



Rettung Und Destruktion

Gerhard Richter



Rettung Und Destruktion:

Walter Benjamin Uwe Steiner, 2012-08-15 Seven decades after his death German Jewish writer philosopher and literary critic Walter Benjamin 1892 1940 continues to fascinate and influence Here Uwe Steiner offers a comprehensive and sophisticated introduction to the oeuvre of this intriguing theorist Acknowledged only by a small circle of intellectuals during his lifetime Benjamin is now a major figure whose work is essential to an understanding of modernity Steiner traces the development of Benjamin's thought chronologically through his writings on philosophy literature history politics the media art photography cinema technology and theology Walter Benjamin reveals the essential coherence of its subject's thinking while also analyzing the controversial or puzzling facets of Benjamin's work That coherence Steiner contends can best be appreciated by placing Benjamin in his proper context as a member of the German philosophical tradition and a participant in contemporary intellectual debates As Benjamin's writing attracts more and more readers in the English speaking world Walter Benjamin will be a valuable guide to this fascinating body of work

Walter Benjamin and the Antinomies of Tradition John McCole, 2018-08-06 Few modern thinkers have been as convinced of the necessity of recovering the past in order to redeem the present as Walter Benjamin 1892 1940 Benjamin at once mourned and celebrated what he took to be an inevitable liquidation of traditional culture and his determination to think both of these attitudes through to their conclusions lends his work its peculiar honesty along with its paradoxical antinomial coherence In a landmark interpretation of the whole of Benjamin's career John McCole demonstrates a way of understanding Benjamin that both contextualizes and addresses the complexities and ambiguities of his texts Working with Pierre Bourdieu's concept of the intellectual field McCole traces Benjamin's deep ambivalence about cultural tradition through the longterm project an immanent critique of German idealist and romantic aesthetics which unites his writings McCole builds a sustained reading of Benjamin's intellectual development which sheds new light on the formative role of early influences particularly his participation in the pre World War I German youth movement and the orthodox discourse of German intellectual culture and shows how Benjamin later extended the strategies he learned within these contexts during key encounters with Weimar modernism surrealism and the fiction of Proust The fullest account of Benjamin available in English this lucid and penetrating book will be welcomed by intellectual historians literary theorists and critics historians of German literature and Continental philosophers

Walter Benjamin and the Aesthetics of Power Lutz Peter Koepnick, 1999-01-01 Walter Benjamin and the Aesthetics of Power explores Walter Benjamin's seminal writings on the relationship between mass culture and fascism The book offers a nuanced reading of Benjamin's widely influential critique of aesthetic politics while it contributes to current debates about the cultural projects of Nazi Germany the changing role of popular culture in the twentieth century and the way in which Nazi aesthetics have persisted into the present Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin's work from the early 1920s to his death in 1940 Pushing Benjamin's fragmentary remarks to a logical conclusion Koepnick sheds

light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion. Koepnick then examines to what extent Benjamin's analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin's aestheticization thesis can help conceptualize cultural politics today. Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies, he argues throughout that it is in Benjamin's emphatic insistence on experience that we may find the relevance of his reflections today. Walter Benjamin and the Aesthetics of Power is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture's uneasy relationship to Nazi culture. Walter Benjamin's Other History Beatrice Hanssen, 2000-12-04

In this study, Beatrice Hanssen unlocks the philosophical and ethical dimensions of the *Trauerspiel* study, showing how its thematics persisted well into the later writings of the thirties. For, by introducing the materialistic category of natural history in *The Origin of German Tragic Drama*, Benjamin not only criticized idealistic conceptions of history writing but also expressed an ethico-theological call for another kind of history, one no longer anthropocentric in nature. This profound critique of historical thinking, Hanssen shows, went hand in hand with a radical de-limitation of the human subject, informed by his interest in questions about ethics, the law, and justice. Through an analysis of the seemingly innocuous figures of stones, animals, and angels that are scattered throughout his writings, Hanssen reconstructs the often neglected ethical dimension of his historical thought. In the course of doing so, she not only places Benjamin's work in the context of contemporaries such as Adorno, Cohen, Lukács, Kafka, Kraus, and Heidegger but also demonstrates the persistence of Benjaminian themes in contemporary philosophy and critical theory.

Posthistoire Lutz Niethammer, Dirk van Laak, 1994-05-17 Whether its ultimate resting place is deemed to be Fukuyama's liberal democracy or Baudrillard's hyperreality, history, according to a number of pundits, has reached the end of the line. In the inflated debates that have ensued, it is precisely history which has been ignored. For the conception of *posthistoire* is far from new. Here, Lutz Niethammer, Germany's leading practitioner of history from below, explores in fascinating detail the forms the conception has taken in the twentieth century and assembles what amounts to an intellectual history of disillusion and resignation. In his survey of thinkers as diverse as Kojève, Heidegger, and Junger, he finds adherents to the idea of the end of history on the Right and Left. But whether they pinned all their hopes on the nation or the proletariat, in different ways they have all conflated the apparent collapse of a particular historical project with the collapse of history itself. **German Cities**

and Bourgeois Modernism, 1890-1924 Maiken Umbach, 2009-06-25 This is a study of a distinctive brand of modernism that first emerged in late nineteenth-century Germany and remained influential throughout the inter-war years and beyond. Its supporters saw themselves as a new elite, ideally placed to tackle the many challenges facing the young and rapidly industrializing German nation-state. They defined themselves as bourgeois and acted as self-appointed champions of a modern consciousness. Focusing on figures such as Hermann Muthesius, Fritz Schumacher, and Karl Ernst Osthaus, and the

activities of the Deutscher Werkbund and other networks of bourgeois designers writers and experts this book shows how bourgeois modernism shaped the infrastructure of social and political life in early twentieth century Germany Bourgeois modernism exercised its power not so much in the realm of ideas but by transforming the physical environment of German cities from domestic interiors via consumer objects to urban and regional planning Drawing on a detailed analysis of key material sites of bourgeois modernism and interpreting them in conjunction with written sources this study offers new insights into the history of the bourgeois mindset and its operations in the private and public realms Thematic chapters examine leitmotifs such as the sense of locality and place the sense of history and time and the sense of nature and culture Yet for all its self conscious progressivism German bourgeois modernism was not an inevitable precursor of neo liberal global capitalism It remained a hotly contested historical construct which was constantly re defined in different geographical and political settings

Postcommunism and the Body Politic Ellen E. Berry, 1995-07 The epidemic of mass rape in the former Yugoslavia has illustrated once again and in particularly brutal fashion the inextricable relationship between national politics sexual politics and body politics The nexus of these three forces is highly charged in any culture at any time in history but especially so among cultures in which rapid even cataclysmic changes in material realities and national self conceptions are eroding or overwhelming previously secure boundaries The postcommunist moment in the so called Second World Central and Eastern Europe and the former Soviet Union has dramatically exposed the opportunities and dangers that arise when the political cultural and economic foundations of a society are de and then re structured Gender roles and relations expressions of sexuality or attempts to recontain them representations of the body especially the female body and the larger cultural meanings it assumes are particularly marked sites to witness the performance of complex national dramas of crisis and change This groundbreaking volume turns its attention to the Second World specifically to such subjects as the birth of the sex media and porn industry in Russia Russian women and alcoholism cinema in post communist Hungary patriotism and gender in Poland sexual dissidence in Eastern Europe and women in the former Yugoslavia go to the Genders website

German Women's Life Writing and the Holocaust Elisabeth Krimmer, 2018-09-20 This important study examines women's life writing about the Second World War and the Holocaust such as memoirs diaries docunovels and autobiographically inspired fiction Through a historical and literary study of the complex relationship between gender genocide and female agency the analyzes correct androcentric views of the Second World War and seek to further our understanding of a group that although crucial to the functioning of the National Socialist regime has often been overlooked that of the complicit bystander Chapters on army auxiliaries nurses female refugees rape victims and Holocaust survivors analyze women's motivations for enlisting in the National Socialist cause as well as for their continuing support for the regime and in some cases their growing estrangement from it The readings allow insights into the nature of complicity itself the emergence of violence in civil society and the possibility of social justice

The Poetics of Passage Heike Polster, 2014-07-24 Following

German writer Christa Wolf's death in December 2011 the scholarly interest that her work had generated over four decades now culminates in the question of her literary and cultural legacy Throughout her long writing career Christa Wolf often pointed to generational differences and asked questions about historical experiences specific to the period's contemporaries The Poetics of Passage discusses the experience of time and history and their representation as two of the late author's guiding concerns Considering Wolf's critiques of Anna Seghers work Heike Polster develops a framework for understanding the poetic construction of time in Wolf's texts Furthermore the writer's critical engagement with memory history and the writing process is formulated into a poetics of contemporaneity or *Zeitgenossenschaft* that Polster's study outlines as Wolf's poetological response to the ontological questions of time's passage *Was nie geschrieben wurde, lesen* Lorenz Jäger, 1992

What Remains Gerald Fetz, Patricia Herminghouse, 2022-06-10 Arguably the most important and influential German woman writer of the last century Christa Wolf was long heralded as *die gesamtdeutsche Autorin* an author for all of Germany but after 1989 in unified Germany Wolf found herself suddenly embroiled in controversies that challenged her integrity and consigned her to an ideologically suspect identity as DDR Schriftstellerin GDR writer or Staatsdichterin state poet What Remains Responses to the Legacy of Christa Wolf asks the question of what truly remains of her legacy in the annals of contemporary German culture and history Unlike most of what appeared in the wake of Wolf's death however the contributions to this international volume seek neither to monumentalize her nor to dismantle her stature but to employ a range of methodologies comparative intertextual psychoanalytic historical transcultural to offer sensitive assessments of Wolf's major literary texts as well as of her lesser known work in genres such as film and essay **Transnationalism and German-Language Literature in the Twenty-First Century** Stuart Taberner, 2017-03-01 This book examines how German language authors have intervened in contemporary debates on the obligation to extend hospitality to asylum seekers refugees and migrants the terrorist threat post 9/11 globalisation and neo liberalism the opportunities and anxieties of intensified mobility across borders and whether transnationalism necessarily implies the end of the nation state and the dawn of a new cosmopolitanism The book proceeds through a series of close readings of key texts of the last twenty years with an emphasis on the most recent works Authors include Teresia Mora Richard Wagner Olga Grjasnowa Marlene Streeruwitz Vladimir Vertlib Navid Kermani Felicitas Hoppe Daniel Kehlmann Ilija Trojanow Christian Kracht and Christa Wolf representing the diversity of contemporary German language writing Through a careful process of juxtaposition and differentiation the individual chapters demonstrate that writers of both minority and nonminority backgrounds address transnationalism in ways that certainly vary but which also often overlap in surprising ways **The Promise of Memory** Matthias Fritsch, 2012-02-01 Rereading Marx through Walter Benjamin and Jacques Derrida The Promise of Memory attempts to establish a philosophy of liberation Matthias Fritsch explores how memories of injustice relate to the promises of justice that democratic societies have inherited from the Enlightenment Focusing on the Marxist promise for a classless

society since it contains a political promise whose institutionalization led to totalitarian outcomes Fritsch argues that both memories and promises if taken by themselves are one sided and potentially justify violence if they do not reflect on the implicit relation between them He examines Benjamin s reinterpretation of Marxism after the disappointment of the Russian and German revolutions and Derrida s messianic inheritance of Marx after the breakdown of the Soviet Union The book also contributes to contemporary political philosophy by relating Marxist social goals and German critical theory to debates about deconstructive ethics and politics

Dimensions of Storytelling in German Literature and Beyond Jennifer

William, Kristy R. Boney, 2018 Explores the storytelling of Anna Seghers and other 20th century writers who faced the tensions between aesthetics and politically conscious writing between conformity and resistance While Walter Benjamin in his famous essay *The Storyteller* 1936 lamented the decline of the storytelling tradition in the age of the modernist novel Anna Seghers and other twentieth century German writers went on to chronicle the century s darkest days in creative and compelling ways This volume is at its heart a tribute to Germanist Helen Fehervary whose work particularly on the prose of Anna Seghers continues to inspire scholars who examine narration and storytelling The subtitle quotation for once telling it all from the beginning is a translation of the phrase *einmal alles von Anfang an erz hlen* from Seghers s exile novel *Transit* in which she told not only her own story but that of countless others who faced existential challenges in their attempts to escape the Nazi regime This volume examines a number of such writers exploring the tensions between aesthetics and politically conscious writing as well as individual struggles involving conformity and resistance in a totalitarian state Contributors Peter Beicken Hunter Bivens Kristy R Boney Ute Brandes Stephen Brockmann Sylvia Fischer Jost Hermand Kristen Hetrick Robert C Holub Weijia Li Elizabeth Loentz Michaela Peroutkov Benjamin Robinson Christiane Zehl Romero Marc Silberman Andy Spencer Luke Springman Amy Kepple Strawser Jennifer Marston William Kristy R Boney is Associate Professor of German at the University of Central Missouri Jennifer Marston William is Professor of German and Head of the School of Languages and Cultures at Purdue University

Mapping Morality in Postwar German Women's Fiction Michelle Mattson, 2010 Christa Wolf 1929 Ingeborg Drewitz 1923 1986 and Grete Weil 1906 1999 occupy very different positions in postwar German literature yet all three challenge readers to consider how individuals understand their roles in history and how they negotiate their personal responsibilities based on those roles These three are of course by no means the only German writers to have dealt with such questions in the wake of the Third Reich But Wolf Drewitz and Weil ground their projects in the family an institution often left out of such inquiries giving them a different starting point for moral reflection

Das andere

Gedächtnis Jan Gerstner, 2014-03-15 Die Fotografie ist im 20. Jahrhundert zum zentralen Medium der Vermittlung von Vergangenheit avanciert In Literatur und Theorie figuriert sie auf den ersten Blick oft das Andere des Textes Doch geht es dabei zugleich um den Text als Gedächtnismedium In der Fotografie findet die Literatur das was ihrem Gedächtnis entgeht In detaillierten Lektüren klassischer Texte zur Fotografie Barthes Benjamin Kracauer sowie Proust und Brecht und anhand der

problematischen Erinnerung nach Auschwitz bei Jorge Semprun Georges Perec Hubert Fichte und Christa Wolf zeigt Jan Gerstner dass eine Theorie des Gedächtnisses ohne eine intermediale Perspektive nicht auskommen kann **Afterness**

Gerhard Richter, 2011-10-25 Gerhard Richter's groundbreaking study argues that the concept of afterness is a key figure in the thought and aesthetics of modernity. It pursues questions such as: What does it mean for something to follow something else? Does that which follows mark a clear break with what came before it, or does it in fact tacitly perpetuate its predecessor as a consequence of its inevitable indebtedness to the terms and conditions of that from which it claims to have departed? Indeed, is not the very act of breaking with and then following upon a way of retroactively constructing and fortifying that from which the break that set the movement of following into motion had occurred? The book explores the concept and movement of afterness as a privileged yet uncanny category through close readings of writers such as Kant, Kafka, Heidegger, Bloch, Benjamin, Brecht, Adorno, Arendt, Lyotard and Derrida. It shows how the vexed concepts of afterness, following and coming after, shed new light on a constellation of modern preoccupations including personal and cultural memory, translation, photography, hope and the historical and conceptual specificity of what has been termed 'after Auschwitz'. The study's various analyses across a heterogeneous collection of modern writers and thinkers, diverse historical moments of articulation and a range of media, conspire to illuminate Lyotard's apodictic statement that after philosophy comes philosophy. But it has been altered by the after. As Richter's intricate study demonstrates, much hinges on our interpretation of the after. After all, our most fundamental assumptions concerning modern aesthetic representation, conceptual discourse, community, subjectivity and politics are at stake. **Aging and Old-Age Style in Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser**

Stuart Taberner, 2013 Explores the performance of aging in the late style of Günter Grass, Ruth Klüger, Christa Wolf and Martin Walser. Demographers say that by the year 2060 every seventh person in Germany will be aged eighty or older and every third person over sixty-five. The prediction for other Western countries is scarcely different. Indeed, the aging society is seen by some as a graver threat than even global warming, with potentially unmanageable tensions relating to intergenerational relationships, work and benefits and flows of people. This book explores the representation and performance of aging in recent late style German language fiction. It situates the authors chosen as case studies: Günter Grass, Ruth Klüger, Christa Wolf and Martin Walser in their biographical and social contexts and explores the significance of their aesthetic figuring of aging for debates raging both in Germany and internationally. In particular, the book looks at gender, generations and trauma and their impact on how writers narrativize aging. Finally, it examines the timeliness of these different representations and late style performances of aging in the context of the shift of social, political and economic power away from the declining societies of the West to the ascendant societies of the East. Stuart Taberner is Professor of Contemporary German Literature, Culture and Society at the University of Leeds. **Mnemographie** Nicolas Pethes, 2015-03-10 Ausgehend von der Diagnose einer gleichzeitigen Krise und Konjunktur der Erinnerung in der Ästhetik der Moderne diskutiert die Studie literarische und

theoretische Texte Walter Benjamins als Dokumente die diese Konstellation paradigmatisch formulieren der literarischen Erinnerung jedoch auch neue Wege angesichts der Katastrophenerfahrungen des 20. Jahrhunderts aufweisen Benjamin schließt dabei an die Traditionen der rhetorischen Mnemotechnik wie der Schriftmetaphorik des Gedächtnisses von Platon über Hegel zu Freud an. Diese Traditionslinien prägen seine bislang noch nicht umfassend erschlossene literarische Produktion aus Tagebüchern Erzählungen Sonetten usw. Gerade ein Text wie die intertextuell strukturierte und nie endgültig fixierte Berliner Kindheit ist aber als Absage an einen rekonstruktiven autobiographischen Duktus zu lesen. Deshalb stellt der Autor der Poetik der Erinnerung die Konzeption einer Poetik der Destruktion entgegen. Sie ergibt sich aus der Dekonstruktion der dichotomischen literarischen Erinnerungsfiguren von Allegorie und correspondance und vollzieht sich in einer an Proust und Benjamins Erzähltheorie anschließenden Poetik des gestischen Schreibens. Benjamins Passagen-Werk kann dann gerade in seiner Unschreibbarkeit als Manifest einer offenen unabschließbaren Erinnerung gelesen werden. Nur in ihrer zerstörerischen Geste entgeht sie dem Vorwurf der Vereinnahmung und vermag zum stummen Eingedenken der schweigenden Opfer der Geschichte zu werden. Dergestalt prägt Benjamins Poetik auch den Diskurs über die Unmöglichkeit der Erinnerung nach dem Zweiten Weltkrieg wie z.B. noch die gegenwärtige Debatte um das Holocaust-Mahnmal in Berlin.

Blind Spots Frederic J. Schwartz, 2005-01-01. In four extended case studies the book traces the way in which central concepts of the aesthetics later termed Frankfurt School were deeply rooted in contemporary developments in painting photography architecture and films as well as psychology advertising and the discipline of art history as it was practised by figures such as Heinrich Wölfflin Erwin Panofsky Wilhelm Pinder and Hans Sedlmayr. By studying the emergence and importance of the concepts of fashion distraction non simultaneity and mimesis in the work of the critical theorists the book traces the shifting intersection between the history of art and the Frankfurt School and seeks to uncover its specific logic.

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