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.
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”
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 is currently 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


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

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, Zeitenschrift 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