited space)***

## Week 2

10.09.2020, 15:45 – 19:00

### **Narratives in German History**

#### **Artistic Responses to the “German” Past**

#### **Unity through Architecture? The Reichstag Parliament Building in Berlin**

- “Sonderweg” Debates
- Foundation Myths; Romanticism and Wars of Liberation; 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Reich
- Ruptures in German 20<sup>th</sup> century History
- Unity and Fragmentation

#### **Mini-presentation for all participants:**

Prepare one of the below images in greater detail (e. g. take notes when reading Stephanie D’Alessandro’s article and do a bit of additional reading around them). Be prepared to say a few words on the picture that has been allocated to you. Most of these works discussed in D’Alessandro (for this class selection):

- Anselm Kiefer, Varus, 1976, Oil on acrylic on burlap, 200 x 270 cm
- Hermann the Great, Teutoburg Forest Memorial (inaugurated in 1875)
- Anselm Kiefer, Ways of Worldly Wisdom, Woodcut with additions in acrylic and shellac on ivory wove paper, 1980 (various versions)
- Katharina Fritsch, Monk, 1997-1999, Polyester and paint
- Anselm Kiefer, Deutschlands Geisteshelden, 1973, Oil on Canvas
- Anselm Kiefer, Ways of Worldly Wisdom, Woodcut with additions in acrylic and shellac on ivory wove paper, 1980 (various versions)
- Ernst Wilhelm Nay, Small Figural Form Painting, 1948, Oil on Canvas, 45 x 65 cm, Museum am Ostwall, Dortmund
- Günther Uecker, Vast Ocean, 1964, Painted nails and wood, 175 x 175 cm, Private Collection
- Joseph Beuys, Sled 1969, Wooden sled, felt, belts, flashlight, fat, and rope
- Gerhard Richter, Onkel Rudi (Uncle Rude), 1965, Oil on Canvas, The Czech Museum of Fine Arts, Memorial Museum Lidice
- Sigmar Polke, Watchtower with Geese, 1987-88, Artificial resin and acrylic, 290 x 208 cm
- Reinhard Mucha, Weimar 1993, Wood, Glass, aluminium, Steel, Lead
- Thomas Ruff, Untitled (Portraits), 1986-1988, Chromogenic color Print

#### Readings:

Stephanie D’Alessandro, „History by Degrees: The Place of the Past in Contemporary German Art“. In: *Art Institute of Chicago Museum Studies*, vol. 28, no. 1, pp. 66-81, 110-111;

Mary Fulbrook, “The Course of German History”, Chapter 1 in: Mary Fulbrook, *A History of Germany 1918-2014. The Divided Nation*, Wiley Blackwell, Chichester 2015, pp. 1-12

#### **\*\*Excursion\*\***

Sunday, 13.09.2020, Arrangements TBC

#### **German Historical Museum / Neue Wache / Memorial to the Burning of the Books**

Meet in main Foyer of German Historical Museum (old wing on Unter den Linden)

- Neue Wache
- Micha Ullmann, Memorial to the Burning of the Books
- Model of Auschwitz-Birkenau at the DHM
- Photographs of Auschwitz Prisoners, DHM
- Felix Nussbaum, 2 Paintings
- Anselm Feuerbach, Germania

- Neue Wache 1920s Memorial Design
- Election Posters, late 1920s
- Model of Cupola Dome by Albert Speer
- Model of „Degenerate Art“ Exhibition, 1937
- Hitler’s Desk from the Reichskanzlei
- Arno Breker, Comrades

Readings (selection TBC):

Please read the sections of the website which deal with the permanent exhibition (section on 1933-1990):

<http://www.dhm.de/en/ausstellungen/permanent-exhibition/epochs.html>

Bill Niven, “Colourful but confusing: The Permanent Exhibition in the German Historical Museum”;

Bill Niven, “Chronology 1933-2000”, in: *Facing the Nazi Past. United Germany and the Legacy of the Third Reich*, Routledge: 2001, X-XXIII;

Roderick Stackelberg, “Historiography”, in: *The Routledge Companion to Nazi Germany*, New York and London 2007;

Mary Fulbrook, “A ‘National’ Community?’ State, Economy and Society, 1933-1939”, Chapter 4 in: Mary Fulbrook, *A History of Germany 1918-2014. The Divided Nation*, Wiley Blackwell, Chichester 2015, pp. 57ff

**Week 3**

17.09.2020, 15:45 – 19:00

**Nazi Ideology / Rhetoric / Propaganda / Aestheticization of Politics**

- What is “Totalitarianism”
- The Nazi Ideology
- The Historiography of Adolf Hitler
- Nazi Rhetoric: Contested Terms, Symbols, Rituals
- Terminologies: “Volk”, “völkisch”, “Volksgemeinschaft”
- Hans Haacke, *Der Bevölkerung*
- Walter Benjamin’s Preface
- Hitler’s Speech on the Opening of the Haus der Deutschen Kunst, 1937
- Nazi Art Politics: “Degenerate” Art / What is “German” Art?
- Burning of the Books Memorial
- Photos of Seizure of Power in January 1933, Torch Parade
- Reich Party Rallies
- Posters / Volksgemeinschaft / NS-Goals in Culture and Politics
- Anselm Kiefer, *Occupations*, 1969

Readings:

Ian Kershaw, *The Nazi Dictatorship. Problems and Perspectives of Interpretation*, Bloomsbury, Chapter 1: Historians and the Problem of Explaining Nazism; Chapter 2: The Essence of Nazism: Form of Fascism, Brand of Totalitarianism, or Unique Phenomenon?

Source Texts to be read in class (extracts):

Hitler’s Speech at the Opening of the House of Art in Munich, July 18<sup>th</sup> 1937, in: *Art in Theory. An Anthology of changing ideas*, ed. by Charles Harrison et al., Oxford: Blackwell 1994, 423-426

**[Analyze Hitler’s Rhetoric, Single out selected terms]**

Walter Benjamin, Preface and Epilogue of his Essay “The Art Work in the Age of Mechanical Reproduction” (1936) **[Define Benjamin’s Idea of the Aestheticization of Politics]**

#### Week 4

24.09.2020, 15:45 – 19:00

#### **Nazi Propaganda Reich Party Rallies and Olympic Games The Film Maker Leni Riefenstahl**

- John Heartfield, Political Collages
- “Degenerate” Art / “German” Art
- Relics of Nazi Works / Architecture / Sculpture as discussed in Mittag...
- Legacy of “figurative” painting (Neo Rauch etc.)
- Breker Studio Visit – Newsreel of May 1942
- Leni Riefenstahl, Triumph of the Will
- Nuremberg Party Rallies
- Olympia
- Interview of 1990s (Excerpts)
- Questions of Guilt / Cinematographic Legacy
- The Riefenstahl Estate: Latest Developments

#### Reading:

Hans-Ernst Mittag, “Art and oppression in fascist Germany”, in: *The Divided Heritage*, op. cit., pp. 191-215;  
Eric Rentschler, „The Legacy of Nazi Cinema: Triumph of the Will and Jew Süß Revisited“, in: *The Arts in Nazi Germany. Continuity, conformity, change*, ed. by Jonathan Huener and Francis R. Nicosai, New York: Berghahn 2006, pp. 63-83

#### Additional:

Thomas Rohkrämer, “Antimodernism, Reactionary Modernism and National Socialism. Technocratic Tendencies in Germany, 1890-1945”, in: *Contemporary European History*, 8, 1, 1999, pp. 29-50

#### **\*\*\*Excursion\*\*\***

**27.09.2020, Sunday, Topography of Terror, Arrangements TBC**

#### Week 5

01.10.2020, 15:45 – 19:00

#### **“Relics of Power”. The Legacy of Nazi Architecture Albert Speer**

- Albert Speer, Germania plans and remains
- Reich Chancellory (destroyed)
- Kiefer’s painting *Innenraum*
- Hans Haacke, Germania, 1993, Installation at the German Pavilion, 45<sup>th</sup> Venice Biennial
- Questions of Guilt: Nuremberg Trials; Positioning after WWII
- Nuremberg Reich Party Rallye Field (Reichsparteitagsgelände) today
- Haus der Kunst today (formerly Haus der Deutschen Kunst, opened in 1937)
- Tempelhof Airport
- Olympiastadion
- Finance Ministry on Wilhelmstrasse
- Alexander Kluge and Peter Schamoni, Brutalität in Stein (Brutality in Stone), 1961, 12 Minutes



Readings:

Petropoulos, Jonathan, *Artists under Hitler. Collaboration and Survival in Nazi Germany*, New Haven: Yale University Press & London 2014, chapter 13 on Albert Speer, pp. 279-302

Additional:

Rentschler, Eric (1990). "Remembering Not to Forget: A Retrospective Reading of Kluge's Brutality in Stone". In: *New German Critique* (49): 23–41. [doi:10.2307/488372](https://doi.org/10.2307/488372). [JSTOR 488372](https://www.jstor.org/stable/488372).

Evans, Richard J., *The Third Reich in Power, 1933-1939*, London 2006, vol. 1, Chapter 2: „The Mobilization of the Spirit“, pp. 120-140, pp. 164-187, pp. 207-218

## **Week 6**

08.10.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

### **Machinery of Power / Genocide / “Final Solution”**

- Introduction to the Nazis’ Genocides
- The Euthanasia Program (and Memorial in Tiergarten)
- Concentration Camp-Memorials
- Prominence of Auschwitz in Memorial Culture
- Holocaust Deniers

Reading:

Ian Kershaw, „Hitler and the Uniqueness of Nazism“, in: *Journal of Contemporary History*, vol. 39, no. 2, pp. 239-254;

Ian Kershaw, „Hitler’s Role in the ‚Final Solution‘“, in: *Hitler, the Germans, and the Final Solution*, New Haven 2008

### **Art after Auschwitz: Theodor Adorno**

- Facing Germany’s Nazi Past: A historical Overview of Remembrance Debates
- De-Nazification in West-Germany / Nuremberg Trials
- Theodor Adorno’s Dictum
- Frankfurt Auschwitz Trials

Readings:

Leonard Olschner, “1951: In his essay ‘Kulturkritik und Gesellschaft’, Theodor W. Adorno states that it is barbaric to write poetry after Auschwitz”, in: Sander Gilman (ed.), *Yale Companion to Jewish Writing and Thought in German Culture*, New Haven 1997, pp. 691-696

Additional:

Michael Rothberg, „After Adorno: Culture in the Wake of Catastrophe“, in: *New German Critique*, no. 72, autumn 1997, pp. 45-81;

Neil H. Donahue, “Adorno’s Philosophy of Poetry after Auschwitz from a Postwar Perspective”, in: Stephen Brockmann and Frank Trommler (ed.), *Revisiting Zero-Hour 1945. The Emergence of Postwar German Culture*, American Institute for Contemporary German Studies, Washington DC 1996, pp. 57-70;

Sabine von Dirke, „Where were you 1933-1945?“ The Legacy of the Nazi Past Beyond the Zero Hour, in: Stephen Brockmann and Frank Trommler (ed.), *Revisiting Zero-Hour 1945. The Emergence of Postwar German Culture*, American Institute for Contemporary German Studies, Washington DC 1996, pp. 71-88

**\*\*\*Excursion\*\*\***

## **Sachsenhausen Concentration Camp**

10./11.10.2020, Arrangements TBC

### **Week 7**

15.10.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

### **The Banality of Evil**

- Hannah Arendt, On the Banality of Evil (Reading extracts in Class)
- Adolf Eichmann and the Machinery of Power
- Gerhard Richter's Early Paintings: Christa and Wolfi, Uncle Rudi, Tante Marianne
- Massacre of Lidice and 1967 Homage to Lidice in René Block Galerie in Berlin (West)
- Gerhard Richter, Birkenau Series and the Debate surrounding them
- Paul Celan, Todesfuge (Death Fugue), 1944-1945
- Anselm Kiefer, Dein goldenes Haar, Margharete (Your Golden Hair, Margarete), 1981, Oil, Emulsion, and Straw on Canvas, 130 x 170 cm, Collection Sanders, Amsterdam
- Anselm Kiefer, Shulamite, 1983, Oil, acrylic et al

Readings:

Judith Butler, Hanna Arendt's Challenge to Adolf Eichmann, in: Guardian, 29.8.2011

Paul B. Jaskot, Gerhard Richter and Adolf Eichmann, in: Oxford Art Journal, vol. 28, no. 3 (2005), pp. 459-478

Listening: Eichmann on Trial, Witness History, BBC Podcast

<https://www.bbc.co.uk/programmes/p00q89dy>

In our Time: Hannah Arendt, BBC Radio 4, podcast

<https://www.bbc.co.uk/programmes/b08c2ljg>

**\*\*\* Midterm essays due on 16 October\*\*\***

(Prompts to be circulated in advance, please email your essays to me directly)

**\*\*\*\*\* FALL BREAK\*\*\*\*\***

**19.10.-23.10.2020**

### **Week 8**

29.10.2020, 15:45 – 18:00

### **Cold War Cultures**

#### **Teutonic Mythologies: Anselm Kiefer**

- Divisions in the German Art Scene / Cold War Cultures
- Mitscherlich: On the Inability to Mourn
- The discourse in the 1980s

Works:

- Ernst Wilhelm Nay, Small Figural Form Painting, 1948, Oil on Canvas, 45 x 65 cm, Museum am Ostwall, Dortmund
- Günther Uecker, Vast Ocean, 1964, Painted nails and wood, 175 x 175 cm, Private Collection

- Martin Kippenberger, Ich kann beim besten Willen kein Hakenkreuz erkennen (With the Best Will in the World I Can't See a Swastika), 1984, Friedrich Christian Flick Collection
- Anselm Kiefer, Ways of Worldly Wisdom: Hermann's Battle, 1980, Woodcut with additions in acrylic and shellac, 335 x 529 cm
- Anselm Kiefer, Innenraum (Interior), 1981
- Anselm Kiefer, Unternehmen "Seelöwe" / Operation Sea Lion, 1975, Oil on Canvas, 220 x 300 cm
- Anselm Kiefer, Varus, 1976, Oil on acrylic on burlap, 200 x 270 cm
- Anselm Kiefer, Maikäfer flieg ( Cockchafer Fly, 1974, Oil, acrylic, 220 x 300 cm
- Anselm Kiefer, Eisen-Steig (Iron Path), 1986, Oil, acrylic et al, 220 x 380 cm

Readings:

Andreas Huyssen, „Figures of Memory in the course of Time“. In: *Art of Two Germanys. Cold War Cultures...*; Frank Trommler, "Germany's past as artifact". In: *The Journal of Modern History*, vol. 61, no 4, 1989, pp. 724-735;

Andreas Huyssen, "Anselm Kiefer: The Terror of History, the Temptation of Myth", In: *October*, vol. 48, Spring 1989, pp. 25-45

### **Week 9**

05.11.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

#### **RAF Terrorism in Western Germany Mourning in the Work of Gerhard Richter**

- 1968, RAF and the Nazi Past
- Katharina Sieverding, Schlachtfeld Deutschland XI/78 (Battlefield Germany XI/78), 1978
- Joseph Beuys, Dürer, ich führe persönlich Baader & Meinhof durch die Dokumenta V, (Dürer, I'll guide Baader & Meinhof through Documenta 5 personally, J. Beuys), 1972
- Gerhard Richter, October 18, 1977, various paintings: Oil on canvas, The Museum of Modern Art New York

Readings:

Peter Weibel, "Repression and Representation: The RAF in German Postwar Art". In: Exhibition catalogue *Art of Two Germanys*, 2009, pp. 257-260;

Svea Bräunert, "The RAF and the Phantom of Terrorism in West Germany". In: Exhibition catalogue *Art of Two Germanys*, 2009, pp. 261-273;

Film: Blackbox BRD?;

Rainer Usselman, „18. Oktober 1977: Gerhard Richter's Work of Mourning and its new audience“, in: *Art Journal*, vol. 61, no. 1, Spring 2002, pp.4-25

### **Week 10**

12.11.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

#### **May 8<sup>th</sup> 1945: Day of Defeat or Liberation? War Memorials in Public Space: Developments and Examples The Soviet War Memorial in Treptow**

- Battle of Berlin
- Treptow Soviet War Memorial vs Reconstruction in Berlin-West
- 8 / 9 May 1945: Day of Defeat of Liberation
- Zero Hour?
- V-Day Celebrations / Holocaust Remembrance Day / Liberation of Auschwitz
- Gedächtniskirche / Dresden Frauenkirche

Readings:

Mary Fulbrook, "War, Extermination and Defeat", Chapter 5 in: Mary Fulbrook, *A History of Germany 1918-2014. The Divided Nation*, Wiley Blackwell, Chichester 2015, pp. 80ff;

Paul Stangl, The Soviet War Memorial in Treptow, Berlin, in: *Geographical Review*, vol. 93, no. 2 (April 2003), pp. 213-236;

Bill Niven, "8 May 1945 in political discourse", Chapter 4 in: *Facing the Nazi Past. United Germany and the Legacy of the Third Reich*, Routledge: 2001, pp. 93 ff.;

Stephen Brockmann and Frank Trommler (ed.), *Revisiting Zero-Hour 1945. The Emergence of Postwar German Culture*, American Institute for Contemporary German Studies, Washington DC 1996, Chapter by Stephen Brockmann: *German Culture at the 'Zero Hour'*

**Week 11**

19.11.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

**Counter-Monuments: The Memorial Debate in Berlin**

- Christian Boltanski's *The Missing House*
- Micha Ullman, *Memorial to the Burning of the Books*
- Stolpersteine / Stumbling Stones, Gunter Demnig, from 1992

**The Jewish Museum: Philosophy meets Architecture**

- Jewish Life in Germany / Jewish Life in Berlin
- Architecture as Memorial
- "The Void"
- Visitor Reception
- Simulacra and Simulation

Readings:

Andreas Huyssen, "The Voids of Berlin". In: *Critical Inquiry*, Vol. 24, No. 1 (Autumn, 1997), pp. 57-81

Additional on Memorials:

Bill Niven, "The Holocaust Memorial", Chapter 8 in: *Facing the Nazi Past. United Germany and the Legacy of the Third Reich*, Routledge: 2001, pp. 189ff;

Niklas Olsen, "Commemorating the Dead. Experience, Understanding, Identity", in: *History in the plural – an introduction to the work of Reinhart Koselleck*, New York, Oxford: Berghahn 2012, pp. 269-305;

Mary Fulbrook, "The Berlin Republic", Chapter 14 in: Mary Fulbrook, *A History of Germany 1918-2014. The Divided Nation*, Wiley Blackwell, Chichester 2015, pp. 284ff

Additional on Jewish Museum:

Amy Sodaro, "Memory, History, and Nostalgia in Berlin's Jewish Museum", in: *International Journal of Politics, Culture and Society*, vol. 26, no. 1, March 2013, pp. 77-91

Michael Rothberg & Yasemin Yildiz, "Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany", In: *Parallax*, 17:4, 32-48

**\*\*\*Excursion\*\*\***

Sunday, 22.11.2020, Arrangements TBC

**Jewish Museum, Berlin**

Meeting point: Jewish Museum, Lindenstrasse

**Week 12**

26.11.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

**Peter Eisenman's "Memorial to the Murdered Jews of Europe"**

**The Documentation Centre**

**The Memorials nearby**

- The Competition to the Memorial to the Murdered Jews of Europe
- Eisenman's Memorial & The Documentation Center
- Public Reception
- Debates about Code of Conduct

Readings:

Caroline Pearce, "The Holocaust Memorial in Berlin", Chapter 4 in: *Contemporary Germany and the Nazi Legacy: Remembrance, Politics and the Dialectic of Normality*, Palgrave Macmillan, Basingstoke 2008, pp. 119-162;

Karen E. Till, *The New Berlin: Memory, Politics, Place*, Minnesota 2005, Chapters 5 & 6: Aestheticizing the Rupture: Berlin's Holocaust Memorial, pp. 161-190; Memory in the New Berlin, pp. 193-228;

Michael Naumann, "Historical Consciousness in Germany after the Genocide". In: *New German Critique*, no. 80, 2000, pp. 17-28

**\*\*\*Excursion\*\*\***

**The Holocaust Memorial and Documentation Center**

Sunday, 29.11.2020, Arrangements TBC

**Week 13**

03.12.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

**Citational Architecture and Historical Authenticity**

- The "New Berlin" and its Prussian Legacy
- Paul Wallot, West Façade of the Reichstag, Berlin, Completed 1894
- Norman Foster, The Reichstag, Berlin, 1990s
- Chaldej, Photography of May 2 1945
- 1995: Christo & Jean Claude's Wrapped Reichstag
- The Berlin Stadtschloss Debate

Readings:

Rolf J. Goebel, Berlin's Architectural Citations: Reconstruction, Simulation, and the Problem of Historical Authenticity, in: *PMLA*, vol. 118, no. 5, Oct. 2003, pp. 1268-1289;  
Brian Ladd, Center and Periphery in the New Berlin: Architecture, Public Art, and the Search for Identity, in: *A Journal of Performance and Art*, Vol. 22, No. 2, Berlin 2000, pp. 7-21

Additional:

Rosalyn Deutsche, Hans Haacke and Miwon Kwon, „Der Bevölkerung: A Conversation“, in: *Grey Room*, no. 16, 2004, pp. 60-81

### **Week 14**

10.12.2020, 15:45 – 18:00

[Please note earlier end of class to balance out contact hours given the numerous mandatory week-end excursions]

### **Conclusion**

#### **Current Debates: German Colonialism and the Herero and Nama Genocide**

##### **Antisemitism in Germany today**

- Coming to terms with the Colonial Past: The Charité Collection / The Benin Bronzes
- Street Name and Memorial Debates
- The Mbembe Debate

Readings:

Michael Rothberg, "The Specters of Comparison": <https://www.goethe.de/prj/lat/en/dis/21864662.html>

Further readings TBC

### **Essay Deadlines**

The mid-term essay is due on 16 October (Friday), midnight.

The final term essay is due on 16 December (Wednesday), midnight.

Essays should be emailed to me directly. See above (Section Writing Assignments) for more details.

Prompts will be provided in advance, additional ideas can be discussed in individual meetings and via email.

### **Library and Book Purchase Policies**

All texts will be available via the class drive in digital format.