

**CULTURE IN THE COLD WAR:
EAST GERMAN ART, MUSIC AND FILM
NEH Summer Institute | June 17 – July 14, 2018**

COMPLETE PRELIMINARY SYLLABUS

— WEEK ONE —

NB: Syllabus still subject to adjustment. All films shown with English subtitles or voice over.
Workshop discussions often focus on lectures and films that take place the DAY BEFORE.

▪ **SUNDAY, JUNE 17:**

13:00 – 16:30: Registration and check-in, *North Apartments, UMass Amherst*

17:15 – 18:45: Opening Reception with Five College Faculty

19:15 – 22:00: Film Screening

Dusk: 1950s East Berlin Bohemia

Dämmerung: Die Ostberliner Bohème der 50er Jahre. Germany, 1993, dir. Peter Voigt, color, 98 min., doc.

During the 1950s, a group of artists frequented the Ganymed restaurant, considered to be the hub of East Berlin's avant-garde arts scene. In this film, they gather before the camera decades later, at the request of director Voigt, also a member of the scene.

DVD-Release & US Premiere

Special screening also supported by the Goethe-Institut Boston and the DEFA-Stiftung, Berlin.

▪ **MONDAY, JUNE 18:**

9:00 – 12:00: Workshop

Introductions / Syllabus / Curriculum & Research Projects

During the first half of this opening workshop, Institute faculty will introduce themselves, the arc of Institute subject matter and the interdisciplinary approach being undertaken. Participants will then introduce themselves, their disciplinary background, and their connection to the topic. The second half of the workshop will be devoted to a discussion of possible Curriculum Projects that participants have in mind.

14:00 – 16:30: Keynote Lecture I: April Eisman, Iowa State University

Five Myths about East German Visual Art

East German art has long been ignored by Anglo-American scholars, who tend to believe that the GDR did not have art—just kitsch or political propaganda. With its suggestion of provincialism, the myth of artistic isolation behind the Berlin Wall further reinforces this assumption. In actuality, however, East German artists engaged with modern art—and with German and international artistic traditions—throughout the Cold War period and, by the 1980s, were creating large, Neoexpressionist paintings not unlike their highly praised West German neighbors. In addition, GDR art was not limited to painting. Just before the Wall fell, installations and performance art appeared in a number of official exhibitions—and not just by “dissident” artists. This talk will engage with these and other myths that haunt the reception of GDR art to the present day.

▪ **TUESDAY, JUNE 19:**

9:00 – 12:00: Workshop

Visual Arts in East Germany

This workshop will feature images of GDR visual arts through the 1950s and focus on discussion of the readings and keynote lecture on visual arts in the GDR, as well as the film *Dusk: 1950s East Berlin Bohemia*. It will give participants a chance to speak in-depth with April Eisman about her lecture and writings.

Reading:

April Eisman, “East German Art and the Permeability of the Berlin Wall,” *German Studies Review* 38, no. 3 (2015): 597-616.

April Eisman, “Denying Difference in the Post-Socialist Other: Bernhard Heisig and the Changing Reception of an East German Artist,” *Contemporaneity: Historical Presence in Visual Culture* 2 (2012): 45-73.

14:00 – 16:30: Film Screenings: Introduced by Barton Byg

Two short films on the roots and history of artists and intellectuals in East Germany:

Revolution of a Culture

(*Revolution einer Kultur*) GDR, 1968, dir. Heinz Müller, b/w, 39 min., doc.

A documentary about postwar cultural developments and the 1948 articulation of the need to create art that would inspire the masses.

Intellect and Power

(*Geist und Macht*) *That Was the GDR*, Part V

Germany, 1993, dir. Christian Klemke & Lothar Kompatzki, color, 45 min. doc., ST

A post-Wall overview of the history of intellectuals and artists in the GDR.

19:00 – 21:00: *Optional Screening:* Introduced by Skyler Arndt-Briggs

Marriage in the Shadows

Ehe im Schatten. Germany, 1947, dir. Kurt Maetzig, b/w, 104 min., ST

The first German film to address the Holocaust, only two years after WWII. Set in Nazi Germany and based on real events, the film tells the story of celebrated actor Hans Wieland and his wife, the Jewish actress Elisabeth Maurer; as anti-Semitic policies increasingly infringe on their lives, they struggle to survive, until Hans is given an ultimatum. Despite the critical content of the film, it is striking to what degree its dramatic, visual, and musical elements draw on the conventions of melodrama developed at the Ufa Film Studio during the Nazi period.

▪ **WEDNESDAY, JUNE 20:**

9:00 – 12:00: *Workshop*

Redesigning Art in the Soviet Sector

After a short introduction, the facilitators will frame four to five perspectives from which to discuss: a) East German efforts to re-design art away from Nazi models and towards a new socialist society, b) the break with the leftist European avant-garde of the 1920s and '30s required by Stalinist ideas about art, and b) initial thoughts on the experience of musical, visual, and film artists in the first years after WWII. Participants will then break into interdisciplinary groups, each focusing on one of these perspectives, to discuss readings and film screenings. During the final 45 minutes, the groups will report back.

Reading:

David Bathrick, *The Powers of Speech: The Politics of Culture in the GDR* (Lincoln: University of Nebraska Press, 1995), esp. pp. 87-107

Barbara McCloskey, “Dialectic at a Standstill: East German Socialist Realism in the Stalin Era,” in *Art of Two Germanys/Cold War Cultures*, ed. Stephanie Barron and Sabine Eckmann (Abrams, 2009), 104-117.

FREE AFTERNOON *Optional: Individual talks with April Eisman*

19:00 – 21:00: *Film Screening:* Introduced by Johanna Yunker

The Marriage of Figaro

Figaros Hochzeit. GDR, 1949, dir. Georg Wildhagen, b/w, 109 min.

This film helps to set the stage for the Institute’s investigation of both the “canon” of German and European high culture and the question of whether the post-WWII period would be marked by cultural continuity or a radical break with the past. Mozart’s well-known work serves as the basis for this first East German opera film, although the screenplay diverges from the original libretto.

▪ **THURSDAY JUNE 21:**

9:00 – 12:00: Workshop

Pedagogy Workshop: Using Film in the Classroom

This workshop, led by Johanna Yunker and Sky Arndt-Briggs, will center on how to use film in an undergraduate classroom, teaching students the vocabulary of film analysis in an effort to encourage them to engage in active analysis and interpretation of film materials. After a short introduction to film analysis terms, participants will break into small groups to analyze a series of film clips taken from the previous day's screening. (Also see p. 51)

14:00 – 16:30: Film Screening: Introduced by April Eisman

Selected short film portraits of important East German artists (see Recommended Viewing for details):

Fritz Cremer, Creator of the Buchenwald Memorial

The memorial erected at the Buchenwald concentration camp in 1957 became a rallying cry for antifascism worldwide.

Political Art: Kollwitz, Dix, Nagel

This short documentary on three artists features a score by Hans-Dieter Hosalla.

Otto Nagel 1994-1967

A poetic portrait of the autodidactic painter Otto Nagel directed by Karlheinz Mund, who specialized in artist portraits.

Theo Balden - Zeitzeugen Interview

A post-Wall interview with Theo Balden in which he discusses: his decision to return to Germany and his move to the east; his relationship as an artist to the East German state and stories about other artists returning from exile; the Formalism debate; and the GDR's understanding of art.

19:00 – 21:00: Optional Screening: Introduced by Seán Allan

Story of a Young Couple

Roman einer jungen Ehe, GDR, 1952, dir. Kurt Maetzig, b/w, 99 min., ST

This film, about two young actors making their way through the cultural maze of the period after the division of Germany but before the erection of the Wall, provides a good visual reference point for discussing socialist realism. It also deals with many of the big issues of the time: the legacies of German humanism (G.E. Lessing) and Nazi culture (Veit Harlan); the fate of antifascist literature (Anna Seghers) and its appropriation by the West; the rise of the bourgeois concept of the "Good German"—in Boleslaw Barlog's theater production of "The Devil's General," (by Carl Zuckmayer) in the West, and the critique of humanist ethics and aesthetics in productions of Simonov's "The Russian Question" in the East.

▪ **FRIDAY JUNE 22:**

9:00 – 12:00: Workshop

Consolidating Socialist Realism

When exiled German artists and political figures made their way back from around the globe after WWII, the desire for art was great and the cultural and political situation was still fluid. By the start of the 1950s, however, the Cold War had become the international reality and a Stalinist political orthodoxy in the East, and with it the artistic tenets of Socialist Realism. Formalism was debated by artists and intellectuals, and condemned by cultural functionaries. The legacies of earlier avant-gardes and experimental forms that might have formed the GDR's "national heritage" were under assault, and were only gradually able to reassert themselves after Stalin's death in 1953 led to liberalization in the USSR and the entire East Bloc, including the GDR.

Reading:

Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949-1989* (Chapel Hill: University of North Carolina Press, 2002), Chapter 1 "Conquering the Past and Constructing the Future: The DEFA Film Studio and the Contours of East German Cultural Policy," 19-44.

Heather E. Mathews, "Formalism, Naturalism, and the Elusive Socialist Realist Picture at the GDR's *Dritte deutsche Kunstausstellung, 1953*," in *Edinburgh German Yearbook, vol. 3 – Contested Legacies: Constructions of Cultural Heritage in the GDR*, ed. Mathew Philpotts and Sabine Rolle (New York: Camden House, 2009), 90-105.

14:00 – 16:30: Optional Screening: Introduced by April Eisman

Five Days, Five Nights

Fünf Tage, fünf Nächte. GDR/USSR, 1960, dir. Lev Arnshtam, color, 108 min., ST

This film posits the survival of art as central to civilized values in the context of a Soviet-style war-movie-cum-melodrama. At the end of WWII Dresden is in ruins; 2200 paintings are missing from its Old Masters Picture Gallery. The Red Army has been ordered to recover the lost paintings. For the next five days, Dresden's residents join the search for the collection. This first GDR/USSR co-production, scored by Dmitri Shostakovich, based on his String Quartet No. 8, refers to actual events, but with a veneer of pro-Soviet propaganda that is especially interesting considering continued debates about the repatriation of the looted art. Rediscovered by and subtitled for the National Gallery of Art in Washington DC in 2012, this film complements Robert M. Edsel's *The Monuments Men*.

— WEEK TWO —

NB: Syllabus still subject to adjustment. All films shown with English subtitles or voice over. Workshop discussions often focus on lectures and films that take place the DAY BEFORE.

▪ **MONDAY JUNE 25:**

9:00 – 12:00: Workshop

Ties to the East: Political Song / Art and the Working Class

This workshop will focus on two outgrowths of a populist approach to the arts. 1) The *Bitterfeld Way* was East Germany's project to bring art and art-making into the daily lives of working people, starting in the late 1950s. 2) Part of a mass song tradition long associated with socialism and other protest movements, political songs in the GDR embodied multiple contradictions; as GDR singer-songwriters began writing new songs, those who were critical of the establishment increasingly came under official scrutiny. Those interested in the controversy between the USSR and the GDR over stolen art and are welcome to continue the discussion of Friday afternoon's film over lunch.

Reading:

David Robb, "Political song in the GDR: The Cat-and-Mouse Game with Censorship and Institutions" in *Protest Song in East and West Germany Since the 1960s*, ed. David Robb (Rochester: Camden House, 2007), 227-254.

14:00 – 16:30: Film Screenings: Introduced by Johanna Yunker

Two short films on political song:

I'm a Negro, I'm an American: Paul Robeson

GDR, 1989, dir. Kurt Tetzlaff, b/w, 83 min., doc.

In honor of his 90th birthday, this film showcased the American performer and civil rights activist Paul Robeson (1898-1976), who lived for a while in the GDR. At the height of his fame and skill, Robeson was forced to end his career amidst Cold War and anti-Communist hysteria. Biographical notes on the son of a former slave, who became a world-renowned actor and singer, explain his uncompromising position in the face of racism and political restrictions.

I'm Ernst Busch

Ich bin Ernst Busch. Germany, 2000, dir. Peter Voigt, color, 60 min., doc.

A portrait of communist singer Ernst Busch, who first rose to prominence as an interpreter of political songs, particularly those of Kurt Tucholsky, in the Berlin cabaret scene of the 1920s. He starred in the original 1928 production of Bertolt Brecht's *The Threepenny Opera*, as well as in the subsequent 1931 film by G. W. Pabst, and appeared in *Kuhle Wampe*, the 1932 German movie directed by Slatan Dudow. Busch fled from the Nazis to the USSR, then fought in the International Brigades in the Spanish Civil War. A beloved figure in the GDR, he is best remembered for his performance in the title role of Brecht's *Life of Galileo* and his recordings of workers songs, including many written by Hanns Eisler.

19:00-21:00: *Optional Screening:* Introduced by Seán Allan

On the Banks of the Saale

An der Saale hellen Strände—ein Kulturhaus erzählt. Germany, 2010, dir. Helga Storck & Peter Goedel, b/w & color, 90 min., doc., ST

A documentary about the Friendship House, one of the most successful culture houses (*Kulturhäuser*) of the GDR, located at the huge Buna synthetic rubber factory in Schkopau, near Halle. It explores the impact of the Bielefeld Way, the GDR's national experiment in bringing culture to workers and encouraging workers to make art themselves. The film features historic footage and interviews with those who participated, as well as national leaders in cultural policy.

▪ **TUESDAY JUNE 26:**

10:00 – 12:00: *Keynote Lecture II:* Elaine Kelly, University of Edinburgh

Music, Modernity and Socialist Ideology: Sounding Utopia in the GDR

Parallel to the introductory lecture on GDR art, this lecture will provide an introduction to the key figures, styles, and trends that characterized the musical culture of the GDR. Looking at both the composition of new music and the reception of the musical canon, it will explore how cultural ideology was constructed and interpreted and discuss the constructs of progress and modernity that were encoded in East German composition and performance. Finally, it will consider some of the issues pertaining to the legacy of this culture in the wake of the state's demise.

14:00 – 16:30: *Film Screenings:* Introduced by Elaine Kelly

Johann Sebastian Bach

GDR, 1950, dir. Ernst Dahle, b/w, 35 min., doc.

This documentary about J.S. Bach was produced for the commemoration of the 200th anniversary of his death. It was the first cinematic attempt by the GDR to lay claim to the shared German cultural canon.

Ludwig van Beethoven

GDR, 1954, dir. Max Jaap, b/w, 95 min., doc., ST

Four years later, a full-length film was made to commemorate the perceived importance of Beethoven to GDR identity. Because of his engagement with the principles of the French Revolution, this composer was particularly prized as a forerunner of revolutionary socialism, and was taken up as the subject of an East German feature film in 1976 as well.

▪ **WEDNESDAY JUNE 27:**

9:00 – 12:00: *Workshop*

Claiming Germany's Cultural Heritage

The biographies of many composers and artists, especially those who had lived or worked within the physical boundaries of what was now the GDR, including Bach, Handel, Schütz, and Mendelssohn, were reshaped into socialist heroes within the GDR music and art worlds. These socialist narratives

reflect the GDR's eagerness to establish itself as the guardian of the German national heritage, and hence the "better Germany." This workshop will give participants a chance to speak in-depth with Elaine Kelly about the readings and the role of classical music in the early GDR.

Reading:

Sigrid Hofer, "The Dürer Heritage in the GDR: The Canon of Socialist Realism, its Areas of Imprecision, and its Historical Transformations," *Getty Research Journal* 4 (2012): 109-126.

Elaine Kelly, *Composing the Canon in the German Democratic Republic: Narratives of Nineteenth-Century Music* (New York: Oxford University Press, 2014), selections from Chapter 1 "Writing the Nation," 37-49.

14:00 – 16:30 Workshop

Pedagogy Workshop: Encouraging Students to Listen to Film Music

This workshop will center on active learning activities that can be used in an undergraduate classroom across disciplines, to help students better analyze the uses and impact of film music. Participants will divide into small groups to try one of three techniques: a) graphically plotting the music in a certain scene; b) creating their own soundtrack, using music sampling software; and c) classifying the existing music using various film music taxonomies—including one developed by composer Hanns Eisler, *Composing for the Films*, in Hollywood, before he moved to the GDR. (Also see p. 51)

19:00 – 21:00: Optional Screening: Introduced by Skyler Arndt-Briggs

Love's Confusion

Verwirrung der Liebe, GDR, 1959, dir. Slatan Dudow, b/w, 76 min.

In this colorful and entertaining romantic comedy, with a score ranging from classical references to the most up-to-date musical styles of the early 1960s, art student Sonya and medical student Dieter enjoy their modern lives. When they attend a Carnival party at the art school, however, Dieter's eye is caught by another woman. The best-known and last completed film of director Slatan Dudow—who collaborated with Bertolt Brecht and Hanns Eisler on the classic Weimar Republic film *Kuhle Wampe*—this film ran into trouble with officials due to its stylized vision, as well as frank depictions of nudity and consumerism.

▪ **THURSDAY JUNE 28:**

9:00 – 12:00: Workshop

International Trends and Competing with the West

Just as the GDR was in a political competition with the West to prove the value of the socialist path, it perceived itself to be in a cultural competition as well. Although not as marked in the visual arts until the 1980s, film and music became sites of struggle during the 1950s. The situation was complicated: on one hand, GDR officials were rigidly resistant to fashions and trends from the West, especially those influencing young people; at the same time, it was already clear that the state required the income that derived from entertainment vehicles. In this ambivalent climate, East German filmmakers and musicians were freer to make use of popular styles of film and music coming from West Germany and even America. As jazz and movie musicals became widely popular over the course of the 1950s, GDR musicologists and elites grappled with how to account for these genres within a socialist aesthetic.

Reading:

Joshua Feinstein, *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949-1989* (Chapel Hill: University of North Carolina Press, 2002), Chapter 3 “A Case of Love Confused? Slatan Dudow’s *Verwirrung der Liebe* as a Meditation on Art and Industry.”

Uta G. Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (Berkeley: University of California Press, 2000), Chapter 4 “Jazz and German Respectability,” 137-167.

FREE AFTERNOON

Optional: Individual talks with Elaine Kelly

19:00 – 21:00: Film Screening: Introduced by Johanna Yunker

Midnight Revue

Revue um Mitternacht. GDR, 1962, dir. Gottfried Kolditz, color, 104 min.

This musical comedy revolves around the attempt of an inexperienced producer to create a musical revue film. With clever references to Hollywood revue films, it exemplifies a push to compete with the West’s biggest studio and make box-office hits that would bring in revenue and appeal to GDR audiences.

▪ FRIDAY JUNE 29:

9:00 – 12:00: Workshop

Pedagogy Workshop: Using Artworks to Reach Visual Learners

This workshop will center on active learning activities that can be used in an undergraduate classroom across disciplines, to help students (particularly those who are visual learners) consider cultural and political trends. Participants will divide into small groups to try a variety of activities that ask students to use higher critical thinking skills by describing, analyzing, comparing, and evaluating selected works of art produced in 1964-65 by successful GDR artists, such as Bernhard Heisig, Werner Tübke, and Heinz Zander.

14:00 – 16:30: Talk & Short Films: Johanna Yunker, UMass Amherst

GDR Music and Race

Issues of race underpinned not only the critical discourse on “authentic” jazz forms, but also works by GDR composers that addressed the global south: Paul Dessau wrote a requiem for the assassinated Congolese leader Patrice Lumumba in 1961; Dessau and Reiner Bredemeyer composed music in the later 1960s for documentaries about Vietnam and Africa made by Heynowski and Scheumann; and Ernst Hermann Meyer premiered an opera about an interracial relationship in South Africa in 1973. Interestingly, the conspicuous lack of musical “exoticism” (e.g., using timbres or melodies from Africa) suggests that these composers positioned the Congo and Vietnam as part of the Eastern Bloc in the global Cold War, as opposed to as an exotic “Other.”

This lecture will be followed by a selection of short films on the topic (see the Recommended Viewing list for details):

Monolog for a Taxi Driver

An East Berlin taxi driver's shift on Christmas Eve turns into a reflection on life, society, and his strained relationship with his wife. This short film features a surprisingly modern jazz score by Karl-Ernst Sasse.

400cm³

Walter Heynowski links East German blood donors to the Vietnamese people who receive this precious gift in a series of intercut images set to original choral music by Paul Dessau.

Paul Dessau

A portrait of prominent GDR composer Paul Dessau during rehearsals of his orchestral work entitled *Bach Variations*. He speaks up against the oversimplification of music.

Against Idiocy in Music – Hanns Eisler

In this portrait of one of East Germany's most renowned composers, Hanns Eisler speaks about his difficulties with socialist cultural policies, including the ban of his opera *Johannes Faust*.

— WEEK THREE —

NB: Syllabus still subject to adjustment. All films shown with English subtitles or voice over. Workshop discussions often focus on lectures and films that take place the DAY BEFORE.

▪ **MONDAY JULY 2:**

9:00 – 12:00: Workshop

Artistic Antecedents and Modernism in GDR Music

Week Three starts with a discussion of the readings and Friday afternoon's talk and films. The relationship of music and politics has been at the center of studies of Cold War music—because of the connections between, on one hand, modernism and capitalism and, on the other, socialist realism and communism. Only recently has scholarship complicated this binary through studies of modernist music, which have shown that GDR composers were more engaged with modernist compositional techniques than previously thought. This workshop will give participants a chance to speak in depth with Johanna Yunker about her talk, as well as to discuss and analyze the uses of classical music and modern musical styles heard in film scores throughout the previous weeks.

Reading:

Laura Silverberg, "Between Dissonance and Dissidence: Socialist Modernism in the German Democratic Republic," *Journal of Musicology* 26, no. 1 (2009): 44-84.

Matthias Tischer, "Exile-Remigration-Socialist Realism: The Role of Classical Music in the Works of Paul Dessau," in *Classical Music in the German Democratic Republic: Production and Reception*, ed. Kyle Frackman and Larson Powell (Rochester: Camden House, 2015), 183-194.

14:00 – 16:30: Talk & Short Film: Joy H. Calico, Vanderbilt University

Opera on Film, DEFA Style

This lecture considers what happens to “opera” in the translation from live performance to fixed media in the context of East German DEFA films. Two opera films represent different approaches to putting opera on screen: Joachim Herz’s film adaptation of Richard Wagner’s opera *The Flying Dutchman* translates a famous and much-beloved canonical opera from stage to cinema, while *Fetzers Escape*, with libretto by Günter Kunert and music by Kurt Schwaen, was a newly composed work designed specifically for television. East German contributions to film opera are important because opera staging in the GDR was an art form unto itself, representing the beginnings of *Regieoper*—a style of directing that was perhaps one of the GDR’s most important and impactful musical legacies in the field of film opera.

Fetzer’s Escape

Fetzers Flucht. GDR, 1962, dir. Günter Kunert, b/w, 58 min., TV

Among the most rigorous taboos in East German culture was the depiction of *Republikflucht*—leaving the GDR for the West. In the period of relative liberalization during the early 1960s, a series of special programs were planned for the tenth anniversary of GDR television, including this made-for-television opera based on the 1955 radio opera written by Günter Kunert and Günter Stahnke, with music by Kurt Schwaen. The plot revolves around Fetzer, who flees to the West but then, in response to negative experiences there, returns to “his state.” Despite toeing this ideological party line, however, the production was banned—for being inappropriate for television, for straying too far from Socialist Realism, and because of its “alienated” style.

19:00 – 21:00: Optional Screening: Introduced by Joy H. Calico

The Flying Dutchman

Der fliegende Holländer. GDR, 1964, dir. Joachim Herz, b/w, 101 min., ST

Joachim Herz’s successful staging of *The Flying Dutchman*—at the Berlin Komische Oper in 1962, at the invitation of Walter Felsenstein, and subsequent productions at the Opernhaus Leipzig and Moscow’s Bolshoi Theater—prompted an invitation to make a cinematic adaptation. The script clearly separated the real from the imaginary, introducing a leftist approach to Wagner reception by emphasizing the perspective of the young heroine, Senta; in the original 35mm format, this was reflected visually by changing the image size, from Academy ratio for reality, to wide-screen for fantasy. This was the first complete Wagner opera ever made on film and the only GDR film to include elements of the horror and vampire genres.

▪ **TUESDAY JULY 3:**

9:00 – 12:00: Workshop

Opera / Film / Opera

Opera on film may have begun, in many cases, as a document of the theatrical event, but the genre quickly evolved into an artistic genre of its own. This workshop will give participants the opportunity to speak in depth with Joy Calico about the filmic techniques that are needed to convert a work for the stage into a work for film, as well as the importance of opera in the GDR and in German cultural heritage.

Reading:

Marcia J. Citron, *Opera on Screen* (New Haven: Yale University Press, 2000), “Introduction,” 1-20.

Nico Schüler, “Socialist Realism and Socialist Anti-Realism in a Single Composition? The Rise and Fall of the Opera *Fetzers Flucht* (1959/1963) by Kurt Schwaen,” *Socialist Realism and Music, Colloquia musicologica brunesensia* 36 (Prague: KLP, 2004): 224-227.

14:00 – 14:45: Talk & Short Film: Seán Allan, University of Warwick

Artists on Film: Art for Art’s Sake?

This talk will offer an overview of East German *Künstlerfilme*—films about artists both real and imaginary—and explore unique insights they offer into the changing socio-political agendas of cultural policy, in the GDR and the East Bloc generally. In the 1960s, for example, these films were exploited as a discursive space, in which questions of modernist aesthetics and the role of the creative artist—broadly understood to include literary figures, visual artists, and composers—in contemporary socialist society could be debated. In contrast, in the 1970s and early ‘80s they played a key role in internationalizing East German cinema, by positioning it in dialogue with a series of films that had begun to emerge from art-house cinemas in both Eastern and Western Europe in the late 1960s.

The Lost Angel

Der verlorene Engel. GDR, 1966/70, dir. Ralf Kirsten, b/w, 58 min., ST

August 24, 1937: expressionist sculptor and author Ernst Barlach learns that the Nazis have dragged his famous 1927 sculpture, *The Hovering Angel*, out of the Güstrow Cathedral. Barlach reflects on his life of “inner emigration” and on his work, which has been either confiscated or denounced as “degenerate art.” The film was banned by East German officials in 1966, and only released in a shortened version in 1970. According to *The New York Times*, the film is “a masterful re-creation of the hostile environment that the artist had to endure in the last years of his life.”

19:00 – 22:00: Optional Screening: Introduced by Seán Allan

The Naked Man on the Athletic Field

Der nackte Mann auf dem Sportplatz. GDR, 1973, dir. Konrad Wolf, color, 99 min.

As the sculptor Kimmel approaches forty, others seem not to appreciate his work; when he is commissioned to sculpt a soccer player for their playing field, he sculpts a naked runner, provoking protests from the embarrassed townspeople. Konrad Wolf and scriptwriter Wolfgang Kohlhaase used the story of GDR sculptor Werner Stötzer to explore the role of art and the artist in socialist society through this delicately nuanced narrative, interweaving personal memories, historical dilemmas, and political defeats. The most under-researched film of the GDR’s important director Konrad Wolf, this film incorporates themes tied to USSR culture, the Holocaust, photography, sculpture, and memory.

▪ **WEDNESDAY JULY 4:**

9:30 – 12:00: Optional Screening: Introduced by Joy H. Calico

Beethoven – Days of a Life

Beethoven – Tage aus einem Leben. GDR, 1976, dir. Horst Seemann, color, 104 min., ST

Vienna, 1813-1819: Beethoven (played by the great Lithuanian actor Donatas Banionis) is at the peak of his fame. Orchestras all over the world play his music, but he lives modestly and is dependent upon

private patrons. Nagged by his patronizing brothers, spied upon by officials for his republican beliefs and faced by his progressive hearing loss, the composer becomes more and more isolated. Seeman's poetic film explores the joys, heartbreak and artistic spirit of the great composer as he works on his Ninth Symphony. Here again, the controversial suggestion that such a cultural icon was connected to both the French Revolution and to mechanical reproduction (musical devices) gives the film a contemporary edge regarding art and the state in the GDR... which ends in contemporary Berlin.

FREE AFTERNOON

Optional: Individual talks with Joy Calico or Sean Allan

FOURTH OF JULY HOLIDAY PICNIC

Welcoming Five College faculty in related fields

▪ THURSDAY JULY 5:

9:00 – 12:00: Workshop

Artists in Focus: Mythologies and Intermediality

This workshop will give participants the chance to talk in-depth with Seán Allan about the *Künstlerfilm* (artist film) and the ways in which post-war filmmakers in the East sought to both de-mythologize “bourgeois” concepts of artistic genius and re-mythologize the figure of the artist in accordance with cultural policy. We will investigate the changing ways in which the relationship between art and ideology is represented across a selection of films screened at the Institute. Two key questions underpin the discussion: the status of art as an autonomous sphere within the socialist imaginary; and the extent to which the traditional opposition between autonomous and socially-engaged concepts of art can be mapped onto left- and rightwing political traditions.

Reading:

Seán Allan, “Representations of Art and the Artist in East German Cinema,” in *DEFA at the Crossroads of East German and International Film Culture. A Companion*, ed. Marc Silberman and Henning Wrage (Berlin: de Gruyter, 2014), 87-107.

Larson Powell, “Breaking the Frame of Painting: Konrad Wolf's *Goya*,” *Studies in European Cinema* 5, no. 2 (2009): 131-141.

14:00 – 16:30:

Talk & Short Films: April Eisman, Iowa State University

Painting Women: Women Artists in the GDR

In the 1980s, the Guerilla Girls famously pointed out that it was easier for a woman to get into the collection of New York's Metropolitan Museum as a nude than as a painter: 76% of the nudes in the Modern Art section were female, whereas only 4% of the artists were women. In East Germany during this period, by comparison, women were 25-33% of practicing artists—a result of the government's long-term emphasis on gender equality. This talk will look at a handful of East Germany's most successful women painters, examining how they engaged with a medium traditionally defined by male interests and the female nude, as well as at the challenges they faced working in a country that claimed a gender equality it had not achieved.

This lecture will be followed by a selection of short film portraits of women artists (see Recommended Viewing for details):

Painter Heidrun Hegewald

A retrospective interview with painter Heidrun Hegewald.

Nuria Quevedo: A Berliner from Barcelona

A portrait of the Spanish painter Nuria Quevedo, whose family moved to East Germany in 1952. In her paintings she depicts the themes of exile and rootlessness.

Uschi Brüning

The famous GDR Jazz singer Brüning works on her new records.

Nude Photography – e.g., Gundula Schulze

Portrait of photographer Gundula Schulze, who rebelled against traditional ideals of beauty, by one of East Germany's best known women directors.

19:00 – 21:00: *Optional Screening:* Introduced by Skyler Arndt-Briggs

Käthe Kollwitz: Images of a Life

Käthe Kollwitz – Bilder eines Lebens. GDR, 1986, dir. Ralf Kirsten, color, 95 min., ST
Käthe Kollwitz was 47 years old and a successful artist in Germany and abroad when Peter, her youngest son, volunteered to join the German army in WWI and was killed two weeks later. Always politically active, she now became a radical pacifist and reflected on her son and the meaning of war in her art. After signing a petition against the Nazis, she was excluded from the Prussian Academy of Arts and her art was labeled “degenerate.” Ralf Kirsten—director of *The Lost Angel*—fitted together episodes from Kollwitz's unpublished letters and diaries in a mosaic-like portrait. Given the pacifist themes of the film, it is interesting to note that peace was very much on GDR minds in the period after the Pershing II missiles had become an issue.

▪ **FRIDAY JULY 6:**

9:00 – 12:00: Workshop

Recognizing Women Artists

This workshop will give participants the chance to speak in-depth with April Eisman about the position of women as visual artists in the GDR. We will discuss the impact of East Germany's gender policies on art and the lives and work of a number of important women artists, also looking at how German unification impacted their lives and work. A key component will be to make comparisons between the roles of women artists in East and West Germany by working closely with the Rueschemeyer reading and with reproductions of paintings by Angela Hampel (b. 1956, East Germany) and Elivra Bach (b. 1951, West Germany).

Reading:

Hiltrud Ebert, “Where are the Women Artists? An Attempt to Explain the Disappearance of a Generation of East German Women Artists (2003)” in *Gender Check: A Reader*, ed. Bojana Pejic (Köln: Walter König, 2009), 185-191.

Marilyn Rueschemeyer, "Women in East Germany: From State Socialism to Capitalist Welfare State," in *Democratic Reform and the Position of Women in Transitional Economics*, ed. Valentine M. Moghdam (Oxford: Clarendon, 1993), 75-91.

14:00 – 16:30: **Film Screening:** Introduced by April Eisman

A selection of short films on mainstream visual artists in the GDR (see Recommended Viewing for details):

Painters in the GDR

Features the work of mainstream modern artists in the GDR, including Willi Sitte, Werner Tübke, and Uwe Pfeiffer.

Hermann Glöckner: A Short Visit

Documents the meeting of two painters – the older artist in front of the camera demonstrates his work to the younger artist, Jürgen Böttcher, behind the camera. Glöckner speaks of his experiences under the Nazis and his difficulties with Socialist Realism in the 1950s and '60s. This is the only filmic portrait of the artist.

No War, No Peace

Introduces five major GDR painters: Angela Hampel, Hubertus Giebe, Johannes Heisig, Bernhard Heisig, and Wolfgang Mattheuer.

— WEEK FOUR —

NB: Syllabus still subject to adjustment. All films shown with English subtitles or voice over. Workshop discussions often focus on lectures and films that take place the DAY BEFORE.

▪ **MONDAY JULY 9:**

9:00 – 12:00: **Workshop**

Mainstream Visual Art in the GDR

The first of two workshops looking at mainstream and alternative art scenes in the 1980s, as the GDR and the Cold War neared their end. This day will focus on mainstream artists and commissioned art in relations to Friday afternoon's films and the readings. By the 1980s, the visual arts in East Germany had achieved the "breadth and variety" promised by Erich Honecker years earlier. Neoexpressionism, Neue Sachlichkeit, and abstraction were common styles among painters, and by the mid-1980s performance and installation art became increasingly possible in official venues.

Reading:

Marilyn Rueschemeyer, "East German Art Before and After the Fall of Communism," in *Art and the State*, ed. Marilyn Rueschemeyer (Palgrave, 2005): 126-153.

14:00 – 16:30: Film Screening: Introduced by April Eisman

Claiming Space: Private Galleries in the GDR

Behauptung des Raums: Wege unabhängiger Ausstellungskultur in der DDR. Germany, 2009, dir. Claus Loeser, 100 min., doc.

By 1976 at the latest, an alternative arts scene was developing in the GDR, which consciously sought to create its own structures and avoid the official apparatus of artistic production. The new artistic subculture grew in the domains of painting and photography, literature, music, and film and established galleries—including Leipzig’s EIGEN+ART—that could house the artistic emancipation movement, which ultimately contributed to and flowed into the GDR’s peaceful revolution of 1989.

19:00 – 21:00: *Optional Screening:* Introduced by April Eisman

Selected Artists’ Super-8 Short Films:

Draped in White. *Unter weißen Tüchern.* Cornelia Schleime, 1987, color, 9 min.

Action Situation. Helge Leiber, 1983, color & b/w, 9 min.

Report—A Comment on a Comment. Via Lewandowsky, 1987, b/w, 7 min.

Metamorphoses I. (*Metamorphosen I.*) GDR, 1978-79, dir. Lutz Dammbeck, color, 7 min., animation

Hommage à la Sarraz. GDR, 1981, dir. Lutz Dammbeck, b/w, 12 min., doc/animation

The Subversive Camera

Die subversive Kamera. Germany, 1997, dir. Cornelia Klauß, color, 42 min., doc., ST

The history of the GDR Super-8 scene—an underground art movement that produced films outside official channels in the 1980s—produced by Cornelia Klauß, herself a Super-8 artist. The Stasi monitored this scene closely. Women artists Ramona Köppel-Welsch, Cornelia Schleime and Christine Schlegel, among others, talk about their art and films, their experiences as artists in the GDR, and how their work changed after the Wall came down.

▪ **TUESDAY JULY 10:**

9:00 – 12:00: Workshop

Alternative Art Scenes

With increased economic success, limited but significant access to Western media (especially television), and the success of its own popular culture, the GDR developed a thriving alternative arts culture. Including performance art, installation art, and super-8 film, as well as punk and hip hop, these alternatives stood out against the more mainstream models and participated in remarkable ways in international trends across a spectrum of art forms. This workshop will look at the often multi-media explorations that took place in both private and official spaces during the final years of the Cold War.

Reading:

Tatjana Böhme-Mehner, “Interviews with Georg Katzer and Lothar Voigtländer,” in “Creating Sound Behind the Wall: Electroacoustic Music in the GDR,” special issue, *Contemporary Music Review*.30, no. 1 (2011): 101-109 and 111-17.

Leonard Schmiedling, “Boom Boxes and Backward Caps: Hip-Hop Culture in the GDR,” *East German Material Culture* (German Historical Institute, 2011) 67-86

14:00 – 16:30: *Optional Screening:* Introduced by Skyler Arndt-Briggs

whisper & SHOUT

flüstern & SCHREIEN. GDR, 1988, dir. Dieter Schumann, color, 115 min., doc., ST

This film documents important parts of the East German rock music scene of the late 1980s, from well-established bands like Silly, to underground rock bands like Feeling B. It includes clips from concerts and interviews with fans and members of André + Die Firma, Chicorée, Die Zöllner, Feeling B, Sandow, Silly, and This Pop Generation. The film played to over one million viewers in sold-out theaters in the GDR; audiences were not only drawn to see their favorite bands on the screen, they were also surprised that this film made it past the censors.

19:00 – 21:00: *Film Screening:* Introduced by Johanna Yunker

The Puhdys—Disco Film

Discofilm 16. GDR, 1976, dir. Jürgen Steinheisser, color, 9 min.

This short “Disco Film” presents four songs by the hit GDR rock band The Puhdys.

Nina Hagen = Punk + Glory

Germany, 1999, Dir. Peter Sempel, color, 100 min.

Nina Hagen—daughter of actress Eva-Marie Hagen, and whose stepfather was Wolf Biermann—was born in East Berlin in 1955, migrated to West Germany in the mid-1970s. She became a New Wave Punk rock star, singing in a screechy growl that shaded into an operatic coloratura. Although she was a huge star in Europe in the 1980s, the movie explores why she never found a commercial foothold in the United States. The connections between opera and rock that seem natural to European audiences had no resonance in the United States.

▪ **WEDNESDAY JULY 11:**

9:00 – 12:00: *Workshop*

Curriculum and Research Projects

Individual and/or small group work.

14:00 – 16:30: *Optional Screening:* Introduced by Seán Allan

Latest from the Da-Da-R

Letztes aus der DaDaeR. GDR, 1990, dir. Jörg Foth, color, 86 min., ST

In a loose set of cabaret pieces based on their stage show, Steffen Mensching and Hans-Eckardt Wenzel—highly acclaimed East German poets, songwriters and clowns—satirize East German life in its final days and the arrival of new times after the fall of the Berlin Wall. “Da-Da-R” is a word play on the irreverent Dada art movement of the 1920s and the German acronym for East Germany—the DDR. This

was the first film made by the DaDaeR artistic production group, which had fought for independence within the state-owned DEFA Film Studio for years.

19:00 – 21:00: Optional Screening: Introduced by Barton Byg

A Place in Berlin

Konzert im Freien. Germany, 2001, dir. Jürgen Böttcher, color, 86 min., doc., ST

In 1973, a team of artists was commissioned by GDR leaders to create the Marx-Engels Forum—a sculpture park commemorating the international workers’ movement. Böttcher documented the project from 1981 until its unveiling in 1986, but the film he’d planned was cancelled. Ten years after the fall of the Wall, Böttcher revisited his own film material. With Günter “Baby” Sommer (perc) and Dietmar Diesner (sax) interpreting the space and images with improvisational jazz, Böttcher creates a filmic collage from 1980s footage and new video material of the anachronistic monument, looking at how the meanings of monuments change. The form of the film—in some ways both a musical/rhythmic and multi-media tour de force—brings together many of the themes of the Institute: the dilemma of artists working with State commissions, while practicing resistance of various forms.

▪ **THURSDAY JULY 12:**

9:00 – 12:00: Workshop

Straddling the End of the GDR

In the late 1980s, towards the end of the existence of the East German state, the range of the possible expanded. Rock music, for example—almost synonymous with ideas of rebellion, youth, and counterculture—had become quite mainstream. When the Wall fell, it was nevertheless a shock to all involved. While many artists fell by the wayside in the years following German unification, an interesting array of artists was able to make the transition and establish successful post-Wall careers.

Reading:

Susanne Binas, “East-West Breakthroughs: The Significance of the GDR Pop Underground Today,” in *A Sound Legacy? Music and Politics in East Germany*, ed. Edward Larkey (Washington DC: American Institute for Contemporary German Studies, Johns Hopkins University, 2000), 26-41.

Barbara Wolbert, “De-arranged Places: East German Art in the Museums of Unified Germany,” *The Anthropology of East Europe Review* 19/1 (Spring 2001): 57-62

FREE AFTERNOON

19:00 – 21:00: Public Panel discussion

Post-Unification Debates on GDR Art

In the wake of German unification, many of East Germany’s most successful visual artists came under attack in the press in what have become known as the *Bilderstreit*, or image battles, which stretched across the long and contentious 1990s; in essence, these debates were about what role East German artists would be allowed to play in the new Germany. This panel discussion will feature recollections of

and thoughts about trends and the evolution of attitudes towards GDR art in the years after German unification in fall 1990. Participants will include Barton Byg, April Eisman, Hiltrud Schulz and Sean Allan.

▪ **FRIDAY JULY 13:**

9:00 – 12:00: Workshop

Curriculum and Research Projects: Exchange & Discussion

This workshop will provide a forum for participants to discuss the curriculum and research projects they have been working on and brainstorm on various curriculum-related problems that touch on themes discussed during the Summer Institute.

14:00 – 16:30: Workshop

Wrapping Up: Future Collaborations

The bulk of the workshop will bring closure to the Institute. As a group, we will focus on drawing together the salient themes and issues emerging from the films, lectures, and readings we have shared over the three-week period. We will then discuss ideas for future research and brainstorm possible future collaborations, including conference presentations and publications.

FINAL DINNER & PARTY

▪ **SATURDAY JULY 14:**

DEPARTURES