

“Crash: Trauma, Rupture Art”
(ARTHI 296A/GER 210/COMPLIT200)
ARTS 2622, W 10-12.30
Prof. Sven Spieker

Tentative Syllabus

Wednesday, January 10: Introduction

Reading:

D. W. Abse, “Historical Survey”
C. Carruth, “Introduction”

Wednesday, January 17: Versions of Hysteria

Central text:

S. Freud, “Fragment of an Analysis of a Case of Hysteria”

Accompanying texts:

S. Freud/Breuer, “On the Psychological Mechanism of Hysterical Phenomena: Preliminary Communication”
S. Freud, “Hysteria”
P. Janet, “The Problem of Hysteria”; “The Troubles of Speech”
E. Showalter, “Hysterical Men”
J. Didi-Hueberman, from *The Invention of Hysteria*
S. Schade, “Charcot and the Spectacle of the Hysterical Body...”
S. Spieker, “The Homeless Symptom: Archive and Trauma in Boris Mikhailov”

Visual material:

A. Londe [Medical photographs taken at his Salpêtrière studio]
A. Warburg, *Mnemosyne Atlas*
B. Mikhailov, from *Case History*

Wednesday, January 24: The Media of Trauma

Continuation

Wednesday, January 31: The Atrophie of Experience

Central texts:

S. Freud, *Beyond the Pleasure Principle*
W. Benjamin, “The Storyteller”

Accompanying texts:

S. Freud, “Note on the Magic Writing Pad”
E. Showalter, “Hysterical Men”
R. Barthes, from *Camera Lucida*

Visual material:

D. Graham, “Present Past Continuous”
Bruce Connor, “TV Assassination” (1963-64/1975)

Monday, February 5/Tuesday, February 6, 9am-6pm:

Interdisciplinary conference “Packrats and Bureaucrats: Study in the Archive” at the UCSB Interdisciplinary Humanities Center

**Wednesday, February 7:
Trauma as Missed Encounter**

Central text:

J. Lacan, from *Seminar XI*

Accompanying texts:

A. Lichtenstein, “Die Granate”

A. Stramm, “Patrouille”; “Sturmangriff”

P. Virilio, “Speed and Technology”

**Wednesday, February 14:
Shock in Avant-Garde and Neo-Avant-Garde Art**

Central text:

H. Foster, “The Return of the Real”

Accompanying texts:

P. Buerger, from *Theory of the Avant-Garde*

W. Benjamin, *The Work of Art in the Age of Technical Reproduction*

Visual material:

Kurt Schwitters, Hanna Hoeh, various examples of photo-montage

L. Fontana, various works

D. Vertov, from *The Man With a Movie Camera* [film]

A. Warhol, *Disaster Series*

Examples of hyper-realism

**Wednesday, February 21:
The Accident of Representation**

Central film:

D. Cronenberg, *Crash*

Accompanying texts:

G. Ballard, *Crash* (excerpts)

M. Blanchot, from *The Writing of Disaster*

Accompanying film:

L. Godard, *The Week-End* [movie]

**Wednesday, February 28:
Trauma and “the Jews” I**

Central text:

Freud, from *Moses and Monotheism*

Accompanying texts:

C. Carruth, from *Unclaimed Experience. Trauma, Narrative, and History*

Visual material:

Ch. Boltanski, various works

H. Haacke, “Mariensaeule”; “Und ihr habt doch gesiegt”

K. Wodiczko, “Memorial Projections”

Examples of “negative” holocaust memorials

Wednesday, March 7:

Trauma and “the Jews” II

Central text:

J.-F. Lyotard, from *Heidegger and “the Jews”*

Accompanying film:

C. Lanzmann, “Shoah”

Wednesday, March 14:

Post-Trauma: Germany

Central artists:

A. Kiefer, various works

G. Richter (Atlas, cycle “18. Oktober”, “photo paintings”)

Accompanying texts:

B. Buchloh, “Gerhard Richter’s *Atlas*”

M. Blanchot, from *The Writing of Disaster*

Saltzman, from *Anselm Kiefer and Art After Auschwitz*

Recommended reading:

S. Felman/Dori Laub, “The Return of the Voice”

A. Huysen, from *Twilight Memories. Marking Time in a Culture of Amnesia*

Make up class:

“Hiroshima, mon amour”

Central film:

A. Resnais, *Hiroshima mon amour*

Accompanying texts:

M. Duras, *Hiroshima mon amour*