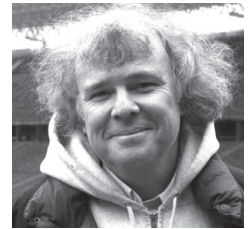
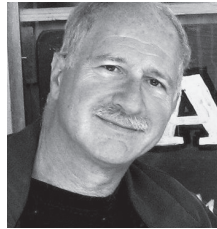


# GLLS

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### Watch the German Day 2009 Video!



Go to "[www.lsa.umich.edu/german](http://www.lsa.umich.edu/german)" then click on the "German Day 2009 Video" link in the upper right.



# Letter from the Chair

## Dear Friends,



We ended the year by celebrating the graduation of 97 German majors and minors. As most of you will know by now, these numbers are quite unusual and a testimony to the outstanding work of our colleagues in charge of the language program, business German, and undergraduate teaching. Among these graduating seniors five had written honors theses in our department. As Kerstin Barndt, their adviser, told us at the graduation ceremony, their theses covered a wide range of topics - from the study of educational reforms in Germany to Gerhard Richter's modernist window in Cologne's famous cathedral. We also congratulate Jonah Johnson, Jay Michael Layne, and Vera Irwin, who received their Ph.D.s this year with dissertations on the role of tragedy in 18th- and early 19th-century literature and philosophy, on the representation of sexual murder in interwar Germany, and on linguistic aspects of Russian immigration to Germany, respectively. We all wish them the best of luck on the job market.

I am delighted to report that Andy Markovits received the Thurnau Professorship for his outstanding teaching, and that Kerstin Barndt was promoted to associate professor with tenure this year. We had the good fortune to be able to hire Andrew Mills as a Lecturer III. Andrew comes to us with a Ph.D. from the German Department at Indiana University on the topic of dueling in German 19th century literature. He will be teaching in the undergraduate curriculum and help ease Kalli Federhofer's growing advising and outreach load. Welcome, Andrew!

We also have some sad good news to report from our day-to-day operations in the office, as two work-study students are moving on to greener pastures: Neil Matouka will no longer work for us; instead, he will take advantage of one of the many study-abroad opportunities the department offers and spend a year in Freiburg. Beth Frysinger, one of our Max Kade House residents, is also leaving us. Beth graduated and will be teaching German—which of course is wonderful news, and once again proof of Kalli Federhofer's importance for our department and the field of German Studies at large.

The fall term will be exciting: Silke Weineck and Andreas Gailus have organized a conference on "Idealism Matters," which will be held at the end of September. The German Embassy provided us funds to organize a series of events around the Fall of the Berlin Wall (in cooperation with CES-CEU), and a group of graduate students continues its exploration of German and other avant-gardes. Last but not least we look forward to welcoming back our former chair, Helmut Puff, who will join us again after having spent a well-deserved leave working on his new book. Vanessa Agnew and Kader Konuk will likewise be returning from research leaves in Germany, and we are delighted to have them back in Ann Arbor in the Fall.

With warm regards,

Julia Hell  
hell@umich.edu

## Undergraduate Connection

## Two Classes, Two Countries, One Movie

By Vicki Dischler

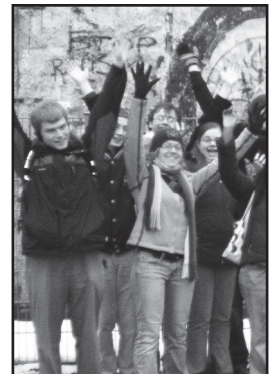
There are ongoing celebrations in Berlin and around the world this year observing the 20th anniversary of the Fall of the Berlin Wall. The Department is commemorating this event by having students produce short films. This semester, a unique collaborative project was undertaken by students in two different classes within the undergraduate program. Students in *German 232: Contemporary German Society and Business Culture* were assigned final video projects to explore the universal significance of the building and subsequent tearing down of the Wall. Students in *German 312: Studies in German Culture* who live in the Max Kade House German Residence and who traveled to Berlin for winter break agreed to film “on assignment” for students in 232.

This year’s trip for the Kade students to Berlin provided a backdrop for obtaining current footage of the city. After attending a video production workshop, we obtained hand-held digital cameras and a tripod from LS&A Media Services, and boarded the plane with plenty of blank tapes. We filmed some things based on requests and other things spontaneously—everything from street scenes and monuments, to lengthy guided tours and interviews. Filming for students in another class, and thus having to frame perceptions of Berlin with specific themes in mind, provided an occasion for Kade students to contribute their own perspectives. Aric Velbel, one of the photographers, reports, “I turned my attention to capturing visible instances of the Wall’s legacy in contemporary life. Were Berliners more leery of their collective past, it would have been impossible to watch a young mother wheeling a stroller beside a segment of the Wall left erect as a memorial, or the tires of commuter traffic traversing a row of cobblestones embedded in the street marking where the Wall once stood. Streets where the shape of the ‘don’t walk’ light depends on the direction in which one crosses the remaining sections of the Wall, lie in the shadow of former Ministry of State Security buildings—now popular disco clubs: such

are the subtle things that define a re-convergence of two civilizations once isolated from each other by ideals and kilometers of concrete.”

Upon return, the footage was given to the Language Resource Center to be converted from cassettes to viewing discs. Students from the *Contemporary German Society (CGS)* class sifted through the footage and found some interesting surprises. Some groups deviated from their original scripts and expanded on new ideas. Supplemental footage was gathered from *archive.org*, *YouTube* and other sources. In addition, the CGS students shot footage of their own in Ann Arbor. The outcome was six short films with English subtitles to be screened in the fall.

The students who worked on these films will carry the imagery of the Wall with them throughout their lives. The student population who will view the films during celebrations in October, most of whom were babies when the Wall came down, will be exposed to perspectives that their peers gleaned from living history.

**The films depict the following topics:**

- The difficulties for former East Germans after reunification and the psychological long-term effects of the Wall
- Simulated interviews with former East Germans and information about the four different versions of the Wall
- “Mauer im Kopf” (Wall in one’s mind after the Fall of the Wall) and reactions of German-Americans to the Wall
- A live interview discussing the difficulties of living with a dictatorship and with the process of legal emigration out of former East Germany
- An informational video about the Wall followed by a depiction of an escape attempt over the Wall
- A humorous portrayal of a conflict between two new roommates in a college dormitory with conflicting lifestyles who build a dividing line in their tiny room, and who eventually decide it is more advantageous for both to decide to get along

**Many thanks to all the students who participated, and those who agreed to be filmed or interviewed. Rob DeMilner’s guidance and technical expertise were indispensable to the process. The lessons learned throughout the filmmaking process will be applied in future classes.**

## Kerstin Barndt



Kerstin may  
be reached at  
[barndt@umich.edu](mailto:barndt@umich.edu)

Barndt studied German literature, philosophy, and linguistics at the Free University of Berlin, her hometown. But by the time the Wall came down in 1989, she had crossed the Atlantic with a DAAD fellowship, which took her to the Graduate Program in Literary Theory at Duke University. She was fortunate to be able to return to Berlin for a week right after the historic events, to feel and share the excitement with her friends and family. Since then, movements back and forth between Berlin and the US have structured her life and work. She has taught at Duke University, the University of Hildesheim and the Free University in Berlin, where she received her PhD with a dissertation that examined the production and reception of interwar women's novels in Germany. Both in the dissertation and in more recent publications, Barndt argues for the historically specific importance of the culture of reading during the interwar years, especially with regard to changing gender roles. Focusing upon questions of literary form and the literary public as cornerstones of an emerging "middle sphere," Barndt has shown how literature addressed a growing mass audience of female readers who had come of age in the Weimar Republic with full citizenship rights. Her thesis won the Women in German Dissertation Prize, and has meanwhile been published in revised form as *Sentiment and Sobriety. The New Woman Novel in the Weimar Republic*.

The project's particular emphasis on gender and women's history also opened doors to the museum world. At Dresden's *Hygiene Museum* (Museum of Hygiene), she co-curated, among others, exhibits on the history of abortion, and the history of the birth control pill. Working at the Dresden museum, she enjoyed bringing her knowledge on gender and cultural history to bear in a different medium from that of academic writing. Her experience among an interdisciplinary team of scholars, artists, and museum educators, has consequently inspired Barndt to broaden her approach to scholarly inquiry.

At the University of Michigan, she now teaches not only classes on Weimar modernism, gender history, and Nazi culture, on memory, history, and the arts in Berlin's long twentieth century, but also on museum studies and material culture. Barndt imagines these classes as exhibits in their own right, exposing students to many forms of media and teaching them how to "read" multi-media visuals and texts with an emphasis on aesthetic form in historically specific contexts.

Likewise, her current book project has profited from her work in museums and museum studies. Tentatively entitled, *Exhibition Effects. Memory, History, and Aesthetics in Germany*, it undertakes a journey through Germany's post-unification landscape with its ever-expanding number of museums, memorial sites, and exhibitions. Working through multiple layers of national and regional time, these exhibition projects stage processes of unification and deindustrialization. She takes a close analytical look at sites such as the 2000 World's Fair in Hannover, former industrial landscapes turned into leisurely experience parks, and particular exhibitions on migration and "Shrinking Cities." In each of these cases, Barndt explores the exposure, echoes, or elisions of economic and historical processes as they shape our imagined futures.

As a faculty member of the Museum Studies Program, Barndt has taught cognate courses for the Graduate Certificate and is actively involved in organizing the LS&A theme semester for Fall 2009 on *Museums in the Academy*.

*Pending the Regent's approval, Barndt will be promoted to Associate Professor with tenure effective September 1.*

# Graduate Student Focus

## Tango + Opera = Solveig Heinz

By Solveig Heinz

During one of my first days in Ann Arbor, I waited in line to open a bank account. When the clerk walked around the corner, she shouted: "S-O-L-V-E-I-G, would you please follow me?" She actually spelled out my name letter by letter. Both Germans and Americans struggle with my name and only very few guess that it is from Edvard Grieg's Solveig's Song. The name reflects my musical upbringing. Growing up between six siblings and sixteen different kinds of instruments, music was everywhere. To put it in the words of my Papa: "Solang' ma Musik macht, ka ma nix domms zuannander saga!" Yet, after high school, I decided to put music on hold and went off to study literature in Tübingen, Eugene, and Berlin. Until joining the German Department in Ann Arbor, my academic upbringing was mostly traditional. It focused primarily on the study of the German literary canon according to the laws of the usual suspects, from Freud to Butler. However,

fate would have it that my first class at Michigan would not only steer me away from this traditional literary focus, but at the same time back toward music. It was Prof. Agnew's course "German Music and Its Others" that inspired me to actually merge my academic and intellectual aspirations with my musical upbringing.

Today, I am working on early twentieth-century German Opera, focusing specifically on the collaborative works of Strauss and Hofmannsthal. I read their operas through an inter-disciplinary and historicizing lens, placing myself conceptually in between German and Musicological Studies. Due to my research focus, I was encouraged to create and teach "Introduction to German Opera," as a new course for our Department. To my own surprise (it



Solveig Heinz is the creator and teacher of "Introduction to German Opera." She also teaches tango for the U-M Argentine Tango Club

*Solveig Heinz continued on page 6*

## Seth Howes: Setting the Punk Record Straight

By Seth Howes

As an exchange student in high school, and then again in college, Seth Howes lived in Halle an der Saale. Halle is quite a city: Georg Friedrich Händel, Hans-Dietrich Gentscher, Margot Honecker, and Georg Cantor were born there. (Unfortunately, Reinhard Heydrich was too). It's the city in which Christa Wolf set much of *der geteilte Himmel*, and of which, inspired by the view from the ruined Giebichenstein castle, Josef von Eichendorff wrote "since then in all the lands, I never saw the world so beautiful."

But what interests Seth most about Halle was perhaps one of its least beautiful features: the rudely attired lumpen mass, its punks. For years now, he's been thinking and writing about them—and in particular about the Halle variety, who made trouble from 1978 until 1989. In the

process, they attracted the sympathies of youth sociologists and protestant pastors—as well as the ire of the Stasi, whose overdiligent caseworkers produced thousands upon thousands of pages in their attempts to identify, describe, and analyze punk. These attempts ultimately proved to be a self-fulfilling prophecy—with their bizarre a priori judgments and stereotypes, they compiled egregious, inaccurate, and destructive character assassinations while masquerading as earnest crime fighting and official tsk-tsking.

It's Seth's hope that a close look at the legacy left behind by the Stasi—along with an examination of the social, musical, and sartorial texts fashioned by the punks themselves—will allow him to paint a



Seth Howes has completed his third year of graduate study, and has taught courses on punk music and culture.

*Seth Howes continued on page 6*

## Undergraduate Honors Thesis Summary



Kristin Schroeder earned her B.A. in German and Arts & Ideas.

### Gerhard Richter's Domfenster: A Spectacle of Chance and Calculation

Gerhard Richter's Domfenster for the Cologne Cathedral embodies a sense of both materiality and immateriality. Small colored squares, resembling pixels, fill the window's area, and evade any sense of ideological, aesthetic, or material heaviness. Instead of representing something finite or tangible, the Domfenster opens up myriad possible interpretations and alerts us to the act of seeing – "Wir sehen dem Sehen zu."

My thesis will address both the historical and contemporary contexts of Richter's stained glass window. With this thesis, I set out to better understand: (1) the origins and history of stained glass, (2) the ways secular artists, including Richter, have employed glass in their works, (3) the role color plays in Richter's painting and in the Domfenster, and (4) how the themes of authorship, chance, and ideology emerge in this work. The first chapter will begin with a discussion of Richter's conception and technical approach to the stained glass window, along with his previous glass works. From there, I will explicate the symbolic function of glass and a brief history of the medium from the Gothic era through the 19th and 20th centuries. In the second chapter of my thesis, I will place the Domfenster within Richter's oeuvre, focusing on Richter's understanding of color and abstraction. Then, I will explore how he reconciles the polemics associated with abstraction and the formal use of the color chart. Finally, the third chapter will be devoted to the issues of chance and calculation, authorship, and how the Domfenster is relevant to contemporary society. Ultimately, I will analyze how the window operates on both religious and secular planes.

Werner Spies, "Ein Ozen aus Glas im Kölner Dom," *Faz.net*. 25 Aug. 2007. 15 Oct. 2008 <<http://www.faz.net/s/RubEBED639C476B407798B1CE808F1F6632/Doc~ED641316ED80E4702AC1236D33623E0CD~ATpl~Ecommon~Scontent.html>>

### Solveig Heinz *continued*

is after all opera!), the classroom is always packed with students who won't shy away from libretto, ritornello, and fortissimo. Teaching this course, and receiving the Frank X. Braun Graduate Instructor Award, has been the highlight of my research and teaching experience thus far.

Outside my academic life, more music is playing. I listen to Pugliese, and Canaro while dancing Argentine Tango, to modern rock and pop while climbing up the walls of Planet Rock, and to more opera while learning how to cook. I find myself relying on music as my source for intellectual inspiration, and — of course — stress relief. Considering the importance of all those songs in my life, I guess it is worth being named after one – even if it puts me in all sorts of uncomfortable situations. "Mr. Heinz, you can come in now!"

### Seth Howes *continued*

detailed picture of what GDR scholars call "authority as a social practice." Seth wants to pinpoint how mutually contradictory assertions of progress-toward-socialism and society-in-decay fought it out when they met one another, or what options might have been available to a youth subculture in a society which only very slowly came to admit of their existence.

Seth will return to Germany in the Fall of 2009, and spend more time at both the Kurt-Tucholsky-Straße outpost where the Stasi files molder and the Zionskirche in the Prenzlauer Berg, where punks took the stage throughout the 1980s. After he brushes off the dust of the archives, he might try and find a little live music to go with his dead republic.

# Congratulations Graduates



## Congratulations Undergraduates

### Concentrators



- |                  |                     |                         |                    |                      |
|------------------|---------------------|-------------------------|--------------------|----------------------|
| Colin Ackerman   | Dana Dehart         | Samuel Homan            | Leslie McClain     | Brianne Rhoades      |
| Adam Ajlouni     | Sarah Emery         | Kyrstina Hudson         | Melissa Milligan   | Kristin Schroeder*   |
| Sarah Brindley   | Andrew Ferguson     | Ha Hwang                | Ilana Mindell      | Kristin Schultes     |
| Rachel Brown     | Emilia Fracz        | Timothy Indyk           | Kaitlin Moore      | Benjamin Simons      |
| Eric Burkman     | Elizabeth Frysinger | Karin Jors              | Alaina O'Brien     | Joel Stark           |
| Jaimie Cavanaugh | Jessica Gerber      | Jennifer Katterheinrich | Ann O'Connor*      | Chelsea Stevens      |
| Lynn Coleman     | Kaitlin Graf        | Andrew Kemmer           | Bradley Palchesko  | Monique Waclawski    |
| Bridget Conlon   | Gregory Green       | Lauren Kozyra           | Charlotte Peterson | Emily Wicks          |
| Jennifer David*  | Robert Groat        | Dariya Kuzmenko         | John Pitcher Jr    | Andrew Wollner       |
| Scott De Orio*   | Heidi Hilton        | Anna Lembryk            | Conor Reynolds     | Eleanor Yeojung Yoon |

\*Honors Program Student

### Minors



- |                     |                    |                    |
|---------------------|--------------------|--------------------|
| Cassandra Adamofsky | Alexander Heritier | Sheela Ramesh      |
| Brian Albertson     | Jui-Ping Huang     | Amy Ross           |
| Jeffrey Burke       | Jonathan Ilijic    | Amanda Sall        |
| Paul Chowdhry       | Yurika Inou        | Kelly Sampson      |
| Matthew Clark       | George Karagoulis  | Michelle Schmid    |
| Celia Cunningham    | Adam Keeter        | Amber Schwab       |
| Julie Davidson      | Bryan Klausmeyer   | Brian Segel        |
| Patrick Davis       | Andrew Kneifel     | Clare Selden       |
| Monika Dembinska    | Kaitlyn Kunz       | Carly Shapiro      |
| Elizabeth Dengate   | Catherine LaBrenz  | Jason Sleight      |
| Christopher Dion    | Andrew Lyjak       | Sarah Smith        |
| Sara Dorer          | Scott Meyers       | Scott Stevens      |
| Christopher Fortin  | Michaud Khiri      | Mitchell Suter     |
| Emilia Fracz        | Amol Mody          | Erica Szotek       |
| Andrew Funk         | Sarah Mullins      | Lucas Vanderpool   |
| Nicholas Garofalo   | Geoffrey Perrin    | Matthew Way        |
| Margaret Hasspacher | Sarah Poon         | Michael Wisniewski |

## Congratulations to Our Graduate Students



### Vera Irwin, Ph.D., Linguistics and Germanic Languages and Literatures.

Her dissertation is titled  
*"More than just ethnic.  
Negotiation of ethnicity  
through language among  
Russian German Re-settlers  
and Jewish Refugees from  
the former Soviet Union in  
Germany"*



### Jonah Johnson, Ph.D., Comparative Literature and German.

The title of his dissertation is *"A  
Battle As Yet Not Fought':  
The Tragic Consequences of  
Early German Idealism"*

## Dutch and Flemish Artistic Expression

By Nadia S. Baadj



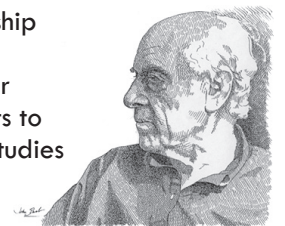
Utrecht, Netherlands where Art History student Nadia Baadj spent the Winter semester with support from the Martijn Zwart Scholarship.

Thanks to generous funding provided by a Martijn Zwart Scholarship from the Department of Germanic Languages and Literatures, I was able to spend the Winter 2009 semester studying Dutch at the James Boswell Institute in Utrecht. As a Ph.D. student in Art History with a specialization in sixteenth- and seventeenth-century Dutch and Flemish art, I am very grateful to have had the opportunity to spend time in the Netherlands engaged in both language study and research. An intensive nine-week Dutch course enabled me to greatly improve my reading, speaking, and writing abilities by building on the knowledge which I had already acquired from three semesters of study at U-M with Professor Ton Broos. The course provided complete immersion in the Dutch language. Nearly a dozen different countries were represented by the members of the class and for many of us Dutch was our only common language. Over the course of two months our ability to communicate with each other in Dutch improved dramatically and many

of us formed strong bonds and friendships. I hope to keep in touch with my classmates via email and Skype in order to continue practicing writing and speaking.

The course was intense, yet not overwhelming, and I utilized the weekends to travel to museums throughout the Netherlands and Belgium in order to see works of art that will form the core of my dissertation on the Antwerp painter Jan van Kessel I (1626-79). When I wasn't travelling, I enjoyed the "gezellig" (cozy) atmosphere of Utrecht, with its vibrant student population and picturesque canals.

The Martijn Zwart Endowment provides scholarship support for undergraduate or graduate students to attend a Dutch Studies program in The Netherlands.





# Scandinavian Studies

## More Than Tourism, More Than A Study Trip

By Johanna Eriksson

Since the 2003/04 academic year, the Scandinavian Program has collaborated with Campeon Frigymnasium, an independent high school in the coastal city of Helsingborg, in the south of Sweden. For spring break, all second year Swedish students have the opportunity to go on a study trip to Sweden, and later in the semester, act as hosts for a group of Swedish students.

Our students have the privilege to be hosted by Swedish families in and around Helsingborg for a week. They often get to meet with family members of several generations, and use their Swedish beyond the classroom. “I loved staying with a family!” a student remarked. “They were so friendly and great hosts. The meals were amazing and they took me to an art museum and Sofiero Castle. They really shared their culture with me and were interested in what I had to share with them.”

The students all commented on how warm and welcoming their host families were, and the charm of their homes. The students also noted an interesting difference between how Swedish parents and American parents engage with their teenage children. “I learned a lot about family dynamics in Sweden by living with a family. The high school students seem to interact differently with their parents than high school students here do. The culture is so much more liberal than American culture. And, they seemed to be much more concerned about the environment than Americans!”

Earlier in the academic year, the students established online contact through a classroom blog, and many of them remain friends on *facebook*. The students were pleasantly surprised when we came to Campeon Frigymnasium, a small charter school with a total of 180 students, located in the center of Helsingborg. “Campeon is a beautiful school and I feel like the staff works very hard to make it an inviting environment so that the students will

actually want to come to school,” one student remarked, “I was very surprised to see the way the school was integrated into the larger city. I liked how they had their own little coffee rooms and living roomesque [sic] spaces for hanging out.” A traditional crayfish party was held one evening at the school, complete with snaps and songs, although most Americans were a little skeptical of the large plates of crayfish cooled in salt-water and dill, they managed to enjoy them in the end.



Our second year students of Swedish pose for a group photo while in Sweden this past February.

To complete the annual collaboration, nine high school students and their English teacher, Katarina Nobs-Lindau, visited Ann Arbor in March. Our students were eager to show the Swedes their lifestyles, and the Swedes were thrilled about what they experienced. “I loved Ann Arbor! It was an amazing town, full of college kids and college parties—just like in the movies!” Many of the Swedes agreed that the Americans are more open and friendly than people in Sweden usually are.

The Swedes toured campus, sat in on classes, visited Detroit, attended a Red Wings game, and experienced their first St. Patrick’s Day.

One student summarized his experience with, “Sounds cheesy, but I learned a lot about life in this trip. I can’t wait to get my life started!” Several of the Swedish students, who will be graduating from Campeon this spring, are planning to return to Ann Arbor in September for a visit.

## Dear Alumnus and Friends



As my first year as our department's "development liaison" draws to a close, I want to thank you for your continued support of our program. Just a few weeks ago, our building was abuzz with high school students participating in our annual German Day. We have good reasons to believe that some of these students will return to the U-M and enroll in our undergraduate program, which continues to be hugely successful. Your help in providing enhanced scholarships to our graduate and undergraduate students plays a vital role in this success story. And never has this support been more important than in these difficult economic times, when many students are forced to work a second or third job off campus to keep themselves financially afloat. Thanks to you, many of our students have been able to concentrate on their German classes or even study abroad. We are deeply grateful for your generosity.

I have very much enjoyed getting to know some of you personally over the last months, and look forward to meeting many more of you in the next years. I can finally put a face to what only a few months ago were just names on a list—that of Mr. George Valenta, for instance, who has established a scholarship benefiting one of our students in the Max Kade German Residence House, or that of Professor Werner Grilk, who enjoyed the well-attended annual lecture in his name by Martin Jay, a renowned intellectual historian from the University of Berkeley. It's been a wonderful year for me, and it's not over yet: in a few days, I will depart for Germany to accompany eighteen U-M alumni on a boat trip from Berlin to Prague!

With all the very best wishes,

A handwritten signature in black ink that reads "Andreas Gailus". The script is cursive and fluid.

Andreas Gailus,  
Development Liaison and Associate Professor

By Silke Weineck

**The German Studies Colloquium is one of those** institutional traditions that define the department and particularly its graduate culture. Led by a different faculty member each winter term, the Colloquium is a hybrid affair: it combines public guest lectures by distinguished faculty from the US and abroad with presentations by Michigan faculty, both within the German department and from other programs, followed by lively discussions in which graduate students often take the lead. Other seminar sessions are devoted to the graduate students' own work in progress, ranging from conference presentations over preliminary exam lists to dissertation chapters or job talk practice.

One of the students writes: "As a first-year graduate student, I have found the Colloquium to be incredibly useful. With sessions ranging from presentations of professors' work-in-progress to the work of graduate student colleagues for prelims, conferences and dissertation chapters, each week gives me more of a sense of the never-ending process of becoming an academic professional. It's great to see ways in which the colloquium brings our department together and the constructive support which is there at every stage. It's a great way to know the work being done in our department by students and professors alike." Another student stresses that the "Colloquium functions as an intellectual and social core in the department" and "creates a space for pursuing important aspects of graduate education which are not readily incorporated in regular seminars. In addition to the scheduled lectures and events, the colloquium allows graduate students at every

**The German Studies Colloquium** *continued on page 12*

# Development Showcase

## The Werner Grilk Annual Lecture Welcomes Martin Jay

By Michael André

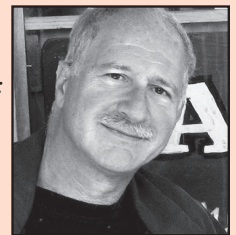
“Aller Anfang ist schwer, am schwersten der Anfang der Wissenschaft.” Not exactly what Goethe wrote in *Hermann und Dorothea*, but no less accurate – “The first step is always difficult, the most difficult in scholarship.” Academics well know the truth of this statement. But, we also know the excitement of beginnings. A most interesting aspect of the annual Werner Grilk lecture is that it allows us, especially graduate students, to hear a senior member of the academy talk about getting a new project off the ground. This year’s lecture remained true to this tradition: Martin Jay, Sidney Hellman Ehrman Professor of History at The University of California, Berkeley, came to The University of Michigan to discuss his newest work on nominalism and photography.

Martin Jay captured the attention of the academic world with the publication of *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-50* (1973). Based on his dissertation, this book played a crucial role in reintroducing Critical Theory to the American scholarly community. Jay has since held our attention with a stream of publications tackling subjects as diverse as the history of visuality and visual culture, Western Marxism, the life and work of Theodor W. Adorno, and European and American discourses on the nature of experience. Jay spoke to us on Thursday, March 26 on “Magical Nominalism: Photography and the Reenchantment of the World.” Starting with the observation of the “recurrent effect” of nominalism – particularly in 20th-century aesthetics and philosophy – he then turned to its theological bases in the thought of

William of Ockham and Thomas Aquinas, thereby linking their theories of the operations of human sight and knowledge to contemporary art and photographic theory.

### A partial list of works by Martin Jay:

- *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-50* (1973)
- *Marxism and Totality: The Adventures of a Concept from Lukács to Habermas* (1984)
- *Adorno* (1984)
- *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (1993)
- *Songs of Experience: Modern American and European Variations on a Universal Theme* (2004)



In this lecture, as in his other work, Jay took the difficult first step of searching for the beginning of a concept in order to trace it into our own time. Along the way, we witness the unfolding of thought into unexpected and yet familiar forms, a reminder to us of the deep intellectual heritage of the objects and concepts adorning our lives, and of the role we play in an ongoing intellectual history as story, even as adventure – a history perhaps, but by no means finished. As is well attested in his work, Martin Jay reminds us by his own example of the stakes of intellectual activity: not only the danger inherent in separating ourselves from a discourse of which we are very much a part; but also the realization that, by looking back over the manifold conceptual distances traveled, we continue to move forward.

We are grateful to our generous donors for providing funds in support of the Werner Grilk Annual Lecture. The Grilk Lecture has tremendous impact on our graduate students—see the **German Studies Colloquium** article on the opposite page. Please consider making a donation to the endowment, your support is critical to its ongoing success.

## The Department of Germanic Languages & Literatures

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## The German Studies Colloquium *continued from page 10*

stage of study to engage with each other intellectually ... and to share their experiences and advice with students in earlier stages of the program." "It is," a Ph.D. candidate says, "an excellent opportunity to explore the broad range of work done by leading experts in German Studies—both from our department and from elsewhere—in a smaller, less formal setting" and praises "the friendly, though lively and engaged atmosphere. It is also," he adds, "a place where highly relevant 'state of the field' discussions take place." In short, "Year in and year out, the colloquium remains one of the most vital and important parts of our graduate study."

## Professor Andy Markovits Receives the Thurnau Professorship



In February, Professor Markovits was one of five U-M professors honored for outstanding contributions to undergraduate education. He has also won numerous other awards and recognition for his teaching. A few of which are:

- Golden Apple Award, U-M, 2007
- Tronstein Award, U-M, 2007
- Fellow at the Center for Advanced Study in the Behavioral Sciences (CASBS), 2008/2009, Stanford University
- Dr. Phil. honoris causa — an honorary doctorate — by the Faculty of Social Sciences of the Leuphana University Lueneburg, Germany, 2007