

Professor Nicola Behrmann
Office Hours: TBA
behrmann@rutgers.edu

Spring 2013, Mondays 4:30-7:10pm
German 670
172 College Avenue, Seminar Room

20th Century Avant-Garde: BETWEEN ARCHIVE AND EXILE

The concept of the “avant-garde” in the first half of the 20th century settles in between notions of memory and forgetting, remembrance and silence, death and resurrection in ways that challenge the notion of history. Focusing on major texts from the first half of the 20th century, this course will engage the so-called avant-garde in regard to modes of historiographical containment (“archive”) and the experience of abandonment and failure (“exile”). By way of a series of literary case studies and theoretical inflections (Bürger, Lyotard, Derrida, de Man, Blanchot, and Patočka) we will examine pertinent questions in vanguard productions: the notion of space and time, repetition and montage, the failure of language, intellectual responsibility in the face of catastrophe. Readings include: Rainer Maria Rilke (*Malte Laurids Brigge*), Hugo Ball (*Tenderenda*), Emmy Hennings (*Das Brandmal*), Franz Kafka (*Das Schloß*), Else Lasker-Schüler (*IchundIch*), Sigmund Freud (*Der Mann Moses*), and Klaus Mann (*Der Vulkan*). Visual examples include: John Heartfield, Barnett Newman, Walter Ruttmann (*Symphonie der Großstadt*) and Hans Richter (*Vormittagsspuk*).

Course Requirements: Attendance and active participation; one oral presentation ca. 20 min. in length; one 20-pages final paper OR two 10-pages term papers, the first being due before Spring Break.

Books to be purchased (available at Rutgers Bookstore):

- Derrida, *Archivfieber*
- Freud, *Der Mann Moses*
- Kafka, *Das Schloß*
- Mann, *Der Vulkan*
- Rilke, *Malte Laurids Brigge*

All other readings are available on Sakai (“Resources”)

SEMINARPLAN (*tentative*)

Week 1

EINFÜHRUNG

Jacques Derrida, *Archivfieber*

Week 2 - 4

TOD UND AUFERSTEHUNG: THEORIE DER AVANTGARDE

Peter Bürger, „Das avantgardistische Kunstwerk“ (Sakai) – John Heartfield

Jean-François Lyotard, „Das Erhabene und die Avantgarde“ (Sakai) – Barnett Newman

Jacques Derrida, *Archivfieber*

Week 5 - 6

HIERATISCHE SPRACHE

Hugo Ball, *Tenderenda* (1916-1919)

Walter Benjamin, „Über Sprache überhaupt und über die Sprache des Menschen“ (Sakai)

Week 7 - 8

SEHEN LERNEN

Rainer Maria Rilke, *Die Aufzeichnungen des Malte Laurids Brigge* (1910)

Walter Ruttmann, *Weekend* (Hörspiel) und *Symphonie der Großstadt* (Film)

Hans Richter, *Vormittagsspuk* (Film, 1927)

Week 9

SPRING BREAK

Week 10 - 11

PERSPEKTIVEN DER ALTERITÄT

Emmy Hennings, *Das Brandmal* (1920)

Carl Einstein, „Negerplastik“ (Sakai)

Paul de Man, „Autobiographie als Maskenspiel“ (Sakai)

Week 12

WIEDERHOLUNG UND VERDOPPELUNG

Franz Kafka, *Das Schloss* (1922/1926)

Maurice Blanchot, „Die Holzbrücke. Die Wiederholung. Das Neutrum“ (Sakai)

Avital Ronell, „Doing Kafka in the Castle“ (Sakai)

Week 13 - 15

GESCHICHTE IM EXIL: EUROPA

Sigmund Freud, *Der Mann Moses und die monotheistische Religion* (1939)

Derrida, *Archivfieber*

Else Lasker-Schüler, *IchundIch* (1944) (Sakai)

Klaus Mann, *Der Vulkan* (1939)

Jan Patočka, „Ist die technische Zivilisation zum Zerfall bestimmt?“ (Sakai)

Jacques Derrida, „Ketzertum, Geheimnis und Verantwortung: Patočkas Europa“ (Sakai)

Week 16

TERM PAPER WORKSHOP

