

**Naomi Vaughan** is a Ph.D. candidate in German Studies at the University of Michigan. Her dissertation, "The Representational Architecture of the Hitler State, Construction and Deconstruction of the Neue Reichskanzlei in Berlin," analyzes the Nazis' central architecture of sovereignty through its production and reproduction across media from 1938 to the present. Naomi's research asserts the destroyed Reichskanzlei and adjacent Führerbunker form key, symbolic sites for examining the aesthetics of German fascism and its problematic legacy within Berlin's shifting political and memorial topography. A fellow of the FU's 2016-17 Berlin Program, Naomi is currently a Rackham Predoctoral fellow at Michigan.

**Claire Zimmerman** is Associate Professor of History of Art and the Coordinator of Doctoral Studies in Architecture at the Taubman College of the University of Michigan. She teaches courses on 19th and 20th century architecture with research emphases on architectural media, Weimar Germany, the United States, and the United Kingdom. Current research interests include architecture culture as it interacts with commerce and industry, and the infrastructures of globalization that underpinned the spread of modern architecture throughout the 20th c. She co-curated *New Brutalist Image 1949-1955: Hunstanton School and the Photography of Life and Art with Victoria Walsh*, Royal College of Art, on view at Tate Britain in London until October 2015. Professor Zimmerman is a BP Alumna of the academic year 2002/2003.

## Berlin Program for Advanced German and European Studies at Freie Universität Berlin

The program promotes a new generation of young North American scholars with specialized knowledge of modern and contemporary Germany and Europe. The program supports scholars in all social science and humanities disciplines, including historians working on the period since the mid-18th century. Fellowships are awarded for doctoral dissertation research as well as postdoctoral research.

Essential to the program's mission is our close cooperation with our North American partner, the German Studies Association ([www.thegsa.org](http://www.thegsa.org)) — the largest organization of scholars, professionals, and students who focus on the study of German-speaking Europe from all periods of history and all relevant disciplines. Each year, our Summer Workshop, the GSA Distinguished Lecture at Freie Universität Berlin as well as our Alumni Panel at the GSA Annual Conference in the U.S. provide a forum for scholarly exchange and seek to strengthen ties between fellows, alumni and the academic community in Berlin and beyond.

**Mark Your Calendar** for our application deadline:  
**December 1.**

Applications will be accepted as of  
**November 1, 2018.**

<http://www.fu-berlin.de/bprogram>

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## State Building as a Cultural Act Intersections of Bureaucracy with Art and Architectural Production in German Regimes, 1815-1989

Berlin Program Alumni Panel  
at the 42<sup>nd</sup> Annual GSA Conference in Pittsburg  
Saturday, Sept. 29, 2018, 4:15 PM – 6 PM (Liberty)



## State Building as a Cultural Act: Intersections of Bureaucracy with Art and Architectural Production in German Regimes, 1815-1989

(Alumni Panel of the Berlin Program for Advanced  
German and European Studies)

### Moderator:

James Brophy, University of Delaware

### Commentator:

Claire Zimmerman, University of Michigan

### Participants:

Laura diZerega, UC, Santa Barbara

*“Seen from the Rhine, it will make a fine view”:  
Bureaucracy, Resistance, and Rhenish Church  
Building under Karl Friedrich Schinkel, 1815-40*

Naomi Vaughan, University of Michigan  
*The Bureaucratic & Photographic Architecture of  
Nazi Sovereignty: Visualizing State Power in the  
Neue Reichskanzlei’s “Vorräume der Macht”*

Candice Hamelin, Freie Universität Berlin  
*The Support and Development of Art Photography  
in the German Democratic Republic*

In his 2007 study on the bureaucratic workings of the nineteenth-century British Department of Science and Art, architectural historian and theorist Arindam Dutta challenged the continued scholarly “reliance on the avant-garde as the primary archive of shifting aesthetic sensibilities,” noting that the omission of state bureaucratic apparatuses in critical inquiries reduced the role of government to “a monolith, where the institutional vectors are portrayed primarily as interference in the aesthetic rather than as foundational to it.” Taking up Dutta’s

call to reconsider government agencies as social actors engaged in consequential artistic and cultural activity, this session will focus on encounters between bureaucratic state apparatuses and art and architectural production during three distinct periods of German history: the Age of Reform and Restoration (1815-48), the Third Reich, and the German Democratic Republic. Sociologist Max Weber viewed bureaucracy as the hallmark of the modern state, describing it as “technically the most advanced means of wielding power in the hands of those who control it.” While Weber’s emphasis on the disciplining, dominating nature of bureaucratic practices is well established, his view of bureaucracy as inherently top-down, efficient, and rational has given way to more recent scholarly narratives emphasizing negotiation, struggle, resistance, and subtle dialogues of control and rebellion between actors on both sides of administrative operations. John Gillis noted that scholarly work in the 1950s, 60s and 70s had already widened the understanding of bureaucracy to include “both institution and social elite—an elite whose members were participants in a specific political context, acting in and being acted upon by the events of their times.” By folding artistic production into the current reading of bureaucracy as a participatory, discursive site of control and contestation, this session will explore (1) how state power sought to harness art and architecture for its legitimacy, and (2) how artists and architects negotiated their relationships with bureaucratic power structures.

**James M. Brophy** is the Francis H. Squire Professor of History at the University of Delaware. He is the author of *Capitalism, Politics, and Railroads in Prussia, 1830-1870* and *Popular Culture and the Public Sphere in the Rhineland, 1800-1850* as well as the co-editor of the two-volume reader, *Perspectives from the Past*, now in its sixth edition. He is finishing *Publishers*

*and Political Dissent in Central Europe*, a study that examines the print markets of oppositional thought between Napoleon and Bismarck. He is currently vice president of the Central European History Society and will be its president in 2019. Professor Brophy served the Berlin Program Advisory Committee from 2013-2016.

**Laura DiZerega** is a Ph.D. Candidate in the History of Art and Architecture at the University of California, Santa Barbara. She specializes in European architectural history of the eighteenth and nineteenth centuries with a concentration on German lands. Laura is interested in Karl Friedrich Schinkel, the politics of architecture in the Prussian Rhineland, nineteenth-century ecclesiastical architecture, and the intersections of public architecture, bureaucracy, and the rise of the modern nation state. Her dissertation examines the administration of state-sponsored ecclesiastical architecture in the Prussian Rhineland under Karl Friedrich Schinkel between 1815-40. Laura is a former University of California Dean’s Fellow, held a University of California Dissertation Writing Fellowship in 2018, and is a Berlin Program Alumna of the academic year 2016/17.

**Candice M. Hamelin** received her Ph.D. in History of Art from the University of Michigan in Ann Arbor. She is an Associate Postdoctoral Fellow at the Freie Universität Berlin and is currently preparing an exhibition on East German photographer Arno Fischer. She is also writing a monograph on the ways in which East German photographers circulated their work in the German Democratic Republic. She has been the recipient of numerous grants and fellowships, including the University of Michigan’s Institute for the Humanities Fellowship and the Social Sciences and Humanities Research Council of Canada Doctoral Fellowship.