

# Briefe aus Alumni Newsletter

# Berlin

5 '09

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



**Ring in a New Year and a New Era** by Eleni Kirkas Berger

## What's New in Berlin

by Karen Kramer

## Mein „Praktikunstwerk“

by Daniel Smith

## My internship

by Jiahui Lin



Alfried Krupp von Bohlen  
und Halbach-Stiftung

# Grußwort der Krupp-Stiftung

by Prof. Dr. h.c. mult. Berthold Beitz

**1982** wurde das „Krupp Internship Program“ ins Leben gerufen. Seither kommen jedes Jahr Studenten der Stanford Universität in Kalifornien auf Einladung der Alfried Krupp von Bohlen und Halbach-Stiftung nach Deutschland, um während eines Praktikums in einem Unternehmen ein wenig Land und Leute kennenzulernen. Mehr als 950 junge Frauen und Männer haben seither an dem Programm teilgenommen und ihre Praktika in über 350 Unternehmen, Forschungsinstituten und kulturellen Einrichtungen absolviert.

Sie alle werden von Dr. Karen Kramer und ihrem Team in Berlin hervorragend betreut. Seit fünf Jahren werden die „Briefe aus Berlin“ als E-Mail-Newsletter an alle Teilnehmer des „Krupp Internship Program“ verschickt.

Dieser elektronische Newsletter ermöglicht den Austausch wichtiger Informationen. Für neue Stipendiaten werden nützliche Erfahrungen weitergegeben und Ehemalige können schöne Erinnerungen auffrischen. Ich begrüße das sehr und wünsche mir, daß mit dieser Publikation alle im besten Sinne verbunden bleiben.

Prof. Dr. h.c. mult. Berthold Beitz  
Vorsitzender und geschäftsführendes Mitglied des Kuratoriums  
der Alfried Krupp von Bohlen und Halbach-Stiftung

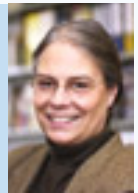
Spring quarter students, interns, staff and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hugel, Essen, in May 2009.

The photograph on the frontpage shows a group of students on a tour of a steel factory in Duisburg, together with a guide and guest professors from the home campus Brigid Barton (Art History) and Rob Robinson (German Studies).



# What's New in Berlin

by Karen Kramer



**Dear Berliners,** I greet you not from Berlin but from Palo Alto. The Stanford Club of Germany Visiting Lectureship has brought me to the home campus this quarter, where I am teaching, doing outreach, and enjoying the Stanford academic community.

This year marks the 20th anniversary of the Fall of the Berlin Wall on that unforgettable 9th of November, when a Communist Party Secretary's ad hoc comment on relaxed exit-visa requirements during a televised press conference sent hordes of East Berliners to the checkpoints along the Berlin Wall. The border guards, nonplussed, raised the barriers and four decades of division ended without a shot. That peaceful opening was the culmination of historic developments: the Monday candlelight vigils in Leipzig and other cities, Soviet toleration of the opening of the Hungarian border to Austria, Mikhail Gorbachev's warning to East German party functionaries that history punishes those who balk at change, and the mass demonstration in East Berlin five days before the Wall fell. Sudden historical changes of great magnitude are usually catastrophic – natural disasters, market collapse, the outbreak of war. But the tears shed on November 9, 1989 were tears of joy. And if there was one

word we Berliners kept shouting out in awe in the months thereafter, as the Wall was dismantled and people rode bikes along the deathstrip and neighborhoods began to merge along the scar it had left, culminating in Christo's massive wrapping of the Reichstag on what thereby became truly common ground, it was this: *Wahnsinn!*

The 1989/90 group at Stanford in Berlin were here that night or came shortly thereafter to a city attempting to unify. You presented Dr. Beitz with a mounted hunk of the Berlin Wall at the Internship Seminar in Villa Hügel; that gift remains in a prominent place in his office, referencing at once the momentous events of 1989/90 and the gratitude of the students who have benefitted from the Krupp Internship Program. Some of you were West Berliners in the old days, when Berlin was still the binary city, a double-take town; others came in the years that ensued, experiencing Berlin as the national capital, experiencing first-hand its struggle to become

one place also in the hearts of its people, East and West. The students now studying in Berlin will celebrate the Fall of the Wall (an event that occurred before some of them were born!) in the multifarious ways our zany city celebrates. I am very sorry to miss what Berlin comes up with. Here on the home campus, we will commemorate this momentous event with a film series I'm teaching on *DEFA* (East German) films and with Berlin-Wall „happenings“ at campus venues.

In this fifth volume of *Briefe aus Berlin*, an intern who was studying here the night the Wall fell shares with you her impressions of that remarkable time. And we invite you to read about experiences of the most recent cohort of Krupp/Stanford interns who opted to study and work in this very changed place and about recent developments in the program.

Mit herzlichen Grüßen aus Berlin,  
Karen Kramer, Director ■



## Ringling in a New Year and a New Era

by Eleni Kirkas Berger

**In November of 1989**, as I sat in the Stanford-in-Washington center watching news coverage of East Germans streaming into the West, I could hardly believe my eyes.

I had spent my junior year of high school ('85-'86) in West Germany and had visited Berlin during that time. The Wall was a grim and frightening line of demarcation. The contrast between the noisy, crowded streets of West Berlin and the somber, almost ominous, atmosphere of East Berlin was stark and unsettling.

To see such a seismic change happening so quickly and peacefully was astonishing and thrilling. I could hardly wait for autumn quarter to end so I could get to Stanford in Berlin.

I arrived even before the winter quarter officially began, traveling to Berlin with some West German friends a couple of days before New Year's Eve. The excitement in the city was palpable and we spent the first days hammering our own pieces out of the Wall and haphazardly exploring East Berlin with more ease, both logistical and mental, than we had expected.

Late in the afternoon on New Year's Eve, we headed to the

Also on the home campus the *Mauerfall* was reenacted by first building a wall during a *Bratwurstfest* on November 6 with returnees from the Berlin Program, Krupp Interns and German Student Association students, and then tearing it down on November 9 at White Plaza. The *Mauersprüher* bottom right are Karen Kramer and Stanford-in-Berliners of 2008-09.



Brandenburg Gate. The Wall here was different from the Wall running through the rest of the city. It was lower, to afford West Berliners a better view of the monument they had lost to the East, and about 6 feet wide, to allow the armed border guards to patrol on top. Prior to the opening of the border, the guards had glowered menacingly at the tourists on the Western side. Now, they smiled, chatted, and stuffed flowers into the business ends of their rifles. They even helped us clamber up the Wall to stand next to them.

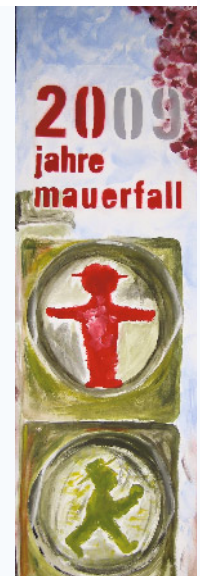
As I jumped down onto the Eastern side, I wondered whether I would be able to get back out again without trouble. Though there was much brotherly love being exchanged between *Ossies* and *Wessies* in those heady early days of *die Wende*, none of the East German guards I had encountered were entirely certain what to do with – or how to react to – an *Ami*, an American.

I needn't have worried. No one thought about nationality that day, and as the evening continued, people passed completely freely back and forth through (and over) that part of the Wall. No passport checks, no questions.

My friends and I were on the east side of the Brandenburg Gate when 1989 gave way to 1990. As fireworks lit up the sky above the Quadriga, we all – *Ossies*, *Wessies*, *Amis*, everyone – hugged, kissed, sang, and shared champagne.

The exhilaration of that moment was like nothing I've ever experienced before or since. It was more than the beginning of a new year, more than the start of a new decade. For so many Germans, it was the beginning of a new life, and I felt lucky to be there to see it happen. ■

Eleni Kirkas Berger (*International Relations*, 1991): *Stanford in Berlin, Winter/Spring 1989–90.*



Ampelmann-Domino

Potsdamer Platz on November 9, 2009: In commemoration of the "Fall of the Wall" a row of dominos, designed by schoolchildren and others, was built and toppled at about 9 pm.

Shuyu Ding (Economics) took this shot after a song performance on the steps of the *Konzerthaus Berlin* on October 3, 2008, on the *Tag der Deutschen Einheit*. In 2009 the *Konzerthaus*, buildt as a theater in 1821 and destroyed in 1945, is celebrating its 25th birthday after the reopening in 1984 – the motto is: *Der Palast der Republik.*



<http://www.konzerthaus.de>

# My Internship – Life in Berlin and Potsdam

by Jiahui Lin

**Rather than spending** yet another summer on campus conducting research, I stayed in a beautiful neighborhood in Friedenau, in the south of Berlin. I lived with my host mom, Margot, who regularly hosts Stanford students in Berlin. On the day of my arrival, a small plate of sesame cookies and a fresh pitcher of water awaited me. Little did I know but that my summer would be filled with not only with the most homey home-stay I had ever experienced but also with a far more enriching internship than I had expected.

Although I lived in Berlin, I commuted an hour and a half every morning to get to Potsdam for my internship at the *Deutsche Institut für Ernährungsforschung*, the German Institute of Human Nutrition. With my postdoctoral supervisor, I studied transcription factors, including FOXO1, that may affect insulin resistance. Throughout the summer, I had the chance to observe gastrointestinal surgeries and to learn several important biology laboratory techniques.

Along with the educational experiences, I gained a large amount of cultural experience. Living in Europe for the first time opened my eyes to different life-



Jiahui Lin with her host mother Margot Kulf.

styles and the priorities that other cultures place on such prominent issues as sustainability and social responsibility. I had ample time to wander the streets of Berlin, converse with locals, take part in the myriad of cultural festivals, and, of course, enjoy the famous breads and cuisine of Germany. Not only did I gain important educational experience that will benefit me in the future, but I also grew culturally, which has helped me on my way towards becoming a more complete individual. ■

Jiahui Lin (Classics, Biology) studied in Berlin in spring 2009.



## Status Report on the Krupp Internship Program by Wolf-Dietrich Junghanns

**The study and internship year** 2008–09 was the first year of the financial crisis, or what's simply referred to here as *die Krise* (the crisis). So far, it has hit Germany later and somewhat less severely than, for example, the



Josh Archibald-Seifer (Music), Berlin student in spring and intern in the summer of 2009, during his concert at the *Grunewaldkirche* in Berlin-Wilmersdorf on September 3, 2009, at the Bösendorfer grand piano taken from the *Palast der Republik*. The event was organized and sponsored by the Will Foundation. During the summer, Josh worked with the Berlin-based composer Tiziano Manca on a song cycle on motifs of the Grimm Brothers' fairytales – another first in our Program.

US: Germany had just benefitted from an upswing in the world economy and the government, in a year of a federal elections, was more than willing to support major companies in order to stabilize key industries and to keep unemployment down. (The word *Abwrackprämie*, Germany's quite controversial "Cash for Clunkers" scheme which predated the American variant, has a good chance of becoming the *Wort des Jahres*, or the *Unwort*, for scrappage schemes have become popular with other commodities too.) Still, the bad economy affected our program as

well, to some degree – some placements took longer than usual, a few planned internships did not materialize at all, and not as many hosts were able to contribute to the interns' salaries as in the past. So we feel particularly fortunate for the 42 placements that made this year one of our largest. Given this experience, we hope to be able to place all applicants this coming year despite the economic challenge.

Another feature of 2009 is the 20th anniversary of the *friedliche Revolution* in the GDR, the precondition for the *Mauerfall*; the term in fact understates what really happened here. The Berlin Wall did not one day just passively "fall". Historically and politically, in the ongoing commemorations of the events of the autumn of 1989, that evening of November 9th should not overshadow, as it often does, the preceding steps of liberation that, in turn, were made possible by the "holes" that had been drilled in the Iron Curtain in Hungary, Czechoslovakia, Poland and elsewhere. In the imagination of most people who lived outside the GDR, though, including students and interns of the Stanford Program in Berlin, the removal of the Berlin border was understandably the decisive event.

The Berlin Program had visited the East frequently in the 1980s and continued to do so after German unification – perhaps Karen will write down her memories of these trips to famous locations with exotic accommodations one fine day, and perhaps some of you will help her. So it was only logical that the internship program, too, should expand into the East. A whole new world opened up to our students between Rostock and

Plauen, Dresden and Magdeburg. The first interns worked in 1991 at the *Europa-Zentrum Meißen* (closed in 2002 for financial reasons), with the *Alternative Fraktion* in Dresden "sublated" in Bündnis 90/ Die Grünen), the *Gemeindevverwaltung Brieselang* and the *Unabhängiges Institut für Umweltfragen* in Berlin, Greifswalder Straße 4, still in existence. Since then more than 170 students have interned in the *Neue Länder* (over 90) and the eastern part of Berlin. Potsdam has hosted the largest number, followed by Leipzig, Dresden and Magdeburg, but we have also placed Krupp interns in Zschopau-Hohndorf, Plauen, Quedlinburg, in Gerode in a for-

Kendall Ernst (Political Science) taking a break in front of the offices of the *Grüne Liga Berlin e.V.*



Artemio Rivera (Product Design) sitting on his favorite chair at the *International Designzentrum Berlin*.

mer monastery, and in other small towns. Of course we would like to place even more interns in the *Neue Länder*, but the economic conditions have placed certain constraints and some applicants are at first reluctant to believe that a city they've never heard of would be the perfect place for their German work-place adventure – but, after all, the spirit of adventure drives our program, and with time, the "Eureka!" insight usually comes.

This year we had an internship in Dresden with the *Militärhistorisches Museum der Bundeswehr* where Michael Albada (History, Economics) helped prepare the new permanent exhibition, to be opened in 2010 in a massive, reconstructed building (plans by Daniel Liebeskind and hg merz architekten). Some of you know his general supervisor, Dr. Gorch Pieken, from your internships at the *Deutsche Historische Museum* in Berlin; Dr. Pieken laid the groundwork for this new internship. In Leipzig, with our "old" host *L.E. Vision*, a further student, Tenzin Chagzoetsang (Psychology), got a chance to intern in movie production. Both enjoyed their new Saxonian *Heimat*. In Magdeburg, *Sachsen-Anhalt*, José

Saenz (ME), our first-ever intern at the *Fraunhofer-Institut für Fabrikbetrieb und -automatisierung* (IFF) and now tenured engineer there welcomed and mentored Christina Skieller (ME) who continued our "tradition" of cooperation with this institute in the robotic systems unit. Christina worked on a demonstrator for a sensory skin technology. Three months were too short to complete the project but the demonstrator will be built. – Thank you, José and Christina!

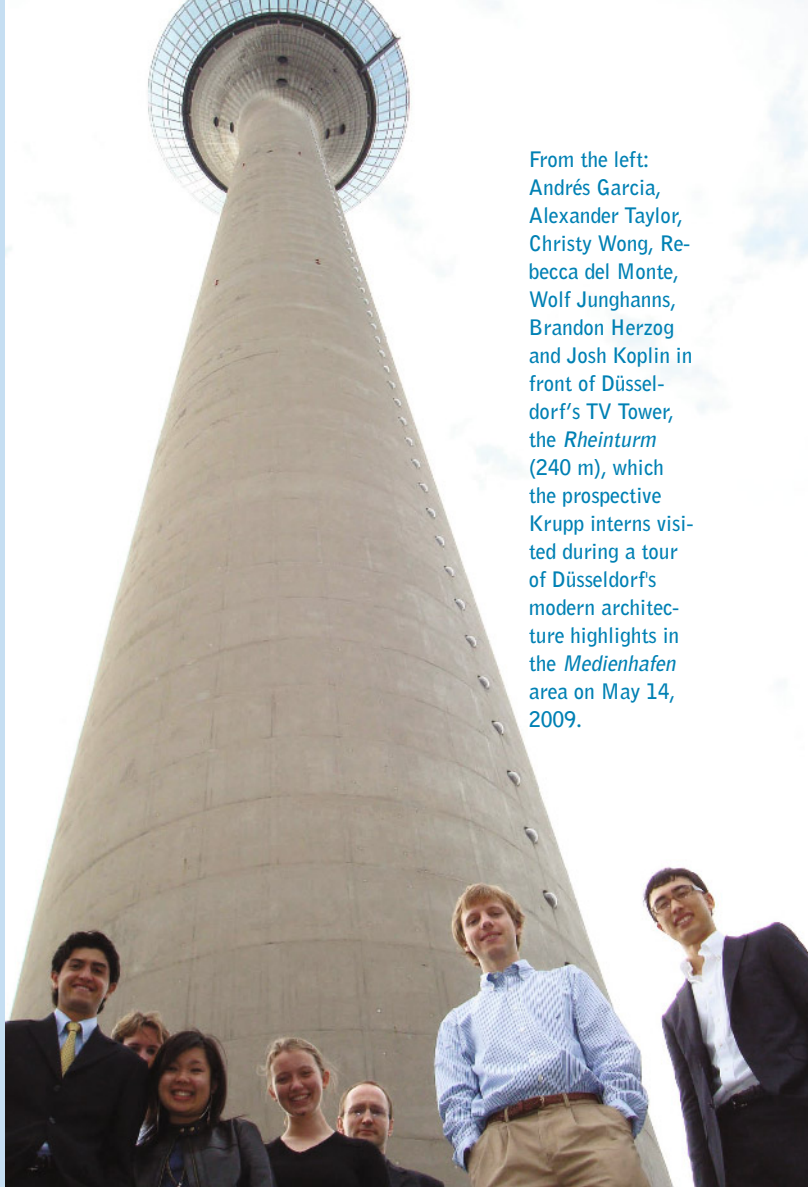
I have not singled out any internships in the eastern parts of Berlin because the life, work and people here have become so mixed in the meantime that the geographic location of the host itself does not say much about the kind



Joshua Koplin (Biology, Economics) with his colleagues from the *ZukunftsAgentur Brandenburg*, the Potsdam-based development board of Berlin's neighbors.

of experience you will have. But one should be mentioned, the *Grüne Liga* in the Prenzlauer Allee, an area which nowadays is known for its high birth rate, Swabian "immigrants" and night life. The *Grüne Liga*, an NGO, is a typical *Kind der Wende* that grew out of various ecological initiatives in the GDR in 1990. Kendall Ernst (Political Science) interned with them this summer and worked, among other things, on the realization of the *Europäische Wasserrichtlinie* (EU Water Framework Directive), the same topic our first intern there, Katie Lorenz (Human Biology, Music), explored in 1999.

In Dahlewitz, in a *Gewerbegebiet* in the south-east of the capital, Andrés Garcia (MS&E, Aeronautics & Astronautics) interned with *Rolls-Royce* on the development of aircrafts. Josh Koplin supported the *ZukunftsAgentur Brandenburg* in Potsdam not only with his know-how in



From the left: Andrés Garcia, Alexander Taylor, Christy Wong, Rebecca del Monte, Wolf Junghanns, Brandon Herzog and Josh Koplin in front of Düsseldorf's TV Tower, the *Rheinturm* (240 m), which the prospective Krupp interns visited during a tour of Düsseldorf's modern architecture highlights in the *Medienhafen* area on May 14, 2009.



Shelly Ni (Product Design), Berlin student in spring and intern in the summer of 2009, with the bag she designed at her host company in Cologne, *Feuerwear*. It will be sold from the summer of 2010 on.

<http://www.medienhafen.de>  
<http://www.feuerwear.de>

Biology and Economics but also with his knowledge of Japanese – and German, of course. Working in both Berlin and Potsdam, Jiahui Lin (Classics, Biology) did diabetes research at the *Deutsches Institut für Ernährungsforschung* (DIFE). Also moving between Potsdam and Berlin, Christy Wong (English, Modern Languages) gained initial experience in the field of professional historical research. The *Zentrum für Zeithistorische Forschung Potsdam* (ZZF) was her and our new host.

Before concluding, I would like to mention a few other new hosts; as about one quarter of all hosts were new, there is not enough space to mention them all. New and unique to our program was certainly Jonah Wieder



Jonah Wieder (Comparative Literature, Drama) at the showroom of fashion designer Andreas Murkudis, Berlin.



Participants of the summer internship seminar on August 28 at The Villa, with Karen Kramer in the front and Maria Biege and Jutta Ley in the back.

der's (Comparative Literature, Drama) internship in the fashion business: with the label *Kostas Murkudis* and its sales representative *Dal Canton* in Berlin-Prenzlauer Berg. It is not easy to qualify for this highly competitive field and to find a suitable host. We are very glad that this internship helped Jonah feel confident that he had chosen the right career path.

Romanian student Stoica Cristinel Popa (Political Science, Modern Languages) had a unique experience with the *CDU-Kreisverband Pankow* – unique because we have federal elections only every four years and contacts in the parties change rapidly: For two months Stoica was able to observe firsthand the campaign of one of the candidates. His candidate did not win, but at least for Stoica we can confirm the Olympic motto: *Teilnahme ist alles!*



Charlton Soesanto (Science, Technology & Society, Modern Languages) during his internship at the transportation department of the *Senatsverwaltung für Stadtentwicklung*: with the *Senatorin für Stadtentwicklung* Ingeborg Junge-Reyer after a press conference on the public transport measures during the 12th IAAF World Championships in Athletics *berlin 2009™*.



Charlton Soesanto at the Berlin Traffic Center.





Artemio Rivera (Product Design) found a new vocation at the *Internationale Designzentrum Berlin* in Mitte: He now intends to steer his education in directions that will enable him to become an advocate for sustainable design. Somewhat more practice-orientated, but not far from Artemio's passion, was Shelly Ni's internship in Cologne with *Feuerwear*, where they successfully recycle fire hoses and other industrial materials to produce handbags and related articles. Shelly's bag will be produced in 2010 as will Rebecca del Monte's bag at *Olbriish b*, our long-time host in Berlin-Kreuzberg. This is great news, not only from the standpoint of fashion but also for these interns – not all internships culminate in a finished product.

In October, with the reconstruction of the *Altes Museum*, restoration of the *Berliner Museumsinsel* was completed. The *Pergamonmuseum*, where we had two interns in the 1990s, is part of this complex as well. However, the island collections, including the *Museum für Islamische Kunst* where Daniel Smith became our first intern this year, will undergo further changes. I invite you to read his report at the end of this edition. ■

Michael Albada  
(History, Economics)  
goes local. Michael interned in Dresden but he loves Bavaria too. Pictured here with his girlfriend Heather Buckelew, who is also a history student.



Students of the Autumn Quarter 2008 during their H.G. Will European Union Expansion Excursion in Croatia.



# Die wundersame Welt der Waschkraft / The Wondrous World of Laundry

**Contra** by Christina Kratschmer

**Pro** by Jonah Wieder

“**The Wondrous World of Laundry**” explores the lives of two women living and working in Gryfino, Poland. Their firm receives laundry from Berlin’s major hotels, washes it, and returns it. The women’s lives are hard and they are filled with a great deal of bitterness towards the Germans. One woman works the night shift and often comes home so exhausted she cannot help her young children get ready for school. The other is trying to maintain enough energy to work such a demanding job while helping her 21-year-old daughter pursue a career in hairdressing. Both lament not having stayed in school longer; each had her own reasons for leaving, but now feel as though they could escape their plight if they had only had more education.

While the film is an attempt to show the economic disparities between Germany and Poland as well as the difficulties that these women face, it does a poor job of doing so. We see the dirty laundry coming into Poland, and crisp clean sheets leaving, but there is never much substance. There is no economic data to support the film. We understand that these women are not earning very much and that they’re always struggling to stay out of debt, but we do not know why they are making so little. Who is hoarding the profits? How do the prices, the operating costs, and the wages ultimately break down? What further weakens the film is that much of the operation has been shifted to Germany, where wages are even lower. If the wages are even lower in Germany, how are we to understand the economic disparities? It is a film of economics, a film of comparisons, yet much of the information is missing. We know what we should feel, but the emotion isn’t there. ■

**The accomplishment** of “The Wondrous World of Laundry,” as may be said about any well-crafted documentary, is its subtlety; that is, that the film does a lot without *doing* a lot. In this sense, director Hans-Christian Schmid turns his film about two working women struggling to provide a good life for their families into a striking and bitterly poignant exposé of the situation of the working class in post-communist countries. Though Schmid could have slapped his audience with a series of facts and figures, he instead examines the lives of these women, providing a more narrative, well-rounded, and sympathetic picture. As a result of his more narrative format the political aspect of the film never seems heavy-handed, and the audience can never truly identify an “agenda” on the part of the director. We simply experience the lives of these women, warts and all, as Schmid walks the fine line between a political documentary and a tender and satisfying character narrative.

Most importantly, perhaps, you walk out of the theater satisfied but still questioning. In his compassionate treatment of his subjects, Schmid subtly forces his audience to think about their own lives, their own goals, their own ability to sacrifice and make do, as well as the story behind the tablecloths off of which they eat. And because neither Schmid nor his characters are ever truly self-indulgent, you also walk out of the theater with a bit more hope in human selflessness, even on the smallest scale. ■

Link: <http://www.waschkraft-der-film.de/>

Christina Kratschmer (Materials Science, Biology) and Jonah Wieder (Comparative Literature, Drama) studied in Berlin in the winter of 2009.

REVIEW

FILMTIPS

## Filmtips

### Jerichow

<http://www.jerichow-der-film.de>

Wie soll man leben in einem Land, in dem man nicht zuhause ist, mit einer Frau, die man gekauft hat, und mit einem Geschäft, in dem ständig betrogen wird?! Ali, der deutsch-türkische Besitzer einer Fastfoodkette, kämpft mit seinem neuen Angestellten Thomas, einem „unehrenhaft entlassenen“ Afghanistan-Heimkehrer, um seine schöne Frau Laura. Christian Petzold („Die innere Sicherheit“, „Gespenster“, „Yella“) siedelt die Dreiecksgeschichte im Nordwesten Brandenburgs an – in einer leeren Landschaft, in der es keine Industrie mehr gibt und wenig Hoffnung, aber dennoch die Sehnsucht nach „Heimat“. Die Vorlage stammt von James M. Cain: „The Post-

man Always Rings Twice“ und der Regisseur erinnert uns daran, daß der Bürger in dieser Geschichte ein „Ausländer“ ist.

### The International

<http://www.sonypictures.de/landing/the-international/index.html>

Tom Tykwer („Lola rennt“, „Das Parfum“) hat einen ambitionierten Thriller gedreht: einer allein gegen das System der globalisierten Wirtschaft, die hier durch geheime, illegale Verbindungen von Banken und Regierungen repräsentiert wird. Das System zeigt sich in einer Architektur aus Stahl und Glas, die Offenheit, Transparenz und Partizipation *vorspiegelt*. Die Orte und Gebäude sind wichtig in diesem Film, der auch als Kommentar zur Finanzkrise aufgefaßt worden ist:

das Sony Center am Potsdamer Platz und der Hauptbahnhof in Berlin, das Wolfsburger Wissenschaftsmuseum Phaeno, verlegt an den Gardasee, auch in Mailand, Istanbul und New York spielt die Handlung. Vor allem Männern aber wird wohl in Erinnerung bleiben, wie in einem langen Shootout das New Yorker Guggenheim-Museum genüßlich zerlegt wird.

## Alle Anderen

<http://www.alle-anderen.de/>

„Warum kannst du dich nicht einfach ganz normal verhalten?“ – „Normal – was soll denn das sein?“ – „Guck doch mal wie alle anderen sind!“ Ein frischverliebt Paar, er ein idealistischer, darum erfolgloser Architekt, sie die „unnormale“ Presseagentin eines Musikproduzenten, erlebt die „Beziehungskrise“ im – typisch – Urlaub, hier ausgelöst durch die Begegnung mit einem anderen, erfolgreichen Paar von Architekt und Designerin. Auf der Berlinale wurde der Film ausgezeichnet für den präzisen Blick auf das Spiel der Liebe und das präzise Spiel der Akteure (Großer Preis der Jury, Beste Darstellerin). Wichtiger ist wohl das Portrait der Generation der Dreißigjährigen, die nach verbreiteter Auffassung große Schwierigkeiten hat, erwachsen zu werden.

## Sturm

<http://www.sturm-der-film.de>

Eine Anklägerin des UN-Kriegsverbrechertribunals in Den Haag überzeugt die Überlebende eines Vergewaltigungslagers und Zeugin der sogenannten ethnischen Säuberungen im Bosnienkrieg gegen einen der politischen Täter auszusagen. Doch beide drohen an der „großen Diplomatie“ zu scheitern – die Aussage soll dem Terminplan und der Effizienz geopfert werden. Der Film zeigt, wie eine *Institution* (mit über eintausend Mitarbeitern aus 80 Nationen) zur Bestrafung von Menschenrechtsverletzungen sich gegen ihren eigenen Zweck kehren kann, auch ohne böse Absichten der einzelnen Akteure. Hans-Christian Schmid („Requiem“ u.a.) führt präzise Regie in diesem wichtigen Film, der auf langjährigen Recherchen, auch im ehemaligen Jugoslawien, beruht. In Sarajewo wurde er begeistert aufgenommen.

## Alter und Schönheit

<http://www.alterundschoenheit.x-verleih.de>

Wie im vergangenen Jahr versprochen, nun auch ein Film über alternde Männer. Sie sind um die 50 und wurden in der Gründerzeit der alten Bundesrepublik geboren. Drei Männer, angeführt von Harry (Henry Hübchen), möchten ihrem todkranken Freund den letzten Wunsch erfüllen: Sie suchen seine große Liebe Rosi, die er noch einmal sehen möchte. Dazu gibt es Ausfahrten mit dem Ferrari, Alkohol und Männermonologe. Die Kritik moniert, es sei eher ein Cliques- als ein Generationenfilm, der zudem ein Eifersuchtsdrama verschenke.

## Whisky mit Wodka

<http://www.whiskymitwodka.senator.de>

Noch einmal Henry Hübchen in einer Paraderolle: Otto, der alternde Filmstar hat ein Alkoholproblem und deshalb wird in seinem neuen Film jede Szene doppelt gedreht und dies auch noch mit dem Freund seiner Ex-Geliebten. Das Drehbuch von Wolfgang Kohlhaase beruht auf einer wahren Geschichte aus der Zeit der DEFA, Kurt Maetzig's „Schlösser und Katen“ von 1950. Frank Beyer, einem weiteren berühmten DDR-Regisseur, ist der Film gewidmet. Insofern ist die Komödie eine Hommage an den DEFA-Film, aber sie ist auch ein Film über das Filmemachen überhaupt. Regie führt Andreas Dresen („Halbe Treppe“, „Sommer vorm Balkon“, „Wolke 9“): „In ‚Whisky und Wodka‘ gibt es nicht einen einzigen Sympathieträger. Alle Figuren haben einen Knacks. Jeder läuft mit Lebenslügen und Kompromissen herum, und sie benehmen sich manchmal wie Schweine. Und trotzdem versuche ich, sie zu verstehen. Weil ich manchmal auch so bin. Jeder macht Fehler, irrt herum. Viele denken, ich habe meinen Platz noch nicht gefunden – und schon ist das Leben vorbei.“ (Berliner Zeitung 29./30.8.2009, 4–5.)

## Salami Aleikum

<http://www.salami-aleikum.de>

Eine rasante Satire auf den Zusammenprall der Zivilisationen à la Huntington von dem Deutsch-Iraner Ali Samadi Ahadi („Lost Children“): Einen überaus friedlichen iranisch-deutschen Fleischersohn schlägt es aus Köln in die deindustrialisierte und fremdenfeindliche ostdeutsche Provinz, wo er sich nicht nur in eine ehemalige Kugelstoßerin verliebt, sondern auch noch zum Hoffnungsträger des Aufschwungs wird. Lob fanden nicht nur die Slapsticks, sondern auch die „special effects“.

## Das weiße Band

<http://www.dasweisseband.x-verleih.de>

In einem protestantischen Dorf in Norddeutschland kommt es vor Ausbruch des Ersten Weltkrieges zu einer Serie von rätselhaften Angriffen und Mißhandlungen. Die alte, vom Rhythmus der Landwirtschaft, von Tradition und Religion zusammengehaltene Ordnung zerbricht. Die Kinder sind hier die Hauptleidtragenden dieser Ordnung und ihres Endes. „Eine deutsche Kindergeschichte“ lautet der Untertitel dieses Epos' über die Entstehung des Bösen. Der Regisseur Michael Haneke vertritt die These, daß der Schrecken des 20. Jahrhunderts aus einer falschen, repressiven Erziehung hervorging, die von Generation zu Generation weitergegeben wurde. Haneke verweist auch auf die Schicksale der protestantisch erzeugten RAF-Mitglieder Gudrun Ensslin und Ulrike Meinhof und deren Radikalisierung als Anstoß zu dem Film. Der Schwarzweißfilm (!) erhielt in Cannes die Goldene Palme und gilt bereits jetzt als Meisterwerk des europäischen Films.

Filmheft: [http://www1.bpb.de/publikationen/LSZFFF0\\_Das\\_weiße\\_Band\\_eine\\_deutsche\\_Kindergeschichte.html](http://www1.bpb.de/publikationen/LSZFFF0_Das_weiße_Band_eine_deutsche_Kindergeschichte.html)

## Vision. Aus dem Leben der Hildegard von Bingen

<http://www.vision-derfilm.de>

Hildegard von Bingen (1098–1179), die Nonne, die sich selbst als „Gottes kleine Posaune bezeichnete, war sozusagen ein Multitalent: Ärztin, Naturkundlerin, (mystische) Theologin, Dichterin, Musikerin, als Klostergründerin und Äbtissin eine virtuose Verwalterin, reisende Predigerin (im 12. Jahrhundert!) ... Margarete von Trotta, die mit Barbara Sukowa in der Hauptrolle auch schon andere berühmte Frauen filmisch interpretiert hat (das RAF-Mitglied Gudrun Ensslin in „Die bleierne Zeit“, „Rosa Luxemburg“), konzentriert sich auf die hartnäckige, ebenso pragmatisch wie charismatisch agierende Politikerin, die auch vor dem Papst keine Angst hatte. Die Kritik ist sich uneins über die Qualität des Films – wie stellt man Visionen dar? –, unumstritten ist die historische Bedeutung Hildegards wie auch die Aktualität ihres Schaffens.

## Deutschland 09 – 13 kurze Filme zur Lage der Nation

<http://deutschland09-der-film.de>

Die im Titel steckende Frage ist *schwer* und verlangt nach Antworten, die in die *Tiefe* gehen, und Zeit brauchen: 140 Minuten! Das sollte niemanden abschrecken. Die Filme geben ganz verschiedene Diagnosen und haben mehr Leichtigkeit und Witz als der Vorgänger von 1978 „Deutschland im Herbst“, der auf den RAF-Terrorismus und seine gesellschaftlichen Folgen reagierte (u.a. von Rainer Werner Fassbinder, Alexander Kluge, Edgar Reitz, Volker Schlöndorff). Auch heute ist Terrorismus, genauer der Umgang des Staates mit ihm ein Thema (die „Fälle“ des ehemaligen Guantanamo-Häftlings Murat Kurnaz und des Berliner Stadtsoziologen Andrej Holm), aber das Panorama ist weiter: Basisdemokratie in der Schule, der Typus des internationalen Handlungsreisenden, Stadtentwicklung, das Sexgewerbe u.a. Außerdem sind die Filme sehr gegenwartsfixiert, die Geschichte spielt keine große Rolle – das ist eine signifikante Veränderung gegenüber 1978. Zu den Regisseuren zählen Fatih Akin, Wolfgang Becker, Sylke Enders, Dominik Graf, Nicolette Krebitz, Dani Levi, Tom Tykwer.

## Harlan – Im Schatten von Jud Süß

<http://www.salzgeber.de/kino/>

Hier dagegen geht es um Geschichte: Veit Harlan (1899–1964) war Regisseur des antisemitischen Propagandaspiefilms „Jud Süß“. Goebbels schreibt 1940 in sein Tagebuch: „Ein ganz großer, genialer Wurf. Ein antisemitischer Film, wie wir ihn uns nur wünschen können. Ich freue mich darüber.“ Der Dokumentarfilmer Felix Moeller beschäftigt sich weniger mit Harlan und seinen Filmen als mit den Auswirkungen von Harlans Filmen auf die Nachkommen seiner Familie, wofür er zwölf Mitglieder der Kinder- und Enkelgeneration interviewt hat, darunter die Witwe Stanley Kubricks, Christiane. Und damit, wie sie mit dem Erbe Harlans umgehen. Herausragend sind die Schicksale der Cousine Jessica Jacoby, deren jüdische Großeltern mütterlicherseits nach Minsk deportiert und dort ermordet wurden, und des Sohnes Thomas Harlan: Der Regisseur und Schriftsteller ist in der Familie bis heute der schärfste Kritiker seines Vaters, der nach 1945 wegen Verbrechen gegen die Menschlichkeit angeklagt, aber freigesprochen wurde, und sich zu keiner Schuld bekannt hat. Der Film ist auch insofern interessant, als die Enkel von NS-Verbrechern sich nun vermehrt in der deutschen Öffentlichkeit zu Wort melden.

## Material

<http://www.heise-film.de/>

[http://www.deckert-distribution.com/films/deckert\\_266\\_close.htm](http://www.deckert-distribution.com/films/deckert_266_close.htm)  
„Man kann sich die Geschichte länglich denken. Sie ist aber ein Haufen“, lautet das Motto dieser langen Montage (164 min), die diverses Filmmaterial von Geschichtsmaterial umfaßt, von den späten Achtzigern in der DDR bis zum Jahr 2008: Fritz Marquardt probt 1988 am Berliner Ensemble Heiner Müllers „Germania Tod in Berlin“, die Massendemonstration auf dem Alexanderplatz vom 4. November 1989, die Protestversammlung vor dem ZK der SED am 8. November 1989, eine Sitzung der neugewählten Volkskammer der DDR, „die Wende“ im Brandenburger Strafvollzug, die Räumung besetzter Häuser in der Mainzer Straße 1990 – die Ordnung wird wiederhergestellt –, ein Angriff von „Autonomen“ auf eine Aufführung von Heises Film „Stau – Jetzt geht’s los (1992) über Nazis im Beisein von Nazis (soweit man das sagen kann), der Abriss des Palastes der Republik u.a. Die Ereignisse des Herbstes 1989 und die Folgen erscheinen hier nicht als Jubelveranstaltung, vielmehr sind zu sehen: Anarchie, Sehnsucht, Utopie – und Schock. Interviews mit Thomas Heise:

<http://www.taz.de/1/leben/film/artikel/1/wo-ist-vorne/>

<http://www.berlinonline.de/berliner-zeitung/archiv/.bin/dump.fcgi/2009/0729/feuilleton/0002/index.html>

<http://www.freitag.de/kultur/0921-dokumentarfilm-material-wende89-heise-interview>

## Dorfpunks

<http://www.dorfpunks-der-film.de>

“Should I stay or should I go?” Das war die Frage nicht nur im Osten. Norbert Eberlein („Am Tag als Bobby Ewing starb“) verfilmt, u.a. mit Axel Prahl, den gleichnamigen Roman von Rocko Schamoni über einen Sommer in Holstein – 1984: Schon die bunten Haare der Jugendlichen erzeugen im Dorf Ablehnung und Haß. No-Future-Gefühl in der Westprovinz und auch hier schien die Lösung oft in der Gründung einer Punkband zu liegen, um die Freiheit wenigstens aufzuführen. Aber das stellt sich als schwierig heraus, nicht nur weil das musikalische Know-how fehlt: „Punk ist die Philosophie der Verweigerung. Deswegen kann Punk nur Punk sein, wenn er kein Punk ist. Wenn der Punk den Punk verweigert, ist er der vollendete Punk und deswegen werden wir auch keine Platte machen.“ Gelobt wurde die Musik und die Gelegenheit zu Vergleichen mit der Jugend von heute – unpolitische Verweigerung, kein Aufbruch?

## Fräulein Stinnes fährt um die Welt

<http://www.fräulein-stinnes.de>

Krupp, Thyssen, Stinnes...: Hugo Stinnes (1870–1924) gründete das dritte, ebenfalls große Unternehmen der Schwerindustrie in Mülheim an der Ruhr und stieg in der Weimarer Republik schnell auf zum be-

deutenden Wirtschaftsführer und Politiker. Georg Grosz hat ihn 1920 als „Heimlichen Kaiser“ Deutschlands karikiert. Seine Tochter Cläre-nore Stinnes war eine begeisterte Autorennfahrerin. Sie und der Kameramann Carl-Axel Söderström, ihr späterer Ehemann, umrundeten zwischen 1927 und 1929 als erste Menschen die Erde im Auto, in einem Adler Standard 6 und mit zwei Technikern in einem Lastwagen. Die Handlung des Dokumentarspielfilms ist nicht wichtig, man erfährt auch nichts über das Selbstverständnis dieser interessanten Frau, allein die Originalaufnahmen Söderströms lohnen den Besuch.

## Memelland

<http://www.salzgeber.de/kino/>

„... Von der Maas bis an die Memel, / Von der Etsch bis an den Belt –/ Deutschland, Deutschland über alles, / Über alles in der Welt!“ gehört zu den Zeilen des „Deutschlandliedes“, die, wegen des Reranchismusverdachts, nicht Bestandteil der heutigen Nationalhymne sind („Einigkeit und Recht und Freiheit/ Für das deutsche Vaterland! ...“). In der DDR war „Ostpreußen“, dessen nordöstliche Grenze der Fluß Memel bildete, mehr oder weniger Tabu und das Wissen darüber war und ist gering. Doch schon 1972 drehte der in der DDR lebende Regisseur Volker Koepp in Erinnerung an den in Tilsit (heute Sovetsk) geborenen deutschen Dichter Johannes Bobrowski (1917–1965) im sowjetisch-litauischen Teil des Memellandes den Film „Grüße aus Sarmatien“, den er hier zitieren kann. Koepp ist inzwischen bekannt für Dokumentarfilme über das einstige Ostpreußen oder auch die Bukowina, die er zusammen mit dem ausgezeichneten Kameramann Thomas Plenert realisiert („Kalte Heimat“, „Kurische Nehrung“, „Herr Zwilling und Frau Zuckermann“ u.a.). Nun dokumentierten beide das Leben an der Memel (Nemunas) dort, wo sie als Grenzfluß zwischen Südlitauen und der russischen Enklave Kalininrad, ehemals Königsberg, in die Ostsee fließt. In „Preußisch-Litauen“ oder „Klein-Litauen“ lebten Litauer, Deutsche und Polen lange zusammen. Wir lernen eine wunderbare Flußlandschaft kennen und Litauer, die hier seit Jahrzehnten (über-)leben und zum Teil auch noch Deutsch sprechen, und junge Litauer, die darauf hoffen, daß die wirtschaftliche Entwicklung es ihnen erlauben wird, dort zu bleiben.

## Achterbahn

<http://www.achterbahn-der-film.de/>

Das ist die Geschichte des Hamburger Schaustellers Norbert Witte, einem „Rummelkönig“, der nach dem Mauerfall den Ostberliner Freizeitpark „Plänterwald“ übernahm, ausbaute und bankrott ging. Er hinterließ eine Ruine. In Lima (!) versuchte er einen Neuanfang und scheiterte auch dort. Um sein Geschäft zu retten, ließ er sich auf einen Drogentransport ein, der seinen Sohn in Peru für 20 Jahre ins Gefängnis brachte und ihn selbst in Deutschland, allerdings als „Freigänger“. Das Filmteam begleitet die Versuche der Familie, den Sohn freizubekommen, doch auch am Ende des Films wissen wir nicht, ob er überhaupt eine Chance auf Heimkehr hat. Es ist ein Lehrstück über Größenwahn und ein Achterbahn-Leben (rollercoaster life) im wörtlichen und übertragenen Sinne.

## Solo für Sanije

<http://www.solo-fuer-sanije.de>

Das Leben der ehemaligen Sängerin Sanije Torka war das Vorbild für den berühmten DEFA-Film „Solo Sunny“ (1980) von Konrad Wolf über eine Arbeiterin, die als Schlagersängerin mit einer Band durch das Land tourt und im ersten Anlauf nicht glücklich wird. Wolfgang Kohlhaase hatte Sanijes unstetes Leben seinerzeit ohne ihr Wissen zu einem Drehbuch verarbeitet. Heute sitzt Frau Torka wegen Ladendiebstahls im Gefängnis. Ihre ungewöhnliche Biographie – Findelkind, unangepaßtes Heimkind, Schauspielstudentin, Sängerin, Mutter, die ihr Kind weggibt, gescheiterter „Republikflüchtling“, inoffizielle Stasi-Mitarbeiterin ohne erkennbaren Nutzen für die Stasi, diszipliniert berufsmäßige Diebin, Abenteurerin – hätte einen genaueren Dokumentarfilm verdient, aber diesem bleibt zumindest das Verdienst, überhaupt an diese unangepaßte, lebenshungrige „Solistin“ zu erinnern. Über Menschen wie sie werden selten Filme gedreht.

## In Berlin

<http://www.inberlin-derfilm.de>

Der berühmte Fassbinder- und Hollywood-Kameramann Michael Ballhaus erlebt mit 73 Jahren, zusammen mit dem Dokumentarfilmer **Ciro Cappellari**, sein Regiedebüt: Mit einem „poetischen Filmessay“ über Berlin, wo er, in der Charité, geboren wurde und wo er nach 25 Jahren Arbeit in den USA heute wieder lebt und dem studentischen Nachwuchs hilft. Prominente und unbekannte Protagonisten zeigen ihm ihr Berlin: der Kioskbesitzer **Ercan Ergin**, die **GRAFT**-Architekten, die Künstlerin **Beate Gütschow**, die Schauspielerinnen **Angela** und **Nele Winkler**, **Christoph Schlingensief**, **Frank-Walter Steinmeier**, **Klaus Wowereit**. Ballhaus' Lebensmotto lautet „Alles wird gut“. Das scheinen zumindest diese Berliner auch zu glauben, aber ...

## Résiste! Aufstand der Praktikanten

<http://www.tillschmerbeck.de>

Nun bekommt auch die „Generation Praktikum“ ihren Film: schlechte oder überhaupt keine Bezahlung, mangelnde Betreuung und Ausbildung, falsche Jobversprechen sind vielbeklagte Mängel im deutschen Praktikantengeschäft. Der Regisseur **Jonas Grosch** interpretiert das ernste Thema in seiner Abschlußarbeit an der Hochschule für Film und Fernsehen Potsdam komödiantisch: Ehemalige Praktikanten gründen eine Praktikanten-Beratungsfirma. Im Streit um deren Wertorientierung geraten ein Yuppie und eine politische Aktivistin aufeinander. Der Konflikt mit der großen Wirtschaft scheint nur mit einer typisch französischen Idee lösbar – mit einem Praktikanten-Generalstreik! Groschs Schwester, **Katharina Wackernagel**, vielen bekannt als vermeintliche Fußballignorantin in „Das Wunder von Bern“, spielt eine der Hauptrollen.

## Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

<http://www.film-zeit.de>

<http://www.kinofenster.de>

<http://www.bpb.de> → **Publikationen/ Filmhefte**

**Deutsches Fernsehen in den USA:**

<http://www.germankinoplus.com>

## Überblick über Berliner Filmfestivals

<http://www.festivelt-berlin.de>

## Stanford in Berlin on Video

<http://bosp.stanford.edu/berlin/movie.html>

Stanford Alumnus **George Will ('55)**, who has been a generous supporter of the Berlin Center for decades, recently commissioned **Peter Dollé**, Reporter for the Deutsche Welle, to do an outreach video on Stanford-in-Berlin to be shown to prospective students and interns. Dollé spent many hours interacting with students in order to capture life as they live it in Berlin. We hope this 14-minute film will bring back memories of *your studies and internships here*.

## Neues aus Essen (I)

The British architect **David Chipperfield** is not only responsible for the reconstruction of the *Neues Museum* in Berlin but also for the design of the new building of the *Museum Folkwang* in Essen which will be reopened in January 2010. The huge project has been financed by the **Krupp Foundation**, a long time supporter of the museum. The photograph shows the new entrance court (source: **Museum Folkwang/NMFE GmbH/ Wolf Haug** 2009).



<http://www.museum-folkwang.de>

## „ihr habt mir ein haus gebaut“

**Wolfgang Hilbig**

**ihr habt mir ein haus gebaut  
laßt mich ein andres anfangen.**

**ihr habt mir sessel aufgestellt  
setzt puppen in eure sessel.**

**ihr habt mir geld aufgespart  
lieber stehle ich.**

**ihr habt mir einen weg gebahnt  
ich schlag mich  
durchs gestrüpp seitlich des wegs.**

**saget ihr man soll allein gehn  
würd ich gehn  
mit euch.**

This poem emphasizes an individual's longing for independence, a theme with which the East German author **Wolfgang Hilbig** began his first published poetry collection under the title "abwesenheit" in 1979. It has been called a "Trotzgedicht"; it was written in 1965, the year when many Eastern German artists were robbed of the temporary illusion that the erection of the Berlin Wall would provide a protected space in which more artistic and political freedom would be tolerated, as it would shield the East German public sphere from immediate conflicts with "the West;" as became clear within a few short years, the closure of the border had just the opposite effect. The paternalistic state from which Hilbig distanced himself punished him for both the book's content and because it was published "illegally" in the West. In the years to come, only one of his books was to appear in the GDR. Hilbig (Meuselwitz near Leipzig 1944 – Berlin 2007), for a long time a "schreibender Arbeiter," had taken the political call for literary treatment of work and labor in the "Arbeiterstaat" too seriously; his literature was too candid. In 1985 he received a permanent visa and moved to Western Germany; though it never became home, over time he did receive increasing recognition and many literary awards. In particular, his book "Provisorium" (2000) describes an unhappy existence between East and West. His analysis of the eroding consciousness of a writer who spies for the *Stasi* in the underground of Berlin in the novel "Ich" (1993) is seminal. However, Hilbig's significance goes far beyond his reflections on the conflict between work and labor on the one hand and (his) writings on the other hand. In dense poetry and prose he captured the end of traditional heavy industry in its East German variant, 85% which was based on brown coal with a yearly production of more than 300 million tons, with grave consequences for the landscape and the environment. Coal and carbon dust is the recurrent theme of this poet, a strong man who in his day job worked as a mechanic and as a fireman.

Hilbig's complete works are now available from the publisher **S. Fischer**, which also published "abwesenheit"; it contains both previously published and unpublished poetry, including the text printed above. **Wolfgang Hilbig: Gedichte**. Mit einem Nachwort von **Uwe Kolbe**. In: **Wolfgang Hilbig. Werke**. Hg. v. **Jörg Bong, Jürgen Hosemann und Oliver Vogel**. Frankfurt a.M.: **S. Fischer** 2008, S. 10.



<http://www.kunsthalle-berlin.com>  
<http://www.pousttchi.com>

The *Palast der Republik* is gone (note the remaining foundations on the left); instead we now not only have a new lawn to hang out on but also a new Wall to prevent us from falling into the Spree. When exactly the facade of the *Berliner Stadtschloß* for the planned *Humboldt-Forum* will be rebuilt is unclear. By the way, the *Berliner Fernsehturm* turns 40 this year!

The *Palast der Republik* is back: The temporary *Kunsthalle* on the *Berliner Schloßplatz* received a photo skin with an image of the palace in black & white –

“Echo” is the title of this installation with an alienation defamiliarization effect by the artist Bettina Pousttchi. Note the clock which replaces the GDR emblem.

## Neues aus Essen (II)



Essen is Kulturhauptstadt Europas 2010! Our photograph shows the UNESCO Weltkulturerbe Zeche Zollverein (source: RUHR.2010 GmbH "Essen für das Ruhrgebiet"/Reinicke/ StandOut.de).

<http://www.ruhr2010.de>

## Links

**20 Jahre Friedliche Revolution und Mauerfall**

<http://www.mauerfall-berlin.de/mauerfall/>

**Fest der Freiheit, November 9, 2009**

<http://www.mauerfall09.de>

**Künstlerinitiative East Side Gallery**

<http://www.eastsidegallery-berlin.com>

**Wir waren so frei...**

An internet archive for private films and photographs of the changes in Germany in 1989-90 to provide a different view on "history," supported by the *Bundeszentrale für politische Bildung* and the *Deutsche Kinemathek*.

<https://www.wir-waren-so-frei.de/>

**„Eingemauert!“ Die innerdeutsche Grenze (an animated Deutsche Welle film).**

<http://www.youtube.com/watch?v=jlbaUFvh04k>

**Filmreihe zum Kalten Krieg zwischen BRD und DDR und zum Fall des Eisernen Vorhangs**

<http://www.dhm.de/kino/>

→ **Programmarchiv: November/ Dezember 2009**

**„The place to be“: Berlin in 3D**

<http://www.3d-stadtmodell-berlin.de/3d/B/seite0.jsp>

**Berliner Philharmoniker: Digital Concert Hall**

<http://dch.berliner-philharmoniker.de/>

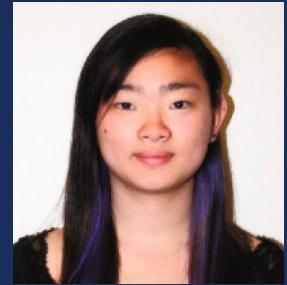
**Berlin-Lieder**

[http://de.wikipedia.org/wiki/Liste\\_von\\_Liedern\\_%C3%BCber\\_Berlin](http://de.wikipedia.org/wiki/Liste_von_Liedern_%C3%BCber_Berlin)

**Berlin-Blog: Ich werde ein Berliner by Wash Echte (meaning: he wants to become a *waschechter Berliner*); allegedly, some Berliners, old and new, find the statements "controversial."**

<http://www.ichwerdeeinberliner.com>

## IN MEMORIAM



With deep sadness we inform you of the death of So-Youn Kim (Sociology '07), who attended the Berlin Program and taught English language and literature at the Jüdisches Gymnasium in Berlin as a Krupp Intern in 2006/07. So-Youn was a generous and reflective woman, deeply committed to the well-being of others, both in the personal and in the professional realm. Prof. David Hannah, who instructed So-Youn in his art history courses in Berlin, remembers her as "a lovely person... always concerned with the big picture, how her own actions fit, how she could have a life of service." So-Youn was on assignment with the Peace Corps in Marrakech as an English teacher and youth development worker; she died on November 16, 2009, after an illness.





<http://www.sciencecenter-medizintechnik.de>  
<http://www.gnaedinger-architekten.de>

A new landmark between Potsdamer Platz and the Brandenburg Gate: the *Otto Bock Science Center Medical Technology* with interactive installations opened in June 2009. The facade, designed by Gnädiger Architekten, resembles the structure of muscle fibres.

The new central memorial *Ehrenmal der Bundeswehr* for all deceased members of the Bundeswehr was opened on September 8, 2009, in the *Bendlerblock* in Berlin. The design of the facade by the architect Andreas Meck alludes to the oval form of the German military identification tag. The memorial was conceived of during former defense minister's Franz Josef Jung's 2005 visit to Afghanistan. See the related debates at *Zeitgeschichte-online* (see below).



<http://www.zeitgeschichte-online.de/site/40208729/default.aspx>



# How to come back?

## Tips for recent alumni:

The *Alexander von Humboldt-Stiftung* offers fellowships for U.S. scientists and scholars:

<http://www.humboldt-foundation.de>

The Foreign Policy Internship at the American Academy in Berlin\* for graduate students in their Public Policy Program (background in US foreign policy and international affairs is preferred):  
<http://www.americanacademy.de>

The Robert Bosch Foundation Fellowship Program enables young professionals from the US to spend a year working in their field in Germany:

<http://www.bosch-stiftung.de>

The *Bundeskanzler-Stipendium für künftige Führungskräfte* scholarship is offered in cooperation with the *Alexander von Humboldt-Stiftung*:

<http://www.humboldt-stiftung.de/web/bundeskanzler-stipendium.html>

The *Bundestagspraktikum*, formerly called the *Internationales Parlaments-Praktikum*, is now a grant. The *Internationales Parlaments-Stipendium (IPS)* lasts five months and includes meetings, seminars and an internship with a parliamentarian:

[http://www.bundestag.de/bundestag/europa\\_internationales/internat\\_austausch/ips/index.html](http://www.bundestag.de/bundestag/europa_internationales/internat_austausch/ips/index.html)

The *Carl Duisberg Gesellschaft (CDS)* provides internships and practical training opportunities in business, engineering, finance, tourism, IT, media/communications, international relations, the non-

profit sector, German studies, economics and other fields for up to 12 months:

<http://www.cdsintl.org>

The *Deutscher Akademischer Austauschdienst (DAAD)* and the German Committee of the International Association for the Exchange of Students for Technical Experience (IASTE) help people find internships:

<http://www.daad.de>, <http://www.iaeste.de>

The German-American Fulbright Commission has special programs for U.S. citizens, e.g. grants for teaching assistantships at German high schools:

<http://www.fulbright.de>

The International Cooperative Education (ICE) helps arrange summer jobs and internships:

<http://www.icemenlo.com>

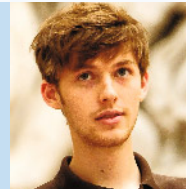
The *Konrad-Adenauer-Stiftung e.V. (KAS)* provides stipends to German and international graduate students for further education and graduate work, especially for young people who want to become leaders in the fields of politics, business, science, media and culture: <http://www.kas.de> (see: **Service, Stipendien**)

**YOUNG GERMANY**, a career, education and lifestyle guide, lists institutions offering research scholarships:

<http://www.young-germany.de>

## Mein „Praktikunstwerk“

by Daniel Smith



**Work.** It is the word I use to describe – no, to simplify and to categorize – my so-called “internship” or “Praktikum.” I “work.” I read. I run. I sleep. I have “work” from 9 a.m. to 4 p.m. I usually do not “work” on the weekends (with the exception of two weekends ago and this upcoming weekend). Today, I had a busy but good day at “work,” and tomorrow I plan to “work” until 10pm.

But what is “work?” Apparently, work is what I do, where I do it, when I do it. So, I *work* in the Museum for Islamic Art, which is one of three museums inside Berlin’s most visited museum, the Pergamon. I am a photocopier, a tea maker, a translator, a graphic artist, a textbook editor, an academic, a dishwasher, a book seller, a survey solicitor, a wine server, a pumpkin pie maker, a Wikipedia author, a website designer, a Teetante, a Kaffeetante, a researcher, an exhibition namer, and a grant

proposal writer. Occasionally, I am a speaker of German, and usually always a reader of German.

In my time working with the Museum for Islamic Art as part of my *Praktikum*, not only have I unearthed the general robustness of the word “work” and its utility in my day-to-day vocabulary, but also of “art” and its sometimes – how can I say it? – *artful* relationship with “work.” For instance, what is an “artwork?” What is a “work of art?” In a museum, for a museum, how is “art” related to “artifact?” Is there a relationship between “craft” and “work,” “handicraft” and “handiwork?” If one labels an object as an “artifact,” as a “handicraft,” as an “applied art,” can he or she still label it as just plain “art?” How does Art History as a discipline play a role in discerning meaning, if this is at all possible, from these various seemingly inscrutable distinctions? From a

museology standpoint, what does “Museum for Islamic Art” mean? Do the pieces exhibited in the museum depict various themes and ideas within Islam? Are the artists Muslims, or is the collection just from a predominantly Islamic region? Are the creators of these pieces called “artists?” Are these pieces “art?” Does a visitor to the museum learn about the various developments and metamorphoses within art of the Islamic world? In short, what *is* “Islamic Art,” what does the museum do with it, and accordingly, how does my “work” relate to it?

As an Art History Major with no real concentration or focus within the department (yet), little background on Islam and Islamic Art, and, I would argue, an insular understanding of world history, I would say that, based on the museum’s approach to selecting and presenting its collection, “Museum for Islamic Art, Architecture, History, and Culture until Modernity” would be a better, at least more descriptive name for it. In the museum, one finds entire palace facades, jewelry, carpets, vases, books, paintings, prayer niches, frescoes, and even cupolas. The collection covers a geographic region from Spain to India and a period from 200 BCE up until today. Indeed, the *Museum für Islamische Kunst* is the most expansive in the country, and claims to have one of the world’s largest collections from the Islamic world. Accordingly, Director Dr. Stefan Weber, whom I can proudly declare *my boss*, seeks not to present a study of the collection as an isolated topic separated from context but endeavors to reconstruct and to reflect the Islamic world and its changes in time and over space from which the collection was created, by which it was surrounded and thrived, and through which it survived.

When one enters the room containing the Mshatta Façade with audio guide in hand, he or she learns not only about the culture of “desert places,” but also about art historical themes such as aiconism (proscription of figural

Daniel Smith with his advisor Dr. Stefan Weber, director of the *Museum für Islamische Kunst*.



representation), the façade’s use over time (Mshatta means “winter lodge” in Bedouin), and the context of its acquisition by the museum (it was a gift to the German Kaiser). Currently, research on the late Antique influences in its decoration is being conducted, which would further discern the museum as a communicator of both art and its culture(s).

A visitor who has the most rudimentary knowledge of Islamic Art is most likely to know there is a blanket pro-

Daniel Smith (Art) studied in Berlin in winter and spring and started his six months long internship with the *Museum für Islamische Kunst* in August 2009. Here, in front of a famous relief which was part of the Mshatta Façade (ca. 740 CE, Jordan), he is explaining the plan to relocate the north wing of the *Pergamonmuseum*.



[http://www.smb.spk-berlin.de/smb/sammlungen/details.php? objectId=12](http://www.smb.spk-berlin.de/smb/sammlungen/details.php?objectId=12)

hibition on depicting images: Allah is much too great, much too mysterious, much too divine for us humans even to conceive, let alone to depict. Instead, what tangible piece of God on Earth we have, according to Islam, is the Quran, the written word of God. It is with this text that Muslim artists and artisans of the past and present have repeatedly created solemn places, shaped their own spaces, and understood their world. Moreover, while the prayer niches, or Mihrabs, radiate with Arabic calligraphy rendered with luster glaze, the carpets capture infinity with mind-boggling geometric patterns and ceramics whisper with their cool blue decorations both a past rooted in Islam as well as an exchange with the East.

But are the shards from shattered inkwells and unidentified objects, which we have on display pieces of art in and of themselves, or just artifacts, remnants of daily objects? In other words, how does one reconcile into one category what is displayed in the *Alte Nationalgalerie* and what is displayed in the *Pergamonmuseum*?

My internship, my work stands to be one of the most incredible opportunities I have ever had – one that still leaves me incredulous each time I walk into the office. I work in the *Museum für Islamische Kunst*, which is inside the *Pergamon*, on *Museumsinsel*, a UNESCO World Heritage Site. Working here has been intellectually delectable and nurturing – not only can I delve more intimately into the *sfumato* of the word “art,” but also

discover art from the Islamic world, interest in and scholarship of which is, like most genres outside of the “western canon,” still suppressed by antiquated labels such as “ethnological” and “ethnic” (I assert, perhaps naively and certainly without a CV to qualify, euphemisms and not-so-distant cousins of the words “exotic” and “primitive”). Indeed, it seems as though this has been every bit as much an opportunity to learn more about Islamic Art History and its application today as to discover my own voice in a larger discipline that is as impressive as those who study it and live by it, in a university setting and in a museum setting. I have discovered a living, breathing, leading generation of scholars in *their* natural environment, and not only get to study their work while they do it but also question it and learn from it.

The reopening of the newly renovated *Neues Museum* is an indication of Germany’s efforts both to refurbish its topography and to continue to revitalize its commitment to supporting and promoting cultural heritage. Indeed, October 16, the day the *Neues Museum* officially reopened to the public, marks the first time since before the war that all the museums on the island are available to



<http://www.wiederaufbauneuesmuseumberlin.de>

A Berlin highlight in autumn 2009 was the reopening of the *Neues Museum* with three collections: the *Antikensammlung*, the *Ägyptisches Museum* (Nofretete is back!) and the *Museum für Vor- und Frühgeschichte*. The neoclassical building was erected with

innovative industrial technologies between 1843 und 1855 according to plans by Friedrich August Stüler. It was destroyed in WWII and is the last building to be reopened on the *Museumsinsel*, which is registered as part of UNESCO’s World Cultural Heri-

tage. The interior has been partly preserved and partly redesigned by the architect David Chipperfield. The gable inscription is *ARTEM NON ODIT NISI IGNARUS – Nur der Unwissende verachtet die Kunst, or: Only the ignorant show contempt for art.*



Back view of the *Neues Museum* with roof of the *Altes Museum*.

visitors simultaneously. But this historic moment exemplifies a much larger, ideological change on *Museumsinsel*, change which is not so much a restoration of a pre-War legacy as a new interpretation of the museum’s role in contemporary society. While the construction on what I like to call the Procession Arcade of Berlin – it is quite this grand – or as the master plan calls it, the *James Simon Galerie*, is well underway, we in the Museum for Islamic Art are planning the big move, which entails not only the final, entire unification of the former East and

West’s collections and a change of location of the Museum within the Pergamon, but also a redesign of how we present our collection in an attempt to make it most meaningful for our guests. What information about its objects is the museum responsible to give? What information do the visitors want? Again, the museum becomes a medium itself to convey meaning about its collection as opposed to just a container or depository.

While questions of how much text (and in which languages) one should put into the exhibition next to the display are not necessarily unique to the Museum for Islamic Art and most certainly not novel in the museum world, we are also making considerations in planning for the new design of the museum which, if put into action, would place Islamic Art, literally and symbolically, on the same level of those “old masters” from prehistory to post-modern. In accordance with this new method of presenting *Museumsinsel*’s remarkable collection, Islamic Art will be placed in direct dialogue with its inherited past in the *Pergamonmuseum*: starting in Pharaonic Egypt, proceeding to the Ancient Near East and then onto Greece and Rome, one finally walks into the Islamic world, the Museum for Islamic Art. Even more groundbreaking is the concept of the “Promenade,” which will very much be a walk through the nonlinear, thematic history of the human condition (and through all of the museums, too!), on which visitors can explore history and culture through an art historical context: Art of Memory – Memory

of Art, Communication and Transportation, Ornament and Abstraction, Palace and Hut, Death and Transfiguration, Time and History, Chaos and Cosmos, God and the Gods, Portrait and Image of Mankind.

Finally, Art History is holistic, comparative, and global: the anthropological perspective to presenting art for which I have been searching since my arrival in the field three years ago, in which its various expressions – both “western” and “non-western” – are depicted simultaneously in the same dialogue. Islamic art is art, and the Mihrabs are every bit equal in importance to art history and cultural heritage as are the Byzantine mosaics and the Pergamon Altar itself. Notwithstanding our age when the concept of art seems to be irretrievably conceptual (it was once exclusively perceptual), the questions posed at the beginning of this article have been answered by the *Museumsinsel* Berlin 2015 Master Plan, and the shards of glass, while just mere life-objects, artifacts of distant and different cultures, are art, too, alongside Caspar David Friedrich’s Abbey among the Oaks and Tutmose’s Nefertiti.

“Art.” It is the word I used to describe – no, to simplify and to categorize – my internship, my *Praktikum*, my work. And when it comes to working with people like the researcher with the German Research Foundation who always has something pleasant to say, interesting to relate, and a dinner party to invite you to; the director who, when he looks you in the eye with his undivided attention and asks how you are with a tone of true authentic concern, makes you feel as if he has stopped the whole world to hear what you have to say; and the secretary who seems to know everything and to be the most forgiving no matter how many times you lock yourself out of your office; to the other interns who share their *Oma’s* homemade cookies and pumpkin bread; the archaeologist who gives you fun tasks like researching the *Shahnameh* and then

copying the museum’s whole photo archive of it; and the assistant who is so passionate about her work and so willing to share it and to include you in the process; my internship work, *mein Praktikumswerk*, is, like the collection of the museum itself, the art of everyday life and, accordingly, a total work of art, *ein Gesamtkunstwerk*. Yes, this is my *Praktikumwerk*. ■

Daniel Smith (Art History) studied in Berlin in winter and spring quarter 2009 and will intern with the *Museum für Islamische Kunst* until February 2010.



The Kramer family as *Mauerspechte*.

## Impressum

Krupp Internship Program for Stanford Students in Germany  
Stanford in Berlin

<http://www.stanford.fu-berlin.de>  
[internship@stanford.fu-berlin.de](mailto:internship@stanford.fu-berlin.de)  
Pacelliallee 18–20, D-14195 Berlin



Alfried Krupp von Bohlen  
und Halbach-Stiftung

Mit freundlicher Unterstützung der:  
Alfried Krupp von Bohlen und Halbach-Stiftung, Essen  
<http://www.krupp-stiftung.de>

Photo credits: Konzept und Bild/ Cathrin Bach (9), Michael Albada (1), Uli Brückner (1), Shuyu Ding (1), Feuerwear Köln/ Shelly Ni (1), Wolf-Dietrich Junghanns (8), So-Youn Kim (1), Eleni Kirkas Berger (1), Joshua Koplín (3), Karen Kramer (4), Christina Kratschmer (1), Krupp Foundation (1), Jiahui Lin (1), Museum Folkwang/ NMFE GmbH/ Wolf Haug (1), RUHR.2010 GmbH „Essen für das Ruhrgebiet“/ Reinicke/ StandOut.de (1), Senatsverwaltung für Stadtentwicklung Berlin, (1).

Proofreading: Sylee Gore (English, History, 1999), Berlin  
(see her Berlin blog: <http://www.berlinreified.com>).  
Design: Sonja Hennersdorf, Avenir Medienbüro, Berlin.