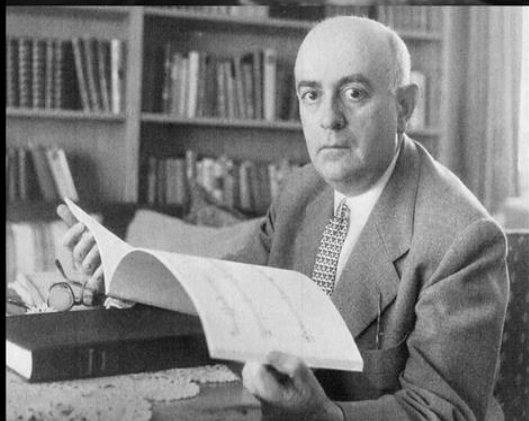




23-24 September

305 Pembroke Hall
(172 Meeting
Street)



Inheriting the Frankfurt School

An International Conference Hosted by The Department of German Studies,
Brown University

Co-sponsored by the Humanities Initiative, the DAAD, the Max Kade Foundation,
the Pembroke Center, and the Dean of the Faculty



Conference Schedule

Friday, September 23

9:30 Welcome, Kevin McLaughlin, Dean of the Faculty

9:45 Introduction, Kristina Mendicino & Gerhard Richter

10:00-11:30 Session 1: Gambles of Legacy

“Es gibt keine Verfallszeiten’: How Adorno’s Protegé Alexander Kluge Became Benjamin’s Most Important Heir,” Michael W. Jennings (Princeton University)

"Gambling with Inheritance," Michael Powers (Tufts University)

Moderator: Amanda Anderson (Brown University)

11:30-11:45 Break

11:45 – 1:15 Session 2: Inherited Cultures

“Still, Again, and Anew: Concepts of the 'Mass' in Adorno and Benjamin,” Gertrud Koch (Freie Universität Berlin & Brown University)

“Welcome to the Culture Park: Critique as Commodity,” Jan Völker (Universität der Künste, Berlin)

Moderator: Bonnie Honig (Brown University)

1:15-2:30 Lunch Break

Inheriting the Frankfurt School

2:30-4:00 Session 3: Inherited Peripheries

"Inheriting the Frankfurt School on the Periphery: The Case of Roberto Schwarz," Fabio Akcelrud Durão (University of Campinas, Brazil)

"Interpretation, Revolution, Inheritance: Benjamin with Marx," Gerhard Richter (Brown University)

Moderator: Marc Redfield (Brown University)

4:00-4:15 Break

4:15-5:45 Session 4: Constellations

"Socialism as Constellation: Adorno's Hegelian Critique of Hegel," J.M. Bernstein (The New School)

"Philological Reduction: Presentation and Experience in Benjamin's and Adorno's 'Baudelaire' Letters," Dennis Johannssen (Brown University)

Moderator: Thomas A. Lewis (Brown University)

Conference Schedule

Saturday, September 24

10:00-11:30 Session 5: Incomplete Translations

"Here, After: Translating Benjamin in de Man and in Deconstruction More Generally," Ian Balfour (York University)

"Incomplete," Thomas Schestag (Brown University)

Moderator: Zachary Sng (Brown University)

11:30 – 11:45 Break

11:45-1:15 Session 6: Literary Legacies

"Biophilology: Walter Benjamin's Literary Critical Program," Kevin McLaughlin (Brown University)

"Falling Away from the Origin: Trash and Pure Language in Walter Benjamin and Bruno Schulz," Natalie Lozinski-Veach (Brown University)

Moderator: Suzanne Stewart-Steinberg (Brown University)

1:15-2:30 Lunch Break

Inheriting the Frankfurt School

2:30-4:00 Session 7: Disruptions of Inheritance

“Our Heritage Was Left to Us Without a Testament’ — Or is It the Other Way Around?” Rebecca Comay (University of Toronto)

“Legacy is a Category of Law, Not of Thought,” Alexander García Düttmann (Universität der Künste, Berlin)

Moderator: Timothy Bewes (Brown University)

4:00-4:15 Break

4:15-5:45 Session 8: Rhythms of Inheritance

“Inheriting Hölderlin: Adorno, Parataxis,” Geoffrey Wildanger (Brown University)

“New Returns, On Time: Benjamin's and Nietzsche's Like Marks,” Kristina Mendicino (Brown University)

Moderator: Thomas Kniesche (Brown University)

Speakers and Moderators

Amanda Anderson is the Andrew W. Mellon Professor of Humanities and English and director of the Cogut Center for the Humanities at Brown University. She is a literary scholar and theorist who has written on nineteenth-century literature and culture as well as on contemporary debates in the humanities. Her books include *Bleak Liberalism* (forthcoming, Chicago), *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton, 2006), *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment* (Princeton, 2001), and *Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture* (Cornell, 1993). From 2008-2014, she served as the director the School of Criticism and Theory.

Ian Balfour is Professor of English at York University (Canada). He is the author of books on *The Rhetoric of Romantic Prophecy* and *Northrop Frye*. He edited, with the filmmaker Atom Egoyan, *Subtitles: On the Foreignness of Film* and, with Eduardo Cadava, a double-issue of *South Atlantic Quarterly* on human rights, and was the sole editor of an SAQ issue on *Late Derrida*. He was a co-translator of Benjamin's dissertation, *The Concept of Art Criticism in German Romanticism*, for the Harvard edition, edited an issue of *diacritics* on Benjamin, and published an essay in *MLN* on Benjamin's theory of history, as well as an essay on Adorno in a Getty volume on *The Fragment*. He has taught at Cornell as the M. H. Abrams Distinguished Visiting Professor of English and held visiting professorships at Williams College, Rice, and the Johann Wolfgang Goethe University in Frankfurt, among others. He is currently finishing up an interminable book on the sublime.

J.M. Bernstein is University Distinguished Professor of Philosophy at the New School for Social Research. His writings include *The Fate of Art: Aesthetic Alienation from Kant to Derrida and Adorno* (1992); *Adorno: Disenchantment and Ethics* (2002); edited and introduced, *Classic and Romantic German Aesthetics* (2003); *Against Voluptuous Bodies: Late Modernism and the Meaning of Painting* (2006). His most recent book is *Torture and Dignity: An*

Inheriting the Frankfurt School

Essay on Moral Injury (2015). He is working on a manuscript with the tentative title *Law as Ethical Life: Reflections on the Rights Character of the Human*.

Timothy Bewes is Professor of English at Brown University and author of *Cynicism and Postmodernity* (Verso, 1997), *Reification, or The Anxiety of Late Capitalism* (Verso, 2002), and *The Event of Postcolonial Shame* (Princeton University Press, 2011). His work has appeared in journals such as *New Left Review*, *Cultural Critique*, *Differences*, *Contemporary Literature*, *Postmodern Culture*, and *Mediations*, and he has edited and co-edited a number of books including *Cultural Capitalism* (Lawrence and Wishart, 2000), *Georg Lukács: The Fundamental Dissonance of Existence* (Continuum, 2011), and *Jacques Rancière and the Novel* (a special issue of *Novel: A Forum on Fiction*, 2014).

Rebecca Comay is Professor of Philosophy and Comparative Literature at the University of Toronto, where she is also an associate member of the Department of German, the Centre for Jewish Studies, the Program in Literature and Critical Theory, and the Faculty of Architecture. She has published widely on 19th and 20th-21st continental philosophy, psychoanalysis, literature, and contemporary art, and is the author of two recent books on Hegel: *Mourning Sickness: Hegel and the French Revolution* (Stanford UP, 2011) and, co-authored with Frank Ruda, *The Dash – The Other Side of Absolute Knowing* (forthcoming, MIT Press). She is a 2016-17 Chancellor Jackman Research Fellow in the Jackman Humanities Institute at the University of Toronto, working on a research project called “Arrhythmia of Spirit: Hegel and Interminable Analysis,” which forms part of a larger project called *Deadlines*, on the strange temporality of the deadline — political, theological, legal, biological, psychoanalytic, literary, and other sorts.

Fabio Akcelrud Durão is Professor of Literary Theory at the State University of Campinas, Brazil (Unicamp). He is the author of *Modernism and Coherence* (2008), *Teoria (literária) americana*

Speakers and Moderators

(2011), *Entrevistas com Robert Hullot-Kentor* (2012), *Fragmentos Reunidos* (2015), *O que é crítica literária?* (2016) and *Essays Brazilian* (2016). He edited *Culture Industry Today* (2010), among others, and has published articles in journals such as *Critique*, *Cultural Critique*, *Luso-Brazilian Review*, *Parallax*, and *Wasafiri*. From 2014 to 2016 he served as president of the Brazilian Association for Graduate Studies in Literature and Linguistics (Anpoll).

Alexander García Düttmann is Professor of Aesthetics at the University of the Arts in Berlin. His most recent publications include *Participation: Awareness of Semblance* (Konstanz University Press 2011), *What Does Art Know? For An Aesthetics of Resistance* (Konstanz University Press 2015), and *Against Self-Preservation. Seriousness and Frivolity of Thought* (August Verlag 2016).

Bonnie Honig is Nancy Duke Lewis Professor in the Departments of Modern Culture and Media (MCM) and Political Science at Brown University. She is author of several books, including *Antigone, Interrupted* (Cambridge, 2013) and *Public Things: Democracy in Disrepair* (Fordham, forthcoming 2017). She has edited or co-edited several others, including *Feminist Interpretations of Hannah Arendt* (Penn State, 1995), the *Oxford Handbook of Political Thought* (Oxford, 2006), and *Politics, Theory, and Film: Critical Encounters with Lars von Trier* (Oxford, 2016) She is currently working on two books: *The Lost Sabbath* and *Refusal* (forthcoming, Harvard University Press).

Michael W. Jennings is the Class of 1900 Professor of Modern Languages in the Department of German at Princeton University. His teaching and research focus on Critical Theory and the literature and visual arts of the twentieth century. He is the author of two books on Walter Benjamin: *Dialectical Images: Walter Benjamin's Theory of Literary Criticism* (Cornell, 1987) and, with Howard Eiland, *Walter Benjamin: A Critical Life* (Harvard, 2014). He serves as the General Editor of the standard English-language edition of Walter Benjamin (Harvard, 1996ff.) and the editor of a series of volumes of Benjamin's writings intended for classroom use: *The Writer of Modern Life:*

Inheriting the Frankfurt School

Essays on Charles Baudelaire (2006), *One Way Street* (2016), and, with Brigid Doherty and Thomas Y. Levin, *The Work of Art in the Age of its Technological Reproducibility* (2008). A new translation and edition of Benjamin's *Origin of German Trauerspiel* (with Howard Eiland) will appear in 2017. He is currently at work on the first critical biography of Alexander Kluge.

Dennis Johannssen is a Ph.D. candidate in German Studies at Brown University. He holds three M.A.s (in Cultural Studies, German, and Philosophy), and he has studied Critical Theory at the University of California, Berkeley. He is currently writing his dissertation on the disputes and philosophical differences between Walter Benjamin and Theodor W. Adorno. His articles, reviews, and interviews have appeared in *AnthropologyMaterialism*, *Zeitschrift für kritische Theorie*, and *The German Quarterly*.

Thomas Kniesche is Associate Professor of German Studies at Brown University. He has written on Günter Grass, German-Jewish literature, mystery novels, and German Science Fiction. His latest scholarly book, *Einführung in den Kriminalroman*, was published in 2015. A short book on crime and bibliomania, entitled *Büchermorde – Mordsbücher*, is scheduled for publication in September 2016. He is currently working on a volume on contemporary German crime fiction.

Gertrud Koch is Professor of Cinema Studies at the Freie Universität Berlin and Visiting Professor in the Department of Modern Culture and Media and the Pembroke Center at Brown University. She has taught at numerous international universities like Columbia, NYU, and Berkeley and has been research fellow at the Getty institute, the IFK in Vienna, the IKKM in Weimar, and many others. She was the director of the collaborative research program SFB 626 "Ästhetische Erfahrung im Zeichen der Entgrenzung der Künste" and has participated as principal investigator in many interdisciplinary research projects. Her publications include books on Herbert Marcuse, Siegfried Kracauer, and the filmic construction of women in

Speakers and Moderators

film and on Jewish history. She has edited many volumes and serves on the board of international journals like *October*, *Philosophy & Social Criticism*, *Constellations*. Her new book *Die Wiederkehr der Illusion. Film und die Künste* is in press at Suhrkamp Verlag and will be published this fall.

Thomas A. Lewis is Professor of Religious Studies and Associate Dean of Academic Affairs at the Graduate School at Brown University. Working on the transformations of religion in the modern West, he specializes in philosophy of religion and religious ethics and has strong interests in methodology in the study of religion. His research examines conceptions of tradition, reason, and authority and their significance for ethical and political thought. His publications include *Freedom and Tradition in Hegel: Reconsidering Anthropology, Ethics, and Religion* (University of Notre Dame Press, 2005); *Religion, Modernity, and Politics in Hegel* (Oxford University Press, 2011); *Why Philosophy Matters for the Study of Religion--and Vice Versa* (Oxford University Press, 2015); and articles on religion and politics, liberation theology, communitarianism, and comparative ethics.

Natalie Lozinski-Veach is a Ph.D. candidate in the Department of Comparative Literature at Brown University. Her research explores the points of contact between literature and critical theory along with those between humans and other animals. In her dissertation, she traces constellations of non-anthropocentric expression in the works of Theodor W. Adorno, Paul Celan, W.G. Sebald, and Tadeusz Różewicz, as well as their implications for thinking about trauma, ethics, and language after the Shoah. Her work on Celan has been published in the German issue of *MLN*.

Kevin McLaughlin is George Hazard Crooker Professor of English, Professor of Comparative Literature, and Professor of German Studies at Brown University, where he was named Dean of the Faculty in 2011. He has been the recipient of research grants and fellowships from the National Endowment for the Humanities, the

Inheriting the Frankfurt School

Fulbright Program and the Deutscher Akademischer Austauschdienst. He is the author of three books, *Writing in Parts: Imitation and Exchange in 19th-Century Literature* (Stanford UP, 1995); *Paperwork: Literature and Mass Mediacy in the Age of Paper* (U of Penn P, 2005); and *Poetic Force: Poetry after Kant* (Stanford UP, 2014). McLaughlin is also the co-translator with Howard Eiland of Walter Benjamin's *Arcades Project* (Harvard UP, 1999).

Kristina Mendicino is Andrew W. Mellon Assistant Professor of Humanities and German Studies at Brown University. She is the author of *Prophecies of Language: The Confusion of Tongues in German Romanticism* (2016). She has published articles on authors such as Bertolt Brecht, Paul Celan, and G.W.F. Hegel. In her latest project, she seeks to trace the permutations that the category of the new undergoes in mid- to late nineteenth-century European writing through readings of authors such as Heinrich Heine, Charles Baudelaire, Louis-Auguste Blanqui, Karl Marx, and Friedrich Nietzsche.

Michael Powers currently holds the position of Lecturer in German Literature at Tufts University. He received his Ph.D. in German Studies from Brown University in 2015 with a dissertation entitled “Clouds: Walter Benjamin and the Rhetoric of the Image.” He has published a recent article, “*Wolkenwandelbarkeit: Benjamin, Stieglitz and the Medium Photography*,” in *The German Quarterly*, and is revising his dissertation into a book. His newest research centers on representations and theorizations of the concept of “free play” in the German-speaking literary and aesthetic traditions.

Marc Redfield is Chair of the Department of Comparative Literature and Professor of English and Comparative Literature at Brown University. His most recent book is *Theory at Yale: The Strange Case of Deconstruction in America* (2016).

Gerhard Richter is Professor of German Studies and Comparative Literature and Chair of the Department of German Studies at Brown

Speakers and Moderators

University. Among his books are *Inheriting Walter Benjamin* (“Walter Benjamin Studies” Series, Bloomsbury, 2016); *Verwaiste Hinterlassenschaften. Formen gespenstischen Erbens* (Matthes & Seitz, 2016); *Afterness: Figures of Following in Modern Thought and Aesthetics* (Columbia University Press, 2011); *Thought-Images: Frankfurt School Writers’ Reflections from Damaged Life* (Stanford University Press, 2007); *Ästhetik des Ereignisses. Sprache—Geschichte—Medium* (Fink, 2005); and *Walter Benjamin and the Corpus of Autobiography* (Wayne State University Press, 2000). He also is the editor of seven additional books in the area of aesthetics and European critical thought, including Jacques Derrida’s *Copy, Archive, Signature: A Conversation on Photography* (Stanford University Press, 2010).

Thomas Schestag is Professor of German Studies at Brown University. His most recent and forthcoming book publications include, as author, *Lesen – Sprechen – Schreiben (Kritzeln)* (Berlin, 2014); as editor, Francis Ponge, *Le Soleil / Die Sonne* (Berlin, 2017); and, as translator, Hugh Raffles, *Insektopädie* (Berlin, 2013) and Rosmarie Waldrop, *Hölderlin-Hybride* (Solothurn, 2015). His current research projects concern philology, the *sensus communis*, and the foreign state of any language.

Zachary Sng teaches in the Department of Comparative Literature and Department of German Studies at Brown University. He received his Ph.D. in Comparative Literature at the Johns Hopkins University in 2004, with a focus on German and British writings of the eighteenth century. His book *The Rhetoric of Error: From Locke to Kleist* was published with Stanford University Press in 2010. He is currently working on book project that examines concepts and figurations of the “middle” in Romanticism.

Suzanne Stewart-Steinberg is Professor of Comparative Literature, Italian Studies, and Modern Culture and Media at Brown University. Currently she is the Director of the Pembroke Center for Teaching and Research on Women at Brown. She is the author of *Sublime*

Inheriting the Frankfurt School

Surrender: Male Masochism at the Fin-de-Siècle (Cornell UP, 1998); *The Pinocchio Effect: On Making Italians, 1869-1920* (University of Chicago Press, 2007); and *Impious Fidelity: Anna Freud, Psychoanalysis, Politics* (Cornell UP, 2011). She is currently writing a book entitled *Grounds for Reclamation: Fascism, Postfascism and the Question of Consent* (forthcoming from Liverpool University Press).

Jan Völker is a research associate at the Institute of Fine Arts and Aesthetics at the Berlin University of the Arts. He has served as visiting lecturer at the Institute of Philosophy of the Slovenian Academy of Arts and Sciences in Ljubljana and at Bard Berlin. Current projects focus on the question of ideology and on the restitution of German Idealism. Recent publications include an international issue of the journal *Filozofski vestnik*, edited with Rado Riha and Jelica Šumič, “The issue with Kant” (2015). Authored books include *Ästhetik der Lebendigkeit. Kants dritte Kritik* (2011) [*Aesthetics of Liveliness, Kant’s third critique*], and, with Uwe Hebekus, *Neue Philosophien des Politischen zur Einführung (Laclau, Lefort, Nancy, Rancière, Badiou)* (2012) [Introduction to New Philosophies of the Political (Laclau, Lefort, Nancy, Rancière, Badiou)].

Geoffrey Wildanger is a graduate student in the Department of Comparative Literature at Brown University. He earned an MA in Art History from UC Davis and was a Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program in New York City. He has published essays and reviews in *n+1*, *Mute* and the *Los Angeles Review of Books*.

Notes

“Gefährlich ist es, Erbe zu sein.”

-Nietzsche, *Also sprach Zarathustra*

Brown University
Department of German Studies
190 Hope Street
Providence, RI 02912
https://www.brown.edu/academics/german_studies