

BERLIN? WORKING THROUGH THE WEIMAR JEWISH EXPERIENCE IN POPULAR FICTION pdf

1: Reichsautobahn - Wikipedia

Not exclusively "German" or "Jewish," the experiences of German-speaking Jewry in the decades prior to the Third Reich and the Holocaust were also negotiated in encounters with popular culture, particularly the novel, the drama and mass media.

Which city is sexier? Is it better to dress up or dress down? Is one city the past and the other the future? Which is more beautiful? Where is there more freedom? Photo by Adam Roberts. As you might have read on the *The Needle* earlier this summer, I recently published a book, *Berlin*, in the *Cityscopes* series for Reaktion Press. If you want to read my thoughts on Berlin, you can do so on the *Invisible Paris* blog. Can these two adjectives operate successfully together in the French capital region? There have been hideous pockets of poverty through the ages and the self-proclaimed city of love has naturally been in a long and enduring clinch with sex- both as a pastime and an industry – but the two have rarely operated successfully together. Is it still true today? It will though probably be a chance encounter – or more likely today in a thoroughly digital city, one facilitated by online applications! The biggest struggle for Berlin in the next ten years will be how to balance its new-found popularity with gentrification and rising prices, such as a rents, so that neighbourhoods retain their original populations and neighbourhood character. The battle against gentrification – if indeed this was something that Paris ever wanted to combat – was lost a long time ago. City planning throughout history has always concentrated wealth together and forced the poorer members of society out to the edges. The great challenge for Paris in the next ten years, beyond organizing the Olympic Games although the two may well be linked! Paris simply has to extend outwards, but this time without being the vampire the city has often been in the past. How are tragic elements of the past exposed or hidden by the State on the skin of Paris? For a city with so much apparent visual history, Paris has a surprising amount of its past hidden away! The history of the city is a thoroughly political topic, endlessly discussed and dissected, but without general agreement on what might have constituted a crime or a tragedy. Where for example are the monuments to the 20, Parisians killed by French troops during the crushing of the revolutionary Commune government in ? How has the city recognized the St. The proletarian Commune had neither. The other, closer to home, stories are recognized across the city, but you have to look hard to find – and interpret – them! Is Paris as sassy? Rather than their humour or sassiness, I would say that it is in intellectual argument that the Parisian is most impressive. When discussing anything in Paris, you have to be prepared to have your opinion viciously torn to shreds, but this is not something to be seen negatively. It can seem very aggressive at first, but it is really more akin to a sport, like a kind of mental jousting. Indeed, friendships are not built around the passive sharing of opinions and beliefs, but rather around the ability to provide a stimulating debate partner. Endless evenings can be spent with people trying to prod you off of your horse! Berliners have the reputation for being straightforward about sex, and not at all uptight about nudity. Is the order reversed in Paris? Is a lack of mystery and prudishness actually take away intrigue? Does a successful pull depend on charm and seduction? Interestingly, an experimental nudist zone has just been opened in the bois de Vincennes in the east of the city, but although supporters cite Berlin as an example to follow, naturism is not something that is really in the Paris psyche. How could it be otherwise in the capital of fashion? Even today the dancers at the Crazy Horse cabaret have to be roughly the same height and with identical bust measurements! Parisians are not uptight about the subject or prudish about sex in the way that the English can be, but are more easily aroused by what may be underneath than what is on the surface. If the physical has its importance – and eye contact is a language in itself – you will generally not seduce and conclude! With romance largely depending on this social interaction, it is very rare that it would come after the act. Standardised beauty may be celebrated in the city, but it is reassuring to know that when it comes to love and sex, the superficial is not on top! The Berlin aesthetic is described as industrial, peeling, unkempt, asymmetrical, and favouring transience over permanence. Are industrial spaces favoured or remodelled these days in Paris? How does a vintage hipster

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aesthetic express itself in a city as historically beautiful as Paris? The city of Paris itself never had industrial spaces on a large scale, and those that did exist were pulled down long ago. The density of the city means that letting a run-down space casually evolve over time simply cannot be justified. Anything that falls into disuse must immediately become the subject of an urban regeneration project, but sometimes there are short windows for pop-up spaces. These have taken over redundant railway infrastructure, but are far too studied and exclusive, with top quality organic refreshments, and queues of people at the entrance coming from anywhere but the neighbouring social housing. The Berlin aesthetic may be there, but not the spirit. Paris has to work within the restraints of strict urban planning, but many establishments nevertheless try for a Berlin or New York style look.

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2: CiNii Books - German-Jewish popular culture before the Holocaust : Kafka's kitsch

Get this from a library! German-Jewish popular culture before the Holocaust: Kafka's kitsch. [David A Brenner] -- Using modern social theory, David Brenner examines how German-Jewish identity was influenced by the production and consumption of popular culture.

Background[edit] Two controlled-access highways had been built prior to the Nazi era. The corporation to build it was organized in , and construction continued during World War I using prisoners of war, but it was not completed and officially opened until According to a 1937 traffic survey, the highest road traffic was still around the major cities. In the Ministry of Transportation became involved in trying to establish guidelines for the building of a highway network. Detailed engineering specifications were prepared, bound in 70 volumes, and this planning would form the basis of the Reichsautobahn network. Ludwig Landmann , the Mayor of Frankfurt, was Jewish, which provided the Nazis with a reason to take it over. There after further speeches, Hitler was to inaugurate work on the autobahn system with the first ceremonial shoveling of dirt to form the base of an embankment. However, as Todt described the scene in an illustrated album published in , "again and again his shovel plunged into the mound [of dirt]. This was no symbolic shoveling; this was real construction work! Autobahn work sites had been established at 22 locations, governed by 9 regional work divisions which became 15 by mid , distributed throughout the Reich for maximum public visibility, and work was ceremonially initiated at 15 of the sites. At Unterhaching , Hitler made a short speech ending with the command, "Fanget an! There was also no payment until winter for bad weather days when work could not take place. Workers were initially housed in barracks, barns, industrial buildings, and tents, and complained about the work, the conditions, and the pay. On October 18, , the workers on the Hamburg-Bremen segment of the autobahn at Gyhum went on strike; the who could not be talked into resuming work were transported to Berlin for interrogation by the Gestapo. There were nonetheless several further strikes in , and increasing numbers of fires were ascribed to sabotage by disgruntled workers. The policy of minimizing the use of machinery was reversed and pay was increased, those unemployed who refused assignment to the autobahn were punished by suspension of benefits for up to 12 weeks, and after the annexation of Austria and of the Sudetenland, workers from there were almost immediately put to work on the autobahn, but increasingly the project used forced labor of various kinds. Several times, up to 1, youths fulfilling their obligation to work through the Reichsarbeitsdienst were used as autobahn workers, mostly doing simple hard labor, in November , women and school-age children were put to work at a site in Silesia , and soon after, 17 and year-olds in Hanover. In October an SS re-education camp was built at Hinzert that housed recalcitrant workers on the autobahn as well as the Westwall; in all, 50 forced labor camps were established for Reichsautobahn workers, and transferred to regular SS use when construction stopped. The West Autobahn between Vienna and Salzburg was started within weeks with much publicity, but only a few kilometers around Salzburg were finished by In Albert Speer , who succeeded Todt after his death, folded the Reichsautobahn completely into the war-oriented Organisation Todt. By , traffic was so low that bicycles were permitted. Others were no longer useful because of the altered borders, including the occupation zone boundary that became the inner German border between the Federal Republic and the German Democratic Republic. A stretch of highway near Kaiserslautern became the access road to the U. There were no shoulders. Autobahn engineers went into Poland before the invasion was complete, Hitler ordered the incorporation of a highway reaching from Aachen through Brussels to Calais , and autobahns between Trier and Paris via Luxembourg, between Oslo and Trondheim in Norway, and between Yaroslavl and Kiev in the USSR and Riga , Latvia, and Leningrad were all being planned in 1941. At the end of the war, total costs were 6. This included misleading graphs and exaggerated statistics. However, autobahn employment peaked in 1942, directly employed in construction and a similar number in the supply chain, so that the autobahn never directly or indirectly employed more than 1,000,000 workers. On February 11, 1942, at the Berlin Motor Show, Hitler had already presented promotion of motoring as

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an important objective, and named an extensive road-building program as the third on his list of four means of realizing it. German manufacturers produced touring buses for the non-car-owning public, [90] and the Volkswagen then called the KdF-Wagen, Strength Through Joy car, for the Nazi recreation organization was developed and marketed in association with the autobahn to promote car ownership; Hitler first publicly called for its development at the opening of the first Reichsautobahn segment. Mass production of the "Beetle" started only after Motorization clearly had a military application, providing trucks and drivers that could be used by the military. A second memorandum written six months later by Gottfried Feder also stressed military uses. He also regarded the light-colored concrete that was to be used for the roadways as a guide for enemy aircraft beginning in , the surface was tinted black for this reason, which distressed Hitler [95] and the planned large viaducts as tempting targets, "like honey to wasps". Border segments that could have been useful at the start of the war had not been completed because of earlier fears that enemies would use them to invade, and weight testing was not performed until March Seifert called for architects, rural planners, plant sociology experts and ecologists to contribute to the effort, and maps were made of the native vegetation with the intention of preserving it and providing a "genuine" experience of the landscape. A rest stop was located there. Many such segments have been straightened and in some cases the highway has been relocated. Todt, who was credited with choosing the route, described it as an orchestrated experience culminating in the surprise view of the Chiemsee , where "[a]nyone who has a proper feel for this landscape The median strip was therefore relatively narrow; trees were retained close to the highway and sometimes, for example in the oak forest near Dessau , in the median. But the Reichsautobahn aimed for a more natural, less parklike view from the road, and although in both countries using natively occurring plants in highway landscaping was important, the Americans selectively emphasized those with an attractive appearance. This was not the policy in the U. Instead of advertising signs, noticeboards to be used to alert drivers to telephone messages were placed on the median near exits. So, for example, the Chiemsee rest stop took the form of an Alpine chalet. For example, Emil Maier-Dorn wrote: This exhibition was subsequently shown in Berlin and Breslau, and other exhibitions occurred later in, for example, Prague and Budapest These last were Kulturfilme cultural films , which were shown at Party and club meetings and together with the Wochenschau newsreel formed part of theater programs. Photomontages attempted to impress upon the public the sheer volume of earth moved and materials used to build them, [] but the primary means of demonstrating the monumentality of the achievement were bridges and sculpture. Because it had no intersections, the autobahn required a huge number of bridges and underpasses. These were initially purely utilitarian in design, but after inspecting the first completed stretch, Todt sought to give them a more unified and aesthetic appearance. Paul Bonatz , who was hired in to oversee bridge design on the Reichsautobahn, wrote a few months before that they should be as unnoticeable as possible, minimal in mass and in obstruction of view. Like the rest stops, they were also designed to reflect local building styles and materials. One exception that proved the rule was the bare steel bridges spanning the Dessauer Rennstrecke high-speed section, which expressed its high-tech purpose and also alluded to the Junkers aircraft company that was headquartered in Dessau.

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3: Table of Contents: Werner Scholem

David A. Brenner examines how Jews in Central Europe developed one of the first "ethnic" or "minority" cultures in modernity. Not exclusively "German" or "Jewish," the experiences of German-speaking Jewry in the decades prior to the Third Reich and the Holocaust were also negotiated in encounters with popular culture, particularly the novel, the drama and mass media.

A literary novel about a visitor who comes to Berlin with a camera, and traces the history of the city through the last 80 years or so. I enjoyed it, though I thought it took a while to really get going despite being a fairly slim book. Christina Garcia has produced a compelling novel made up from a patchwork of mainly Berlin based stories observed by an unnamed "visitor" that are somewhat intertwined yet separate. It took a little while to get a delightful meandering and novel book. It took a little while to get into this but once in I was hooked. Thanks to Edelweiss for the review copy. I was not obliged to write a favourable review. The dust jacket promised a "meditation on war and mystery. It is terribly interesting, though. The premise is of a Visitor who travels the city taking photos and talking to various dwellers of the city. Their stories are the short vignettes making up the book. All narrative flows outward from that, creating all the tensions and character alignments of the vignettes. Berlin is the kind of place where almost everyone has a story to tell, and therein lies the sense that this might all be true. The unnamed Visitor is Cuban-American, and the one quirk of these interviews is the regular appearance of Berliners with Cuban connections, products of the time when East Germany and Cuba were both prized client states of the Soviet Union. In many ways this angle is the most interesting and unexpected part of the novel, probably because the perilous history of 20th-century Berlin has been otherwise so well documented. Among the narratives there are former Nazis, former Stasi agents, and elderly women who had been raped by Russian soldiers, but they pretty much had to be part of the story. The thirty-five stories are jewel-like, beautifully written and captivating. Yet they are so short that as I moved quickly from one to another, I felt that I was giving them short shrift in the process. I wished to hold on more than a few minutes to each member of this eclectic cast. As they flash by, we have a fleeting view of the ghosts that haunt individual Berliners, survivors of a peculiar history. The distinctive voices are occasionally linked; an eye doctor, for example, is referenced by several patients, for these story tellers are all elderly. It was a marvelous and even funny moment.

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4: "Donâ€™t Forget, Goebbels Was A Ladiesâ€™ Man": Memories Of The Hiller Girls | Operetta Research

Berlin?: working through the Weimar Jewish experience in popular fiction -- After the "Schoah": performing German-Jewish symbiosis today. History Using modern social theory, David Brenner examines how German-Jewish identity was influenced by the production and consumption of popular culture.

Addressing, amongst others, the topic of the Holocaust and its impact upon critical forms of thought and public life, it discusses the relationship between law and anti-Semitism. Law, Antisemitism and the Holocaust. Rights, Ressentiment and Antisemitism. Jews without Judaism, Judaism without Jews: Radical Rupture or Critical Reflection: Law Contra Antisemitism November Parsons and Israel W. Charny Through scholarly analyses and eye-witness testimony, Century of Genocide discusses the causes, results, and ramifications of the genocides perpetrated in the twentieth century, including: The second edition has been fully updated and features new chapters on the ethnic cleansing and genocide in the former Yugoslavia and the mass killing of the Kurds in Iraq, as well as a chapter on the question of whether or not the situation in Kosovo constituted genocide. It concludes with an essay outlining methods of intervention and prevention of future genocides. The New Histories In an era of globalization and identity politics, this book explores how Holocaust imagery and vocabulary have been appropriated and applied to other genocides. Serbia and the Successor Wars in Yugoslavia. Giving new details of how senior Nazi war criminals, such as SS General Karl Wolff, were provided with effective immunity deals, partly as a reward for their wartime cooperation with US intelligence officials, including Allen Dulles, former CIA Director, the author also discusses the role of such officials in mobilizing the unique resources of a modern intelligence agency to provide important trial testimony and vital documentary evidence. Nazi War Crimes, US Intelligence and Selective Prosecution at Nuremberg argues that both war crimes prosecutors and intelligence officials can engage in mutually beneficial collaborations, but that both sides need to recognize and appreciate the problems that may arise from the fact that these institutions are required to operate according to different, and in some cases contradictory, agendas. This topical book gives those studying, or with interests in, international law, criminal law and history an insight into the debates surrounding international war crimes, within the context of the Nuremberg war crimes trials. The notorious concentration camp system was a central pillar of the Third Reich, supporting the Nazi war against political, racial and social outsiders. Established during the first months of the Nazi dictatorship in , several million men, women and children of many nationalities had been incarcerated in the camps by the end of the Second World War. At least two million lost their lives. This innovative volume offers the first overview of the recent scholarship that has changed the way the camps are studied over the last two decades. Introducing the Rationale, Aims and Methodology 2. Evidence of the War Criminality of the Wolff Group 3. Intervening on Behalf of Karl Wolff 5. Protecting the Wider Sunrise Group: Zimmer, Dollmann and Wenner 6. Taking Stock May Concentration Camp History 3. The Early Camps 4. Policymakers and Personnel 5. Gender and the Camps 6. The Camps and the Holocaust 8. Inmates and their Lives 9. The Final Phase The Public Face The Afterlife of the Camps www. Religion and Gender Series: Between Collective Memory and Manipulation: The Holocaust, Wagner and the Israelis 5. Holocaust Controversies in the s 6. The Representation of the Holocaust in the Arab World 8. Too Little, Too Late? Looking into the Mirrors of Evil Asking Spatial Questions of Holocaust Ghettoization 3. Holocaust Ghettoization and the Specifics of Time and Place: Planning and Implementing Ghettoization, April-May 5. Implementing Ghettoization, June 6. Contesting Ghettoization, June 7. Uncovering the Traces of Ghettoization, to the Present The first full-length feminist dialogue with Holocaust theory, theology and social history. Feminist Intimations of the Holy in Auschwitz 4. Face to Face with God in Auschwitz 5. The Redemption of God in Auschwitz 7. The Princess and the City of Death: Select Glossary of Hebrew and Yiddish Terms Introduction to the English Edition Part 1: Keys to the Past Image 3. Construction of the Past Image Part 2: Whose War Was It? The Construction of an Alternative Discourse Genres in Context The first comprehensive study of Holocaust literature as a major

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postwar literary genre, *The Holocaust Novel* provides an ideal student guide to the powerful and moving works written in response to this historical tragedy. About the Holocaust Novel 2. *Imagining the Unimaginable* 4. *Holocaust Fictions, or Fictional Holocausts* 5. *The Vicarious Witness* 6. *Defining and Measuring Hate and Bias Crime*.

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5: 20 Writing Fellowships You Should Bookmark Now | ProFellow

In focusing principally on German-Jewish popular culture, this groundbreaking book introduces the beginnings of "ethnicity" as we know it and live it today. David A. Brenner is Director of the Houston Teachers Institute and Visiting Assistant Professor of Comparative Literature at the University of Houston.

Excerpt [uncorrected, not for citation] Prologue The Politics of Love Marriage is but the union of free individuals based on erotic affection. Thoroughly liberated from the torturous earthly residue of material prerequisites, usufruct, and consequences. All freedom and love. The marriage of the twenty-two-year-old student from Berlin and the one-year-younger office clerk from Linden was attended by a small gathering. A metalworker, the uncle of the bride, acted as a witness, as did a local carpenter, a friend of the couple. While the newlyweds celebrated their wedding with a group of family and friends in the proletarian community of Linden, the event caused a scandal in distant Berlin: It goes without saying that he also shunned his daughter-in-law, whom he had met briefly by chance a few months before. He expected his family, and particularly his wife, Betty, to spurn this rebellious son as well. The wedding that took place in the fourth year of the First World War was the climax of a dispute between father and son that had begun years before. Arthur Scholem could forgive his son for everything but this marriage to the pretty young office clerk. Whether Arthur knew it or not, he had played a role in the course of events leading to this wedding: The events of the previous ten years and the experiences of his youth, cut short so abruptly by the war, made it easier for him to take the radical step of publicly celebrating the feelings that he and Emmy shared for one another. Of Versatile Disposition Werner Scholem was born in , the third of four sons of Arthur Scholem, the owner of a successful Berlin printing business, and his wife, Betty. Decades later, this younger brother, who had long since taken the name "Gershom" and was then at the end of a long life as a professor for Jewish mysticism in Jerusalem, included a very personal portrait of the Scholem family in his autobiography. He described the relationship between the sons and their father as "not a particularly close one" and explained this situation with the laconic remark that their father had suffered from heart disease and had therefore gone away for rather long stays in health spas every year. His wife Betty spent her days outside the home and attended to the bookkeeping of the family business. Still, she was quite close to the children, especially the two youngest, who spent a great deal of time buried in their books and often accompanied her on her frequent vacation trips. In many respects, the Scholems were a typical German Jewish family of the early twentieth century. The Scholems lived well on the profits of a flourishing family business that allowed them to go on spa and leisure trips regularly and also to give the best education possible to the four sons: Reinhold, Erich, Werner, and Gerhard. Theirs was a childhood with all the amenities offered by the urban, bourgeois world of Berlin around The family apartment and the printing business were located only a few meters from one another near the Leipzigerstrasse, a street lined with department stores such as Tietz, Wertheimer, and Jandorf. The city surrounding them was a modern bustling metropolis, in which electric trams and the city railway were beginning to replace horse-drawn cars. Museums were being built, parks were laid out everywhere, and the Circus Busch opened its doors at Hackescher Markt. Every Friday evening the family dined together with several close relatives, although these meals no longer had any religious content. Jewish holidays like Passover and Rosh Hashanah were only celebrated as large family gatherings, and on Yom Kippur, the holiest of Jewish holidays, Arthur Scholem went to work. Their Jewishness was merely the expression of the cultural and social network of friends and family in which they happened to live. Although Betty Scholem jotted down several of her recollections in during a trip to Jerusalem, these were primarily about the childhood of her youngest son, Gerhard. During our adolescent years we were to be faced with various shocks and conflicts. They pointed us in entirely different directions, yet again and again they brought us closer to each other. Gershom Scholem could not recall ever having had "a real conversation" with his elder brothers, Erich and Reinhold, and it is highly probable that this was also the case for Werner, who did not care much for his two older brothers then. This school, the

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Samson-Freischule, grew out of a Talmud Torah school. Since the beginning of the nineteenth century, it had been considered an important Jewish institution of the Reform movement, where prominent figures of progressive German Judaism like Leopold Zunz and Isaak Marcus Jost were taught the ideals of the Enlightenment. However, in the course of the nineteenth century, the school developed into an educational institution in which the children with little Jewish background were raised as future members of the bourgeoisie. Around 1850, when a great majority of the German Jewish population had successfully achieved social and economic advancement, the heads of the Samson-Freischule set a new educational goal. No longer would the school teach its pupils strictly within a context of Jewish religion and ethics, but it would also strive to awaken and cultivate in them a deep love for their fatherland and emperor. Forced to leave liberal Berlin for the oppressive and confining atmosphere of this provincial school, to which, as Gershom Scholem noted laconically, mainly "Jewish businessmen, cattle dealers, and master butchers in Western Germany" sent their children, Werner was confronted with a "considerable amount of religious hypocrisy and false patriotism, which he found quite repulsive. The school was run along strict German nationalistic lines, but some major aspects of the Jewish ritual, daily prayer, and a kosher kitchen, were maintained. During school vacations I would be treated to cynical lectures and outpourings on the subject of his school by my brother, who was beginning to test his rhetorical skills on me even then. Very few of them sought to continue their education following Realschule, a six-year secondary school. With few exceptions, the pupils were Jewish, and the number of non-Jewish pupils continued to decline in the years prior to the First World War, so it became essentially an exclusively Jewish institution. The curriculum included three hours each week for Hebrew and religion lessons, which was the only concession to the Jewishness of the school. As in other German schools, commemoration days were celebrated with gymnastic events and flag parades, and the school honored the birthday of the emperor and the Duke of Braunschweig, the battles of Sedan and Quatre-Bras, and no less so the centennial of the Prussian Edict of Emancipation for German Jews. It was here that Werner Scholem, who had lived until then in an almost completely secular world, was now involuntarily and intensively confronted with a German Jewish culture, which appeared incoherent and repulsive to him; in fact, this experience would shape his lifelong ambivalence toward Judaism. Arthur Scholem was a "short and stocky man, near-sighted and completely bald by the age of forty," who was enthusiastically involved in the Berlin gymnastics association, an athletics club, and showed little interest in Jewish religion and culture, even though he called baptism an "unprincipled and servile act" and disapproved of "mixed marriages. Even though this conflict would not climax until the Weimar era, rebellion against the authority of the fathers hung long in the air. Between these two innovative and lively poles, Werner initially chose to become active in the Zionist movement. His brother felt that the political aspect of Zionism had attracted Werner, but that he never delved any deeper into Zionism. In any case, it was through Werner that Gerhard first came into contact with Zionism. The Zionist organization he chose to become involved in was the oppositional youth group Jung Juda, which he later adopted as his political and ideological home. For a while the brothers attended together the events of the small group, which had been founded by Zionist student organizations and to which twenty to thirty youths of various backgrounds belonged: There, for the first time, the two brothers met observant Jews, whose Judaism was rooted in religious tradition. At the end of 1918, Werner announced that he had "found a broader, more comprehensive sphere of activity" and became a member of the Sozialdemokratische Arbeiterjugend Young Social Democratic Workers. Gershom Scholem noted with amusement that, between him and his brother, things sometimes "came to blows because he tried to force me to listen to Socialist speeches of his own devising, which he delivered to an imaginary audience while standing on a chair" an enterprise that I resolutely opposed. He even became a member of the Agudat Israel, an organization of Orthodox Judaism, which he left in for Zionist reasons. So it happened that the two brothers had already begun to develop in opposite directions at the respective ages of fifteen and seventeen. These are personal decisions, the secret of which one can hardly fathom. A quarrel ensued, in which once again the rebellious son was bossed about or, as his father saw it, made to see reason. Hopefully things go differently for me someday. This

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time his parents chose a private school in Hanover, where he was to prepare as a day pupil for the graduation exams required to earn his secondary school diploma Abitur. However, the paternal banishment to the seemingly apolitical province did not have the desired effect. Soon after his arrival in the city, he felt himself drawn away from the school on Leopoldstrasse and his apartment on Sophienstrasse, both located in the middle-class center of Hanover, and attracted instead to the east side, to Linden, a community that had once been on the outskirts of the city but by then had grown together with it and was years later incorporated into it. It was there, in Linden, that Werner found his first political stage—and met Emmy Wiechelt. Separated from the former royal capital of the Hanoverian kings by a river, Linden was a completely different world. Although otherwise rich in detail, the Baedeker guidebook on Hanover and the German North Sea coast mentions the relatively large quarter only briefly. This residential area was surrounded by a ring of smokestacks. In close proximity factories were producing tires, machinery, woodwork, rubber, corsets, asphalt, meat, sausage, and bed feathers. There were weaving and spinning mills, a lime kiln, an iron foundry, and a brewery. In the middle of the nineteenth century, what had been a farming settlement rapidly developed into an industrial village intended to spare the bourgeois villas, palaces, and parks of Hanover the noise and pollution of industrialization. With each new factory more company-owned housing was built for the workers, with each unit no larger than fifty to sixty square meters. Once the entrepreneurs built these houses, they invested little in their upkeep, and the buildings quickly fell into disrepair. Within fifty years, from 1850 to 1900, the population in Linden mushroomed from 5,000 to 73,000 inhabitants. With this rapid increase in population, the labor movement also experienced growing popularity starting at the end of the nineteenth century. When Werner Scholem first arrived in 1918, he did not find the famous "Red Linden" of the Weimar Republic, but a number of associations, cooperatives, and meeting houses already existed there, and in early October, Werner met a young woman who was active in the Linden labor movement: Emmy was born on 20 December in Braunschweig, where she had a difficult childhood. So her mother left daughter Emmy in the care of a neighboring family until she finally found a man who was willing to marry her and accept her illegitimate child, a worker in the Continental Reifen- und Gummifabrik, a rubber and tire manufacturer. Thus, at the age of nine, Emmy, who had until then been known simply as "the illegitimate one," moved to Linden with her mother and stepfather. Reportedly, she was never happy there. When Emmy Wiechelt met the Jewish pupil from Berlin in the fall of 1918, she had already been a member of the Young Social Democratic Workers for two years. Emmy, who had a business-school diploma and worked as an employee in a fish shop, attended evening courses and lectures in order to earn her Abitur degree and thus qualify herself for university study. In 1919 she became the head of the education section of the young workers and met Werner Scholem in this capacity, having recruited him to give presentations and lectures. The two young people fell in love and, after only a few weeks, became engaged on Christmas of that same year. Werner Scholem kept this thoroughly unacceptable liaison secret from his family and even his younger brother for months. Please send your scribbles there from here on in. That she is pretty is proven by the fact that yesterday she was doggedly chatted up and chased-after six times within the space of an hour, including by a colonel in front of whom she spat! On 14 November 1919, Werner wrote Gerhard, who apparently had not been able to keep this scandalous news to himself: Gershom Scholem saw a contradiction in this and maintained in retrospect that the paternal ideology "ought to have made him welcome a mixed marriage. We need no mama-mom-in-law. As it is, out of that house! I, the son from a good family. Having just been a middle-class secondary-school pupil anticipating a parentally financed education in a German university city, Werner Scholem now found himself confronted with a future in the trenches. For him and countless other young men who enthusiastically entered the war or were drafted against their will, this future meant the loss of self-determination, of perspectives, and of everyday normality. Together they saw their future in the Socialist revolution and a new social order; or as their daughter would put it years later: He believed that the future lay with her class, not his. They chose to enter the bourgeois institution of marriage, while many of their party comrades and role models like Rosa Luxemburg had decided to live in nonmarital love relationships. It is somewhat ironic that Werner Scholem

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accomplished the desired, irreversible break with the bourgeois German Jewish world of his parents by entering into the bourgeois bond of matrimony. Nevertheless, this marital union was never exclusively monogamous, in accordance with the Communist sexual ethic andâ€”with the birth of two daughters, Edith and Renate, in and , respectivelyâ€”Communist family politics and child-rearing practices. The discrepancy between tradition and innovation clung to this marriage from the day the couple was united at the registry office, and it had a lasting impact on its nature. A shared political utopia was the binding force of this romantic relationship, but, like all utopias, it proved very difficult to implement in daily reality and in family life.

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6: Top Spy Thrillers and Espionage Novels of "Jefferson Flanders"

Berlin Alexanderplatz by Alfred Döblin (1929) is Weimar Germany's greatest literary work. It is considered to be the first German literary work to use techniques of James Joyce, an influence acknowledged by Döblin. Döblin was a practicing neuro-psychiatrist. He left Germany just before his books were burned.

I first read this great book for German Literature Month in , I am felt well rewarded by my second reading. He treats Berlin in as at the end of days, Hitler, off stage but lurking, is the beast, the city is overwhelmed with much of the population of all sexes, surviving at least partially through prostitution. I would suggest a pairing of this book with *Blood Brothers* by Eric Haffner, ,also set on the mean streets of Berlin, including the grandest of all mean streets, Alexanderplatz, for a very good look at Weimar Germany. *Blood Brothers* is much shorter and an easier read so you might start there. He left Germany just before his books were burned. June 26, , Emmendingen, near Freiburg im Breisgau German novelist and essayist, the most talented narrative writer of the German Expressionist movement. His Jewish ancestry and socialist views obliged him to leave Germany for France in after the Nazi takeover, and in he escaped to the United States, where he converted to Roman Catholicism in The book combines interior monologue in colloquial language and Berlin slang with a somewhat cinematic technique to create a compelling rhythm that dramatizes the human condition in a disintegrating social order. At last she says no and she dies in torment. Death twirls his mantle and sings: O yes, O yes. The woman with the seven heads tears at the beast but it cannot rise. Death twirls his cloak and laughs and beams and sings: At last the Great Whore of Babylon drags her beast to its feet, it starts trotting, it tears across the fields, it sinks into the snow. She turns round, howls back at exultant figure of Death. Amid the uproar the beast tumbles to its knees, the woman sways over the neck of the beast. The novel centers on Franz Biberkoff. When we meet Franz he has just completed a four year prison term, for beating to death a woman using an egg beater. Franz was a pimp and the victim was one of his prostitutes. Alexanderplatz was a street on the dark side of Berlin. Viewers of German expressionist movies and Weimar art will relate well to this great novel. There are ongoing voyages into the Book of Revelations and a recurring use of the figure of The Whore of Babylon. Few pages go by in the novel without references to whores, a metaphor for the terrible decline and decadence that the loss of WW I brought about in Germany. Everybody is either hustling, starving, has joined a cult or is revolted by what Germany has become. There are a few references to the Nazi party scattered through the novel but it is not a focus. We get to know Franz very well through the extensive and intensive interior monologues. There are many references to places and people in Weimar Berlin. This book is for sure a masterpiece, a serious and self-conscious work of art. In my post read research I learned the biggest challenge in translating the novel was in conversations between Franz and other "street characters" and in his interior monologues. They are in a slang ridden argot. At first I did not like it but I got used to it and I guess the idea is to use a mode of speech outside the comfort range of most potential readers of the novel, to jar their sensibilities just as middle and upper class Berliners in would have felt about the everyday language of Franz.

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7: Artists: Contemporary Anglo | Jewish Women's Archive

German-Jewish Popular Culture before the Holocaust. Routledge, (re-issued in The Weimar Jewish Experience in Popular Fiction. "Working Through.

Jewish Female Identity in Contemporary British Art exhibition held in London in who expected an aggressively feminist approach emerged either disappointed or relieved. The days when women artists intent on making a feminist statement felt compelled to adopt an overtly critical, even didactic attitude in their work are over. Women artists for whom gender matters now tend to take a more oblique and subtle approach. Indeed, dominant themes within feminist discourse in the s appeared to be a realization of the daunting complexity of identity politics, an acknowledgement of difference as a prerequisite of true understanding and unity among women, and an emphasis on solidarity in spite of difference. Many early feminists particularly in America were Jewish by birth and upbringing, but made little of that fact—just as, perhaps, at the time of the Russian Revolution, many leading revolutionaries were Jews, fuelled by their disadvantaged circumstances towards a fervor for change, in the pursuit of which, however, their Jewishness was subsumed by a greater cause. In Britain, both feminism as such and feminist art took considerably longer to emerge and make their mark. There were, of course, other artists who felt that neither gender nor ethnic and religious issues had any bearing on their artistic identities; Jewish women who—wary of labels—wished to be seen purely as artists, independent of all other considerations. Some continue to feel this way. Indeed, historically, Jewish women who had artistic aspirations in Britain as elsewhere had to do battle not only with the prejudices that reigned against all female artists and against all Jews, but with the male-dominated Jewish establishment as well. It is hardly surprising, therefore, that many of them chose, chameleon-like, to integrate themselves as inconspicuously as possible into the artistic establishment. In both America and Britain, women intent on remaining loyal to their religion yet newly alert to the inequalities highlighted by feminism, sought a satisfactory way of participating more fully in a religious way of life. And indeed, a small number of women artists, mainly from within the religiously observant Jewish community, over the years revealed a consistent preoccupation with Jewish themes: Born out of a sense of familiarity with, and acceptance of, tradition, the art produced by such artists—however sincere—tends to be intellectually and aesthetically unchallenging, even somewhat predictable in its imagery, a confirmation of truths already known rather than an exploration of the unknown. The realization that antisemitism exists even within some feminist circles, combined with the disturbing resurgence of neo-Fascism, racism and anti-Jewish feeling in society at large caused many Jewish women to reassess their allegiances. It is striking how many artists who are only half-Jewish have chosen to acknowledge that half of themselves as the more important. The response of British women artists to the challenge of a renewed confrontation with their Jewishness has, for the most part, been slower and less emphatic than that of their American counterparts. But in Britain, too, there are now large numbers of women intent on confronting their Jewishness in all its troubling complexity, and on giving that complexity artistic form. The gender of these artists remains of crucial importance, however, even if the ways in which it finds expression in their art is sometimes oblique, even veiled. The most obvious manifestation of this is the frequency with which it is the matriarchal line, and its history, which fascinates them—it is after all the mother who determines whether a child is halakhically Jewish, who traditionally, albeit in a circumscribed way, exercises a powerful influence within the Jewish family. Whether it is the role of the family, the problematic experience of immigration and assimilation or the yet more problematic legacy of the Holocaust, a reassessment of the Bible or a concomitant exploration of spirituality that the artist is addressing, it is nearly always the woman—and often, unsurprisingly, the artist herself—who forms the pivot of her attention. These areas of concern of necessity overlap considerably, with the Holocaust in particular appearing as a dark undercurrent in many works. Her mother Ilse, who was born into an assimilated Berlin Jewish family, was active in the German Communist Party and spent three years as a political prisoner in concentration camps

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before her release in , when she emigrated to England and later married a non-Jew. The artist herself, born in London in , refers to her parents as eccentric. The beauty of the Book of Common Prayer and the King James Bible may even have provided the stimulus for studying English at Cambridge University and, later, fine art and critical studies at the Central St. There is an alternative approach to the public, heroic struggle with past and present of some male artists. Such an approach might be private, adventitious, female. It might be small in scale. It could aim at simplicity, function expressed through decoration, and modesty of scale and intention: Other paintings, larger in scale and more intense and non-naturalistic in color, depict her mother and aunt, now old but reunited, pathetic in their physical frailty but spiritually indomitable. The Holocaust casts a powerful and deeply personal shadow over the work of Julie Held b. London, as well. Both parents of this artist came to Britain as children just prior to World War II; their apparent and by no means uncommon inability fully to articulate their own sense of loss meant that this loss loomed even larger in the life of their daughter, who at an early age was aware that she had a different home lifeâ€”one broadly based within the German-Jewish traditionâ€”from that of her school friends. A self-portrait of entitled *Myself Remembered*, with its reference to the traditional Jewish practice of covering mirrors during the seven-day period of mourning known as sitting shivah , speaks vividly of a childhood and adolescence deeply marked by loss. In an on-going series of canvases depicting family gatherings at a table set to celebrate a Jewish High Holy Day, strident color and angular composition vividly convey a sense of tension and anxiety verging on neurosis. The latest painting in the series, *Supper* is, atypically, unpeopledâ€”except that the dark shadow cast over the festive table speaks eloquently for those who are absent. Equally if not more moving is the intimate *Dying Woman*, depicting her mother on her deathbedâ€”an event which she was for many years unable to confront. The *Wedding*, typically for Held, is both melancholy and celebratory, its central female protagonist fragile, set apart, but strong nevertheless. Stylistically far removed from the hot colors and turbulent brushwork of Julie Held and, to a lesser extent, Marlene Rolfe, but nonetheless permeated with an awareness of the Holocaust and its rupturing not only of European Jewry as a whole, but of individual families, is a haunting series of oil paintings begun in by the Hove-based artist Barbara Loftus. Loftus was born in London in to a lapsed Irish Catholic, communist father and a German Jewish mother, who for many years divulged virtually nothing of her traumatic past. She had come to England in as a refugee from Nazi Germany and had tried to obtain visas for her family to escape. However, she was too late; the war started and her family, trapped in Germany, were eventually transported to Auschwitz, where they perished. Only in old age did she begin to talk more easily of her past, describing events, both happy and sad, with a vividness that made her daughter want to reconstruct them in her image-making. Their deliberately understated quality, a stillness in which the viewer can almost hear the intake of breath as the family must have looked on helplessly, only emphasizes the menacing nature of the events being depicted. As in the case of the paintings, however, any tendency to be overliteral or over-literary is offset by her self-conscious and technically consummate manipulation of her chosen medium. The complexity of the mother-daughter relationship, once again in the shadow of the Holocaust, forms an important leitmotif in the work of Sandra Brandeis Crawford. Crawford herself was born in London in , but in , at the age of four, she accompanied her mother to Australia, where her maternal grandmother had remarried. After childhood in Australia, her teenage years were spent somewhat unhappily, first in England, then in Vienna, and again in England, where she later attended art school. The very embodiment of the Wandering Jewess, she now resides in Vienna, resigned to the fact that she will never feel completely at home anywhere, but determined to use that rootlessness as fertile raw material for her art. Her unequivocally matriarchal legacy is compounded by the fact that the artist, herself the daughter of a single parent who was very dependent on her own mother, is now the mother of a daughter. I am rooted to the spot. I cannot join in the activity because I have to watch to see that nothing terrible happens. But in fact anything can happen. The Child is free to choose. I do not own the Child, I just care for her. Reality is a letter I would never send because it is pointless to judge the past. Her later sculptures are an arresting homage to the complexity of being female and to the intimate alliance of the physical and the spiritual within a single, female body. Lijn has described herself as

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never feeling that she belonged to a specific group, whether national, ethnic or religious. Her parents were not religious Jews and she grew up with a broad humanist education. Her grandparents both spoke Yiddish and between them and her parents at least five languages were routinely spoken. In Lijn began working on a series of self-portraits made from cast bronze fragments of her body. She therefore spent two years taping interviews with her mother. During the early s she created a number of meticulously crafted, enigmatic acrylic paintings of tiny figures in landscape, alongside monumental, claustrophobic charcoal drawings, all imbued with a strong sense of menaceâ€”accentuated as in the canvases of Barbara Loftus by the tense stillness of the compositions. Although willing to divulge her sources in a general way, she is reluctant to discuss these references in any detail. Naming as artistic kindred spirits painters such as Piero della Francesca, Balthus, Kitaj and Michael Andrews, she clearly favors an art that tantalizingly hints at a hidden narrative while never allowing the viewer to forget the physicality of her chosen medium. Thus, in Triptych of , the left- and right-hand panels relate to passages from short stories by Isaac Bashevis Singer, while the central image alludes to incidents in *The Painted Bird* by the Polish writer Jerzy Kosinski. Another charcoal drawing, *The Emigration Game*, draws on two very disparate sources: The second reference is to a black woman servant the artist encountered on a trip to the West Indies, who had not seen her own family for many years. A sensitivity to these two very different, and yet in some ways kindred, experiences informs this powerful and compassionate composition. In the recent work of Rachel Lichtenstein b. Rochford, Essex, family allegiances and a sense of history that is indisputably Jewish are once again inextricably linked. Her grandfather was the last survivor of Polish Jews in her family and the last bearer of the family name, since her father and his brothers anglicized theirs to Laurence. Determined not to allow her heritage to disappear, she reclaimed her family name by deed-poll. She embarked on a series of personal and creative journeys that map the trail of her ancestors, traveling repeatedly to Poland, Israel, London and New York. Currently resident in Arad, Israel, Lichtenstein has become increasingly aware of the even longer continuum of Jewish history. The large scale of this work is, she has stated, a self-conscious rejection of the predominantly male assumption that monumentality and masculinity form a natural partnership. Attempting to escape from persecution, the family emigrated to England soon after the photograph was taken, They found it impossible to settle: The other six family members returned to Polandâ€”none survived the Holocaust. A wall panel, listing the names of the family members depicted and giving details of where they met their death, tells a story both unique and horribly typical; yet in one sense the family is preserved intactâ€”a particularly female preoccupationâ€”by the materials with which the artist has memorialized it. Her sense of the complex layering of historical experience and memory is given further expression by means of the deliberate fragmentation and stratification of the image. Family and an ambiguous sense of continuity also haunt the work of sculptor and printmaker Gillian Singer, who was born in in Leeds, where she still lives and works. Initially exploring these themes through the intimate medium of etching, Singer later moved into the more public medium of relief sculpture. A monumental forty-nine paneled relief, *Untitled*, incorporates images borrowed from her earlier work as well as family photographs, photocopied so as to become intentionally blurred and difficult to read into a textured plaster background, molded and incised so as to suggestâ€”among numerous other referencesâ€”both the organic forms of roots and branches with their allusions to a symbolic tree of life and ancient Hebrew calligraphy. Of this work Singer herself wrote: The tragic death of her mother while she was still at art school at the Rhode Island School of Design led to an obsession with images of maternity, reminiscent of the work of artists such as Amanda Faulkner and Eileen Cooper, but more powerfully ambivalent. Since becoming a mother herself, a preoccupation with motherhood and fertility has begun to combine especially since her partner is not Jewish with a wish to explore the symbolic and emotional legacy of her Jewish origins. The *Menorah*, with its references to the tree of life, to organic life forms and to flame, has proved a particularly rich source of imagery for this technically inventive and versatile artist. In the etching *Hannukiah*, for example, the Hannukah candelabrum fuses visually with the rib-cage of the central female figure, its inverted form suggestive not only of bones but of a tallit prayer shawl normally worn only by men. The father of

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Abigail Cohen, an Orthodox Jew born in London in 1952, left the family home when she was a young child; unsurprisingly, her attitude to her own Jewishness in her formative years was ambivalent in the extreme. Later, she returned to religious observance with a new sense of self-assurance. She is also well attuned to current feminist debates. Indeed, her monumental series of paintings Psalm I, II and III originated in a wish to investigate the problematic dynamic of a woman artist painting a female nude. The Hebrew letters inscribed, graffiti-like, on the surface of Psalm I allude to a poem written by Cohen herself, which reads as follows: For Carole Berman b. London, Jewishness has always formed an important part of her life. Jewishness co-exists in her art with a fascination for other religions and cultures—even when the ostensible subject matter derives from the Bible. Her complex mythic images are a striking amalgam of the visionary and the intensely personal, with a focus primarily on the female form and the female psyche. Although William Blake, Cecil Collins, Frida Kahlo and Francesco Clemente are some of the artists who have clearly influenced her, her artistic voice remains unequivocally her own. The original drawing traveled with the artist to Jerusalem, where she lived for a few years, immersing herself in the Zohar and other Jewish mystical texts. Cohen, hails from a religiously Orthodox, but otherwise liberal, Ashkenazic family.

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8: Berlin or Paris? Questions one city asks of the other – The Needle: Berlin

Rainer Rother, "The Experience of the First World War and the German Film," in *The First World War and Popular Cinema: to the Present*, ed. Michael Paris (New Brunswick: Rutgers University Press,), It is noteworthy that most of the criticism of the film penned by German liberals was expressed after viewing its first part.

International economics is split neatly into two parts: This division essentially coincides with the distinction between the microeconomics and macroeconomics of the open economy. The first part examines theories of international trade and analyzes the consequences of trade policies. We analyze why countries trade, what they trade, who gains or loses from trade, and the effects of trade policies. The second part includes topics in international finance and examines the macroeconomics of open economies. Students able to do so are encouraged to complete readings in the original German, and to write their papers and assignments in German. All texts and discussion will be in English, however, simultaneous readings of Heidegger in the original German will be encouraged and supported. Yet the modern emphasis on the individual in this tradition leads to continued conflicts between private reflection as a means of overcoming common prejudices and the need to find meaning in a common world. In this course we will explore questions of justice, liberty, and authority in Enlightenment texts before turning to the early 20th century. In considering the post-war moment, we explore how Existentialist lines of thinking, with intense focus on individual experience, provide Hannah Arendt with surprising resources for conceptualizing humans as fundamentally plural beings who are both equal and distinct. Writing the history of the early modern period was previously influenced by such a hierarchy between skill and intellect. However, new approaches have shown the continual and often surprisingly productive link between everyday know-how and theoretical insight. This course explores the interaction between these two realms, and across a variety of contexts, such as the alchemical laboratory, the meeting rooms of learned societies, or the furnaces of mines. Our investigation will focus on understanding these sites, the physical objects found and processes staged within them, and the distinctive bodies of knowledge – artisanal and humanist, empirical and bookish, popular and academic – that they establish and intermingle. We discover illuminating links between alchemical experiments and methodical ale brewing at country houses; between bureaucratic governmental paper-pushing and the evocation of new fauna in marine expeditions; between the legal protocols of a witch trial, and new rules of discourse about nature at the Royal Society in London. These interactions often transformed existing techniques of perception and knowledge-acquisition, and sometimes created new reserves and conceptions of knowledge about nature. The notion of expertise itself came as a result to be reevaluated, as did hierarchies determining unimportant or illegitimate sources or criteria of knowing. Our course will include the examination of primary source material, and visits to the Staatliche Kunstsammlungen Dresden, and the library of the Max Planck Institute Berlin. New approaches to contemporary migration history in Germany Module: These projects seek to give visual, verbal, spatial, musical and general aesthetic and sensory expression to previously collected knowledge of migration history and experience. The projects need not have the ambition of entering the realm or category of "art": First we will review the historical data, tools, and concepts of migration history that allow us to achieve an analytical distance and conceptualize as well as historicize our material. Subsequently, we will work on a collective visualization project. The major part of the course is dedicated to developing and completing the individual projects and findings solutions for exhibiting them. We will cooperate with a number of renowned artists who will add creative, formal, and practical input and advice to our historical and linguistic framework. The exhibition is part of an international conference on migration history planned for May 11 and One panel has been reserved for us to present the projects and to reflect on the relations between migration, research, education and creativity that we will have uncovered through our work. Due to its special character the course will be restricted to participation by 15 students. Those interested are asked to apply with a project that should have a clear topic and already show some progress in research and in formulation. Also, the medium of the

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chosen "notation" whether it be film, photography, music, drawing or painting etc. Systems, Mechanisms, and the Instruments of Power Module: Who has control over information? What role do artists play in maintaining sovereignty of information? How can they contribute to the protection of data and privacy? Students will explore works of art that utilize forms of hacking, intervention, cloning, surveillance, and parody to critique and challenge pre-existing systems, mechanisms, and instruments of power. This course will help students nurture their skills in social analysis and criticism through their art and design practice. Lectures and regular exercises will introduce students to conceptual works of art that relay new meanings through the manipulation and social re-engineering of techno-semiotic structures. Students may work with graphics, computer hardware, software, video, the body, and public space among other resources and tools.

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9: Here in Berlin by Cristina Garc a

The generational novel traces large-scale social and historical shifts through the focalizing lens of the family across generations, typically starting with a grand- or great-grandparent's generation at the turn of the twentieth century and tracing the family history through the First World War, the Weimar Republic, the Second World War, the occupation period, the developments of West or East Germany, and, finally, with the youngest generation coming of age in the era of unification.

Check out these unique funding and residency opportunities for writers. Deadlines change often, so be sure to bookmark these fellowships to your ProFellow account for updates and announcements. The program operates on a two-year cycle with fellowships in prose and poetry available in alternating years. Fellows meet weekly in a 3 hour class with teachers, but do not need to meet any curricular demands except for attending workshops. The Fellowship does not offer a degree. Candidates must demonstrate the quality of their creative work, their willingness to develop their skills, and their capacity to expand their expertise.

Bard Fiction Prize The Bard Fiction Prize was created to inspire and assist fledgling fiction writers to strive for their artistic goals and offer a vibrant, creative atmosphere in an academic setting. Each year one fellowship is awarded to a promising, emerging American writer. Fellows must give at least one public lecture during their fellowship. Candidates must be US citizens with a published book or novel.

Milton Postgraduate Fellowships The Milton Fellowship is a 9-month opportunity for Christian writers to complete their first book-length manuscript of fiction, poetry, or creative nonfiction at Seattle Pacific University sponsored by Image Journal. Each fellow will be matched up with a literary mentor to act as an occasional consultant on their book project. Applicants must be US citizens or residents and possess an M.

Posen Society of Fellows Posen Society of Fellows is a unique international fellowship for junior scholars and emerging fiction writers. Eligible scholars should be completing a doctoral dissertation on a topic related to modern Jewish history or culture. Eligible fiction writers should be working on a Jewish-themed novel or short story collection, and should not yet have published their first book. The Posen Society of Fellows is not restricted to any religion or nationality. Applicants must be U.

The fellowship is for creative writers, including fiction, drama, creative nonfiction, and biography. Applications in poetry will not be accepted.

Emerging Voices Fellowship The Emerging Voices Fellowship is a literary mentorship based in Los Angeles that aims to provide new writers who are isolated from the literary establishment with the tools, skills, and knowledge they need to launch a professional writing career. He or she must work a minimum of 19 hours per week at the BPL during the nine-month residency September – May. Projects eligible for this program are fiction, non-fiction, a script, or poetry, intended for children or young adults.

Academic Writing The Bellagio Residency program in Italy offers researchers in the humanities, natural sciences, social sciences, and other academic disciplines a serene setting conducive to focused, goal-oriented work. Residencies last between weeks. Fellows work with the McCullers Center Director to plan a presentation near the end of the residency. Students must be enrolled full-time and maintain a 3.

American Academy in Berlin Prize The Academy welcomes applications from emerging and established scholars, writers, and professionals who wish to engage in independent study in Berlin. Approximately 24 Berlin Prizes are conferred annually. Past recipients have included historians, economists, poets and novelists, journalists, legal scholars, anthropologists, musicologists, and public policy experts, among others. Fellowships are typically awarded for an academic semester or, on occasion, for an entire academic year.

Bosch Fellowships in Public Policy may be awarded for shorter stays of weeks. Fellowships are restricted to individuals based permanently in the U. The residency is for artists seeking time for disciplined work, reflection, and collegial engagement. The Center typically offers stays of weeks long, in a community of 15 fellows that typically includes arts resident fellows. Artists of significant achievement from any country are welcome to apply.

American Academy in Rome Prize Each year, the Rome Prize is awarded to thirty emerging artists and scholars in the early or middle stages of their careers who represent the highest standard

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of excellence in the arts and humanities. Prize recipients are invited to Rome, Italy for six months or eleven months to immerse themselves in the Academy community. Each Rome Prize winner is provided with a stipend, meals, a bedroom with private bath, and a study or studio. Those with children under 18 live in partially subsidized apartments nearby. Hodson Trust-John Carter Brown Fellowship The Hodson-Brown Fellowship supports work by academics, independent scholars and writers working on significant projects relating to the literature, history, culture, or art of the Americas before Candidates with a U. The fellowship is also open to filmmakers, novelists, creative and performing artists, and others working on projects that draw on this period of history. The Hodder Fellowship The Hodder Fellowship will be given to writers and non-literary artists of exceptional promise to pursue independent projects at Princeton University during the academic year. Open to all citizenships. Patrick Henry Writing Fellowship Applications from published writers and established scholars are welcome. Applicants should have a significant book-length project currently in progress. Charles Wallace India Trust Fellowship in Creative Writing CWIT enables Indians in the early to mid stages of their careers to spend time in the UK, helping them to achieve artistic, academic and professional ambitions and to broaden their international contacts. There are ten fellowships to enable academics, writers and translators to spend months at specified host universities, devoting themselves to their own work and interacting with colleagues. To be eligible, one must be a candidate for an M. Individuals who are not U.

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Books, broadsides, and autograph letters relating to America Ap biology reference book Whig policy, analyzed and illustrated Guide to Ohio newspapers, 1793-1973 Patient Resources on Internet 1997 Biological Hazards at Wastewater Treatment Facilities The home-coming of Colonel Hucks. Uncovering the truth: a year long investigation Internationalizing Internet studies Germans to America, Volume 14 Jan. 2, 1861-May 29, 1863 SCHOOLS OUT! (Ghostwriter) Computational methods in applied sciences 96 Moment of Truth LP Fifteenth-Century Man 8.2. Eastern Sulawesi ophiolite belt The Best of Jim Croce (Easy Guitar with Notes Tab) Learn humility from our Lord A Tribute to the Group Settlers (Staples South West Region Publication Series) Chemical approaches to the synthesis of peptides and proteins A first course in functional analysis promislow Fearing, K. The big clock. Lessons in English for foreign women Notes on indian criminal procedure code Voyages of Discovery in the Arctic and Antarctic Seas, and Round the World Insight Compact Guide Normandy Human Biology (2nd ed (Wadsworth Biology Series)) A basic course in partial differential equations Great and lasting beginning Emerging from the dark age ahead Physical science grade 11 exam papers and memos 2014 Injection molding theory and practice The Ethnoarchaeology of Refuse Disposal, 1991 (Anthropological Research Papers) Mel Bays Guitar Hymnal With Clive in India Or The Beginnings of an Empire Dante inferno full text Official guide to Mini SQL 2.0 Ultimate VB.NET and ASP.NET code book SpongeBob LovePants Fatahs West Bank Turning Your Dreams Into Reality