

Hatje, 1996); *Hendrik Petrus Berlage on Style 1886-1909* (Getty Center for the History of Art and the Humanities); and *Modernity and the Spirit of the City* (Routledge, 2003). Among his recent publications are *The Man-Made Future: Planning, Education, and Design in Mid-20th Century Britain* (Routledge, 2006); *Beyond the Finite: The Sublime in Art and Science* (Oxford University Press, 2011, co-edited with Roald Hoffmann) – German edition as *Das Erhabene in Wissenschaft und Kunst: Über Vernunft und Einbildungskraft* (Suhrkamp, 2010); and *Metropolis Berlin: 1880-1940* (University of California Press, 2012). Beyond architecture, he has written on aesthetics, twentieth-century German art, and Anglo-German literary relations. Active over many years as a translator, he launched the e-journal *Art in Translation* (Bloomsbury) in 2009. A former fellow of the Alexander von Humboldt-Stiftung and a Getty Scholar, he was co-curator of the Council of Europe exhibition *Art and Power*, shown in London, Barcelona and Berlin in 1996/97. He has served as a Trustee of the National Galleries of Scotland, is a Fellow of the Royal Society of Edinburgh, and currently chair of RI-HA, the International Association of Research Institutes in the History of Art.

Iain's paper will address the notion of community in the context of Germany over the first four decades of the twentieth century, and the work of a succession of architects inclined to regard building as a vehicle for the construction of community. This predilection had a symbiotic relationship with successive monarchs, ideologues, democrats, and dictators, who in turn saw architecture as a means by which to give form to their own goals and ambitions. Helmuth Plessner's critique of these positions, published in 1924 as *Die Grenzen der Gemeinschaft* (the limits of community), will inform the general argument.

THE FIRST TRI-ANNUAL LOVIS CORINTH COLLOQUIUM ON GERMAN MODERNISM



MARCH 8-9, 2013

EMORY UNIVERSITY ART HISTORY DEPARTMENT

MICHAEL C. CARLOS MUSEUM



A generous endowment given by Kay Corinth, daughter-in-law of the German modernist painter Lovis Corinth, provides the funding for the triennial Corinth Colloquia on Northern Art, of which this is the first focussing on German Modernism. The colloquium is therefore dedicated to her memory and to the memory of her father-in-law, and this year we would also like to pay homage to Kay's sister Mary Sargent, now in her late nineties, who continues to take great interest in the Art History Department, the Corinth Colloquia, and the ensuing publications. I would also like to acknowledge the crucial administrative support provided by Angie Brewer, Academic Department Administrator, and Kathleen Carroll, Academic Degree Programs Coordinator in Graduate Studies, without whom the colloquium could never have been realized.

~Keynote Speakers~

Walter Benn Michaels

&

Brigid Doherty

Friday, March 8th

9:00 – Todd Cronan, Introductory Remarks

9:10 – Fred Schwartz, “Danger and Disenchantment: Thoughts on Narrative and *Neue Sachlichkeit*”

10:10 – Peter Jelavich, “Legal Hypocrisy and Artistic Mendacity: The Trials of Corinth, Dix, and Grosz”

11:10 – Lisa Siraganian, “Sounding Form: On Bauhaus Interdisciplinarity”

12:10 – Lunch

1:10 – Jennifer Ashton, “The Author as Consumer: Finance Modernism from Brecht, Benjamin, and Pound to Now”

catalogue on the museum's extensive Max Beckmann paintings collection (forthcoming, Prestel 2014). Roth was also the curator of the exhibition “Painting as a Weapon. Progressive Cologne,” which debuted at the Museum Ludwig, Cologne, in 2008.

Fred Schwartz

Frederic J. Schwartz is author of *The Werkbund: Design Theory and Mass Culture Before the First World War* (1996; German edn. *Der Werkbund*, 1999) and *Blind Spots: Critical Theory and the History of Art in Twentieth-Century Germany* (2005), as well as numerous articles on German art, architecture, literature and critical theory. He teaches history of art at University College London.

Lisa Siraganian

Lisa Siraganian, Associate Professor at Southern Methodist University (Dallas, TX), specializes in 20th-century modernism, exploring the relationship between artistic form, politics, and institutions. In addition to her book, *Modernism's Other Work: The Art Object's Political Life* (Oxford UP, 2012), essays on Gertrude Stein, Marcel Duchamp, Wallace Stevens, and Ang Lee have appeared in *Modernism/Modernity*, *Diaspora*, *ALH*, and *Post45*. She has held postdoctoral fellowships from Dartmouth College and the American Academy of Arts and Sciences, and currently co-directs the Dedman College Interdisciplinary Institute Faculty Seminar on “The Concept of Agency.” She is currently working on a book examining the impact of the legal theory of corporate personhood in 20th-century aesthetic debates.

Iain Boyd Whyte

Iain Boyd Whyte is Professor of Architectural History at the University of Edinburgh. He has written extensively on architectural modernism in Germany, Austria and the Netherlands, and on post-1945 urbanism. His books include *Bruno Taut and the Architecture of Activism* (Cambridge University Press, 1982) – German edition as *Bruno Taut, Baumeister einer neuen Welt* (Verlag Gerd Hatje, 1981); *The Crystal Chain Letters: Architectural Fantasies by Bruno Taut and his Circle* (MIT Press, 1985) – German editions as *Die Briefe der Gläsernen Kette* (Ernst & Sohn, 1986) and *Die Gläserne Kette: Eine expressionistische Korrespondenz über die Architektur der Zukunft* (Verlag Gerd

Peter Jelavich

Peter Jelavich, Professor of history at Johns Hopkins University, specializes in the cultural and intellectual history of Europe since the Enlightenment, with emphasis on Germany. He is the author of *Munich and Theatrical Modernism: Politics, Playwriting, and Performance, 1890-1914* (1985); *Berlin Cabaret* (1993); and *Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture* (2006). He currently is writing a book on censorship of the arts in Germany from 1890 to the present.

Peter's talk is a reexamination of the trials of Dix and Grosz in the early years of the Weimar Republic and will highlight some of the paradoxical outcomes of judging art in a courtroom. Whereas trials are supposed to uncover "the truth," they are just as likely to promote mendacity. In these cases, the prosecutors—supposed upholders of morality—adopted extreme forms of the pornographic gaze, while the artists—known for challenging conventional mores—were forced to pretend that they promoted traditional values.

Walter Benn Michaels

Walter Benn Michaels is the author of *The Gold Standard and the Logic of Naturalism, Our America: Nativism, Modernism, and Pluralism, The Shape of the Signifier: 1967 to the End of History*, and *The Trouble with Diversity: How We Learned to Love Identity and Ignore Inequality*. Recent articles—some on literature, some on photography, some on politics—have appeared in the *New Left Review*, *Le Monde diplomatique*, *London Review of Books*, *Los Angeles Times*, and the *Revue du Projet of the Parti communiste francais*. He is Professor of English at the University of Illinois, Chicago.

Lynette Roth

Lynette Roth is the Daimler-Benz Associate Curator of the Busch-Reisinger Museum at the Harvard Art Museums. A specialist in German art of the 20th c., Roth received a BA from the University of Michigan and a PhD from Johns Hopkins University. During her studies, she was the recipient of fellowships from the Fulbright Foundation, the German Academic Exchange Service and the Dedalus Foundation. Prior to coming to Harvard, Roth was the Mellon Post-Doctoral Fellow at the Saint Louis Art Museum, where she focused on the museum's collection of German modernism. Her efforts there culminated in the first comprehensive and scholarly

2:10 – Todd Cronan, "Less is More: Kandinsky, The Bauhaus & The (Non-) Politics of Medium"

3:10-3:30 – Break

3:30 – Brigid Doherty, "Rilke's Magic Lantern: Suggestion and Metaphor in the 1905 Rodin Lecture"

4:30 – Walter Benn Michaels, "The Art of Inequality: Sander and Evans (with a note on Binschtok and Deschenes)"

Saturday, March 9th

9:00 – Iain Boyd Whyte, "The German Utopia: Expressionism, National Socialism, and the Fable of Community"

10:00 – Charles Haxthausen, "Paul Klee and the Problem of Style"

11:00 – Lynette Roth, "The 'Crisis of Painting' in the Late Weimar Period"

12:00 – Michael Clune, "Bernard's Way"

Speaker Biographies

Jennifer Ashton

Jennifer Ashton is Associate Professor at the University of Illinois at Chicago (UIC), where her research centers on 20th- and 21st-century poetry and poetics. She is the author of *From Modernism to Postmodernism: American Poetry and Theory in the Twentieth Century* (2005), and she edited *The Cambridge Companion to American Poetry Since 1945* (2012). Her articles have appeared in *ALH*, *ELH*, *interval(le)s*, *Modern Philology*, *Modernism/Modernity*, and she serves on the editorial board of nonsite.org. Her current book project, tentatively titled *Labor and the Lyric: Contemporary Poetry and Its Politics*, tracks the aesthetic and (largely neoliberal) social and economic developments that have informed poetic production from the 1970s to the years following the banking crisis of 2008.

Michael Clune

Michael W. Clune is assistant professor of English at Case Western Reserve University. He is the author of two critical studies: *American Literature and the Free Market* (Cambridge University Press, 2010), and *Writing Against Time* (Stanford University Press, 2013). His work has appeared in *Representations*, *PMLA*, *Behavioral and Brain Sciences*, and elsewhere. Clune's first book of creative nonfiction, *White Out*, will appear in spring 2013, and he is currently completing a second, *Gamelife*.

Michael will be giving a talk entitled "Bernhard's Way." Thomas Bernhard's career consists of a sustained reflection on the aftermath of the German and Austrian modernist avant-gardes. If the recent return to aesthetics has proceeded by ignoring or denying the postmodern critique of art, I argue that Bernhard provides an example of a commitment to art that has passed through the postmodern critique. Bernhard accepts the claim of Bourdieu and others that every relation between a work and its audience inevitably becomes involved in oppressive status hierarchies. Uniquely, however, Bernhard takes this as a challenge for art to realize its pretensions, and to create an aesthetic experience outside social networks of domination and submission. The decisive failure of the modernists shows that this experience cannot take the form of audience response to art, but exists for Bernhard only and solely for the creator. Bernhard adapts the strategies of Samuel Beckett's trilogy to achieve this form.

Todd Cronan

Todd Cronan is Assistant Professor of art history at Emory University. He is the author of *Against Affective Formalism: Matisse, Bergson, Modernism* (Univ. of Minnesota Press, 2013) and *Matisse* (Phaidon, 2014). His work has been supported by fellowships from the German Academic Exchange Service (DAAD), The Huntington Library, and a Post-Doctoral Fellowship from The Getty. His articles have appeared in *History of Photography*, *New German Critique*, *British Journal of the History of Philosophy*, *Design and Culture*, *Zetischrift für Kunstgeschichte*, *qui parle* and he writes regular reviews for *Radical Philosophy*. He is a founder and editor of *nonsite.org*. His current book project, *Seeing Photographically*, looks at photographic debates about the ontology of the medium and how those ideas shaped both photographic and painterly practice in the first half of the 20th century.

About his talk: Looking back on the history of modernist architecture and criticism, Reyner Banham noted that "One of the great intellectual resources of our times, the concept of moral improvement through design, is also one of the most powerful sources of intellectual confusion." Banham considered how the "glitter of a morally sound style does not guarantee" a positive moral result. This talk seeks to analyze this particular confusion as it relates to "materialist" art and politics in the interwar years in Germany. It was in this period that the strongest identifications were made between medium and politics and the strongest rejection of what normally constitutes politics: human agents acting on beliefs to change the world. For this reason this talk is also an analysis of the ongoing infatuation with media and technology and the belief that media bear political significance in themselves.

Brigid Doherty

Brigid Doherty teaches in the Department of Art & Archaeology, the Department of German, and the Program in Media + Modernity at Princeton, where she is also Director of the Program in European Cultural Studies. She is the author of numerous articles and exhibition catalogue essays on Berlin Dada, Bertolt Brecht, Rainer Maria Rilke, Laszlo Moholy-Nagy, Hanne Darboven, and Rosemarie Trockel, and co-editor of a volume of writings by Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media* (2008). Her contribution to Emory's 2013 Corinth Colloquium on German Modernism is drawn from a current book project, "Homesickness for Things," which situates Rilke's so-called "middle period" writings in relation to the early psychoanalytic theories of Sándor Ferenczi.

Charles Haxthausen

Charles W. Haxthausen teaches art history at Williams College. He is the author of *Paul Klee: The Formative Years* (1981), co-editor (with Heidrun Suhr) of *Berlin: Culture and Metropolis* (1990) and editor of the *The Two Art Histories: The Museum and the University* (2002) and *Sol LeWitt: The Well-Tempered Grid* (2012). Among his recent publications are "Carl Einstein, Daniel-Henry Kahnweiler, Cubism, and the Visual Brain, in *nonsite.org* 2, (June 2011), "Art, agentivité, et collectivité," in *Gradhiva* 14, "Dossier Carl Einstein et les primitivismes" (November 2011), 78-99 ; and "'Abstract with Memories': Klee's 'Auratic' Pictures," in *Paul Klee: Philosophical Vision: From Nature to Art*, ed. John Sallis (2012).