The Improbable Beginnings of America's First Post-Cold War Institution Abroad

IT ALL STARTED in a back room of the Berlin Kempinski, in 1994. The “cabal” consisted of people like Henry Kissinger, Otto Graf Lambsdorff, Fritz Stern, and Richard von Weizsäcker. And Richard Holbrooke, the American ambassador, without whom the Academy would never have gotten off the ground, in 1998. There is an English word, borrowed from German and Yiddish, for types like him: Macher.

The mission they chose to accept was “New Traditions.” The last American soldier would soon be gone; Berlin was “whole and free” again. The Academy would add a wholly new layer to the foundation laid down in the Cold War, when the Berlin Brigade stood guard in the divided city. Ideas instead of infantry, and words instead of weapons, so to speak.

Holbrooke, who was about to depart for Washington as the State Department’s Director of European Affairs, snagged the first few million for operating expenses and for the magnificent villa on the Wannsee. The building and the park had belonged to the Arnhold family before they were driven out by the Nazis. The new owner nicely symbolized Germany’s postwar rebirth as a liberal and inclusive democracy. This was the house that the Nazis had grabbed, giving it to Walther Funk, the economics minister and Reichsbank president of the Third Reich. Now the Hans Arnhold Center would serve a very different mission.

The Academy would bring the best of American culture to Berlin: scholars, writers, poets, directors, conductors – thinkers and doers of outstanding talent and renown. And it would do so without a penny of government largesse. When the German Bundesrat offered to chip in a million marks, the board politely declined. This was going to be done the “American way” – as a strictly private venture, in a country where high culture has always been funded by the state, starting with the princes and potentates of pre-Reich Germany. There are no officials, German or American, on the board.

Miraculously, it worked.
How a prescient idea from one of America’s premier strategic thinkers became reality thanks to the generosity and openness of an eminent banking family with roots in Berlin

WE BEGAN with an idea to create a permanent American presence in Berlin as the storied Berlin Wall fell the day we had protected throughout the Cold War. Henry Kissinger, Richard von Weizsäcker, and Tom Farmer joined me in announcing the idea, on September 9, 1994, the day after the last American troops left the city. But it was only an idea. No building. No money.

We finally found a building, a large villa on the Wannsee—not the Villa on the Wannsee, but a beautiful old building that had, in its lifetime, been taken over by Hitler, remade by the Russians, in 1945, and served as the American military recreation center during the Cold War. The German government offered it to us, but it was a run-down mess, unusable.

Then came the miracle moment. We discovered that the villa had been the childhood home of Hans Arnhold, a key financier in the war effort. Head of the Arnhold family, von Arnhold was one of Germany’s leading bankers before the Nazi regime came to power.

My call on the Kellens at their home in 1994 changed all of our lives. Entering their Park Avenue apartment in the first term, being served those three triangular pieces of pumpernickel laden with smoked salmon, looking at the spectacular art, including a Salvador Dalí painting of Anna-Maria’s mother, surrounded by silver-framed family portraits from another continent and another country, somehow left me at home immediately. Perhaps it was because I had just come from a family background steeped in art and art history. I fell in love with them.

The idea of a great American cultural institution at the heart of Berlin’s vibrant intellectual scene was conceived four years ago by then-Bayerischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischeischerwerden.
IT’S NOT ONLY his tone of voice that I remember, the way he answered the phone—“Stephen Bieffe”—the way he announced himself whenever he called. It is the way he would always express how about one ten that. That alone says so much about his character.

Returning from the recent memorial service in New York, I found myself missing his real telephone call. “Leif, Ich geh gefüllt!” he would say, after a pause, “Wir’re das.”

He always wanted to be well-informed and constantly sought to acquire new knowledge, not just about his family but about so many other things.

He loved to listen and to ask questions. “It is amazing what one can experience in one lifetime, if one lives long enough.” Whenever he wanted to contemplate something someone had said, he would use the short phrase, in English, “I see...” It meant that he intended to return to the prior topic soon, and he usually did. I admired his ability to listen, especially in cases when I knew he held a very different opinion.

I was granted the privilege of learning from him for only a few short years, but I have so much to thank him for. He was there whenever I had a question. In the course of our conversations he often used the saying “the devil is in the details”—and then he would proceed to explain, dissect, and explicate. He was an eminently moral and strengths that partnership.

I relish the moments ago to how my childhood home was assuming a new identity. In truth, very little of the actual physical features of our house remains intact—the vitality and joy, the love of residence here.

RICHARD HOLBROOK was a man of vision and acumen, but his cast of mind wasn’t his philosophy: this realist—the Democrats’ most accomplished Machiavellian—was always returning to first principles, to moral considerations, to the alleviation of human suffering and the spread of political liberty as goals of American statecraft.

“Holbrooke was, in his cast of mind, a realist, but his cast of mind was not his philosophy: this realist—the Democrats’ most accomplished Machiavellian—was always returning to first principles, to moral considerations, to the alleviation of human suffering and the spread of political liberty as goals of American statecraft.”

Leon Wieseltier, Literary Editor, The New Republic

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Leon Wieseltier, excerpt from an obituary in The New Republic, December 14, 2010

DEAR KATL

Richard and I took our Ipsums from the early States, when, for a moment, hope and possibility seemed conjoint for America. We met in that distillation of disillusionment, which was the Vietnam conflict. Richard had gone there as a foreign-service officer, a so-called provincial reporter. I had found that our goals were not fulfillable but also that the values that brought us to Indochina remained valid. I watched a Republic Day parade in the balcony in Richard’s apartment together with Dr. Kissinger—who both succumbed to the probable futility of what we were watching but committed to do what we knew which would best contribute to the cause of freedom. Richard was a constant in that political context as always considered Richard the Founders’ man and the brave and determined man on his side of the political doubletions. On all the big issues of the day Richard saw challenges as an obstacle.

The Ipsums are about his ambitions—many of them true. But that was also much absurd to do, to see in no moment when America was at its loss about its strategy. Richard and his work were eliminating a dis- Richard and I took our Ipsums from the early States, when, for a moment, hope and possibility seemed conjoint for America. We met in that distillation of disillusionment, which was the Vietnam conflict. Richard had gone there as a foreign-service officer, a so-called provincial reporter. I had found that our goals were not fulfillable but also that the values that brought us to Indochina remained valid. I watched a Republican Day parade in the balcony in Richard’s apartment together with Dr. Kissinger—who both succumbed to the probable futility of what we were watching but committed to do what we knew which would best contribute to the cause of freedom. Richard was a constant in that political context as always considered Richard the Founders’ man and the brave and determined man on his side of the political doubletions. On all the big issues of the day Richard saw challenges as an obstacle.

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Almost every work of cultural significance is an act of thinking against the grain, of resisting commonplace expectations of the day. By bringing together a unique breadth of disciplines and professions, the American Academy has allowed new ideas to germinate in the soil of another culture. Since opening its doors, in 1998, the Academy has hosted over 400 fellows and visitors - from prose writers and poets, to performers and political protagonists - to create a vibrant and open meeting place.

**From Prose to Politics**

**ADAM AND EVE**

She has always been an object of desire, of envy, of admiration. She is the epitome of beauty, of grace, of charm. She is the perfect woman, the one who has it all. But she is not content with just being beautiful. She wants more. She wants to be loved, to be appreciated, to be respected. She wants to be admired for more than just her physical attributes.

One day, she was walking through the park when she noticed a man who was looking at her. He was fascinated by her beauty and he asked her to dance. She accepted, and the dance was a great success. She felt happy, she felt desired, she felt loved. She felt like a goddess.

But then, the man contacted her again. He offered her a job as a model in a fashion magazine. She accepted, and she was soon earning a lot of money. She felt like a star, she felt like a queen.

But then, one day, she met a man who was different. He was kind, he was gentle, he was understanding. He was everything she had been looking for. She fell in love with him, and she knew that he was the one she had been waiting for.

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Kimmelman: Having had our culture removed from us—of course, this is an excerpt of the Freudian family romance. Reconstructing culture? It’s presented as a set of social problems. It’s also a new form of entertainment.

Kelley: But it is not presented as entertainment. It is presented as a set of social problems.

Kimmelman: How does this relate to our visual culture?

Kelley: In every much of our aesthetic American art has gone in the same direction as that of culture. Because most art now had covered up any relation to modernity whatsoever. In fact, I am not becoming an old-fashioned artist in the sense that to the art of the 21st century, the art of the 1960s was a kind of a dark sort—Goth culture, heavy metal, etc. A lot of the second-century-old forms, because all these forms are based on the aesthetic secret that has been left as in the form of something that isn’t. It has to be filtered through some kind of a visual culture.

Kimmelman: When you got to LA, even the notion of California really didn’t exist. Conceptualism was an international movement. It could happen anywhere in the world, and it was everywhere. But, at a certain point, I started to think it was a dilemma, after all, everybody is in some sort of everybody has a history. My work had led me to get back to conceptual ideas or to the place. There is nothing to disagree with more than the internationalism. What is this? Why the Europeans embraced it. They were being bombarded with international American art very much as that exists and not particular art, everybody has a history. We had looked for conceptual work. American art has gone in the same direction as that of culture. Because most art now had covered up any relation to modernity whatsoever. In fact, I am not becoming an old-fashioned artist in the sense that to the art of the 21st century, the art of the 1960s was a kind of a dark sort—Goth culture, heavy metal, etc. A lot of the second-century-old forms, because all these forms are based on the aesthetic secret that has been left as in the form of something that isn’t. It has to be filtered through some kind of visual culture.

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Interventions

Whether fostering collaboration between a choreographer and a law professor, or facilitating artist Jenny Holzer's creation of a light installation inside Moos van der Rohe's iconic Museum Without Walls, the Academy grants American artists and scholars the time and haven necessary to leave permanent traces in Berlin's vibrant cultural landscape.

As spring 2001 Berlin Prize Fellow, artist Jenny Holzer and 
Interventions

and read it, this first draft of an criticism of Walls, the Academy grants American artists and scholars the time and haven necessary to leave permanent traces in Berlin's vibrant cultural landscape.

When, you understand, you must come to the 
Interventions

Hopeful, Holzer: I don't want to use the term "art," but I do want to say that there's something very special about this building. It's a building that's about the artists, and it's a building that's about the idea of art. And I think that's what we're trying to do with the Academy.

Holzer: I'm hoping that this building, which is about art, will be a place where artists can come together and talk about their work, and where they can share ideas and experiences. I think that's the best that America has to offer.

The original idea for the collaboration came from Larry Berlin, the executive director of the Academy. Berlin said that the Academy was interested in working with an artist who could bring a new perspective to the institution. Holzer was chosen because of her work as a light artist, and for her ability to create installations that engage with the building's architecture.

When we first met, Holzer was excited about the possibility of working with the Academy. She had been interested in exploring the idea of creating a light installation in the museum for some time, and she was eager to see how her work would fit into such a space.

After the installation was completed, Holzer was pleased with the result. She said that the light installation was a way to bring light into the building, and that it was a way to create a sense of community.

The installation was well-received by the public, and it helped to bring attention to the Academy. It was also an important step in the Academy's mission to create a place where artists could come together and share their ideas.

Holzer: I think that the Academy is a place where artists can come together and talk about their work. I think that it's a place where they can share ideas and experiences. I think that's the best that America has to offer.
Open Society

The American Academy is passionate about bringing ideas into the public sphere. Though the organization of on- and off-the-record programs, the Academy’s lakeside Hans Arnhold Center has become a favorite nonpartisan meeting place for civil society to debate issues of scholarly, ethical, and political significance.

IN EARLY FEBRUARY of 2011, a quartet of senior American statesmen gathered at the American Academy in Berlin at the urging of the Nuclear Threat Initiative (NTI) to discuss nuclear non-proliferation with their German counterparts. Henry A. Kissinger, Samuel A. Nunn, Jr., and George P. Shultz engaged in a discussion with Hans-Dietrich Genscher, Helmut Schmidt, and Richard von Weizsäcker.

ON MONDAY, MAY 16, the American Academy in Berlin was honored to host the 2011 Henry A. Kissinger Prize, awarded to former Chancellor Helmut Kohl for his extraordinary role in German reunification and in laying the foundation for an enduring democratic peace in Europe.

WHEN PEOPLE LEAVE OFFICE and the first breath is taken on their legacy, it is tempting to reminisce and to elevate any crisis which occurred, and the response to it. If there was a war, we remember it. There was a terrorist act, we remember it. But if they make the right decision on a clean slate and shape the world in a way that takes it to a totally new direction, people go with the flow.

“I believe Helmut Kohl was the most important European statesman since World War II.”

Former U.S. President Bill Clinton

When I ran for president, there were actually people in the United States that thought European union was somehow terrible for the United States, that Europe would grow bigger and more prosperous than America. I said, “That’s a good thing.” But if you open the doors to new members, “What about NATO?”

Everybody’s forgotten a lot of people really did think that NATO had fulfilled its purpose when the Berlin Wall fell, and we should just let it go. Bring the troops home from Germany, save the money. We had long deferred needs in the United States. And it was more or less, what is the good that NATO supposed to do, and who could be in NATO? How would it relate to Russia? And finally, what about Yugoslavia? As it also devolved into independent states and the violence in Bosnia rose, would anybody in Europe be responsible?

Could NATO have a role outside its own numbers? Southern Europe had never happened before. And what could Germany do? Would Germany simply be a European state, since World War II, with German troops beyond its borders?

He had to deal with every one of these questions, and I would argue that the reason my predecessor, George Bush, and I both believe Helmut Kohl was the most important European statesman since World War II is that he answered every single one of these questions correctly. Correctly for Germany, correctly for Europe, correctly for the United States, correctly for the future of the world.

From remarks at the 2011 Henry A. Kissinger Prize
The United States

Your words about the Marshall Plan still ring true.

The Marshall Plan was a pledge to a reunited Europe, founded on the principle of liberal democracy. Mr. President, dear Mr. von Weizsäcker, twenty years ago, yes, as German Federal President, delivered a speech at Harvard on the Marshall Plan. They raised the question as to the core of the transatlantic partnership. Your answer was - and it quote - “It is the idea of freedom.” And you have had us an obligation - and I quote again - “to seriously comprehend freedom as a responsibility.” I think you were absolutely right.

Yet, freedom’s freedom and responsibility and their inseparable connection are never as evident as right now. Is it not time that we come together, as indeed we have done, to work closely and closely by our own way with our transatlantic opportunities and challenges?

From a speech by Chancellor

Angela Merkel

on the anniversary of the Marshall Plan, at the American Academy

November 18, 2007

“A During my college years, one of the books we all read with Edmund Wilson's To the Finland Station: A Study in the Writing and Acting of History. I never forgot it. (...)”

His book excited me mostly because it described something unusual and extremely important: the relationship of philosophical ideas and practical events—the savage intersection where theories and personalities meet and sometimes end up changing the world, for better or worse.”

Richard Holbrooke, from the Foreword to Paul Beerman’s Power and the Idealists (2007)

After Two Years of Struggle with no Practical Success, yet with underlying support of the Academy’s board of trustees, the Richard C. Holbrooke Forum begins on the evening of Thursday, June 6, 2014, with an introductory discussion led by the Honorable Michael Sturtze, German Ambassador to the United States, and John Emerson, of the Harvard Kennedy School, and will conclude Cleveland’s week of events at the Academy in Berlin with a series of roundtable discussions.

This Forum workshop, “Initiatives and Responsibility,” is co-chaired by Michael Ignatieff, of the Harvard Kennedy School, and Harald Honigl Kohl, of Yale Law School. Together, over the past few months, they have managed to bring together an exceptional group of scholars, policy experts, and practitioners to address a range of contentious topics germane to how responsibility for managing critical problems—from conflict, civil war, financial crisis, and climate change—is being reimagined in a multipolar world.

The first session, on Friday, June 6, revisited Richard Holbrooke’s diplomatic legacy in Russia to see how that process has unfolded since the fall of the Soviet Union to today. The challenge of legitimacy and legitimacy in the Syrian conflict, and, more broadly, questions addressing the coordination of new global public goods that would require, or replace, those put in place by the United States at the end of World War II. Another session asks what the consequences of globalization are for some of the core conceptions of liberal democracy.

As we have stressed in the past, the Holbrooke Forum is not a conference or a standard think tank. Rather, it is designed as an iterative process, with as many participants as possible returning for subsequent meetings—the next two, in winter and spring, also to be chaired by Michael Ignatieff, and a series of one-day and four-day projects being prepared for the fall and fall of 2015. They will deal, respectively, with the prospects of partnership among Asia, Europe, and the United States, and with the troubling realization of authoritarianism around the world.

Growing tensions in Eastern Europe and the Middle East, and between China and its immediate neighbors have again demonstrated the persistence of our decision to steer the Holbrooke Forum’s energies towards the evolving discourse of global governance. By underlining Holbrooke’s ambitions on serious, independent investigation into some of the most pressing problems facing national and global security, the Academy not only honors its founder, it also makes it own inadvertent twentieth anniversary with a new initiative designed to convey scholarly, policy experts, journalists, businesspeople, military officials, and politicians to engage with the panelists for which Richard Holbrooke was known.

Letter from Academy Vice-Chair Gahl Hodges Burt and Executive Director Gary Smith to the donors to the Richard C. Holbrooke Forum, June 6, 2014

It is perhaps fitting, but also a surprise to learn, that Richard Holbrooke has not only been dedicated to the need to restore the integrity of markets, not least in the United States. That is a subject upon which we Americans have been fond of lecturing others. Holbrooke and his former boss, Madeleine Albright and Madeleine Albright have been recognized as having been one of America’s most respected leaders.

We cannot, however, escape the fact that the truly historic boom in the American stock market in the 1990s has been accompanied by weakening in our corporate culture. Ethical breakdowns among financial market participants are widely recognized. The provision of fragmentary evidence—beginning even before the sensational collapse of Enron and the Andersen accounting firm—has been a prerequisite of business reporting for more than a year; in fact, from page news for months at a time.

I do not believe that the apparent fraud or corporate looting of Enron, WorldCom, Global Crossing, Adelphia, Tyco, and others at all representatives of American business practices. But I do fear that they are an extreme manifestation of a much wider and more extensive and destructive problem that is what is acceptable or ethical business practices. The large investment banks firm—have been ap reoccupation of business.

Global Crossing, Adelphia, Tyco, and our other economic success but face entrenched what is acceptable or ethical business practices. An extreme manifestation of a moreover ideologically significant.

The process of flagrant examples—the examples of gross corporate malfeasance have provided political support for the truly historic boom in the American capital markets, not least in the United States. That is a subject upon which we Americans have been fond of lecturing others. Holbrooke and his former boss, Madeleine Albright and Madeleine Albright have been recognized as having been one of America’s most respected leaders.

The New York Times, April 30, 2009

TO BE A GUEST at the American Academy is a very special honor for me, especially today, as we gather together to commemorate George Marshall, a man about whom we can declare, as he was a Secretary of State at the time, that the United States had approved the rejec-

Anne Marie Murrell has represented the best of our traditions. (...)

We cannot, however, escape the fact that the truly historic boom in the American stock market in the 1990s has been accompanied by weakening in our corporate culture. Ethical breakdowns among financial market participants are widely recognized. The provision of fragmentary evidence—beginning even before the sensational collapse of Enron and the Andersen accounting firm—has been a prerequisite of business reporting for more than a year; in fact, from page news for months at a time.

I do not believe that the apparent fraud or corporate looting of Enron, WorldCom, Global Crossing, Adelphia, Tyco, and others at all representatives of American business practices. But I do fear that they are an extreme manifestation of a much wider and more extensive and destructive problem that is what is acceptable or ethical business practices. The large investment banks firm—have been ap reoccupation of business.

Global Crossing, Adelphia, Tyco, and our other economic success but face entrenched what is acceptable or ethical business practices. An extreme manifestation of a moreover ideologically significant.

The process of flagrant examples—the examples of gross corporate malfeasance have provided political support for the truly historic boom in the American capital markets, not least in the United States. That is a subject upon which we Americans have been fond of lecturing others. Holbrooke and his former boss, Madeleine Albright and Madeleine Albright have been recognized as having been one of America’s most respected leaders.

The New York Times, April 30, 2009

TO BE A GUEST at the American Academy is a very special honor for me, especially today, as we gather together to commemorate George Marshall, a man about whom we can declare, as he was a Secretary of State at the time, that the United States had approved the rejection of a Soviet war guarantee. “We must not make sacrifices, and we must all be willing to make proper adjustments,” Mr. Holbrooke said. “The United States is ready to do its part, and we hope that Europe will participate not out of a sense of responsibility but from a commitment to work with one of its oldest allies to confront one of the world’s most pressing challenges.”

The New York Times, April 30, 2009

IT WAS ONE OF THOSE rare evenings when political Berlin met intellectual Berlin. The German chancellor celebrated sixty years of the Marshall Plan—a key European Recovery Program—at a dinner hosted by the American Academy of Arts and Sciences, which she had visited twice since 2007. The next day, in an interview at the American Academy, Ms. Merkel addressed the need to restore the integrity of American foreign policy and the United States’ role in the world.

“I think your political commitment to the transatlantic relationship, in all of its facets and dimensions, without taboos, and wholly dedicated to the task of passing on the importance and meaning of transatlantic discussion to the next generation,” she said.

And if we are talking about working together, then we are also talking about the very presence of the Marshall Plan. The underwriting of a country— particularly America’s—role in Germany and Europe is one of the characteristic features of the Marshall Plan. While it is true that the Marshall Plan has not yet seen sixty years, at Harvard, remains an enormous topic of interest in American foreign policy and American values. (...)

During my college years, one of the books we all read with Edmund Wilson's To the Finland Station: A Study in the Writing and Acting of History. I never forgot it. (...)”

His book excited me mostly because it described something unusual and extremely important: the relationship of philosophical ideas and practical events—the savage intersection where theories and personalities meet and sometimes end up changing the world, for better or worse.”

Richard Holbrooke, from the Foreword to Paul Beerman’s Power and the Idealists (2007)

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GREENWOOD ROSE and绿水’s sophisticated impression of the German capital, which fellows take back with them anticipating the evening meal. This was usually lards. That meant the time was four-forty-four.

The American Academy in Berlin was conceived of as much more than just an academic monastery or transatlantic institute. Through the careful cultivation of a community of fellows, the Academy aids in the cross-fertilization of ideas that often result in quieter and unusual and what is normal in a foreign place.

IT’S FUNNY, a friend just emailed me a dish of strange things and one ordinary thing that you saw this week.

And I didn’t even know how to make this dish. At the Academy we had oysters and blood-orange mimosas. It was like this epic Nordic battle on the plains. I was at a loss to know how frequently that dish could consumed anywhere in the world — I really don’t know.

As the sun went down, we went for a walk from our house, which was beautiful. I’m from Miami, so that continues to feel like Alien Planet to me. I’ve lived on the ocean, but I’ve never lived on a lake before, so that was strange in itself.

People’s reactions to dramatic change in the landscape were surprising to me. I mean, it was terrifying to stand on the ice, but there were women rolling their babushkas in their little strudels — really, any word that could be done on that six days were running around catching fishbones, people crouging; I saw everything out there. I thought that was marvellous but it was also sort of matter-of-fact. It’s interesting to try to juggle what is astonishing and unusual and what is normal in a foreign place.

But we barely recovered from that when, some days later, we were invited to dinner at the home of two artist-collaborators who lived in a huge white neoclassical house launched over the road in the garden suburb of Dahlem. In Greek there are only two, calling, very good.

We set down for dinner at a table that appeared to be the only piece of furniture in the house. The table was set for dinner but no one came. We were sitting there for ages, waiting to be served. We were there for two hours for dinner, and we were never served.

We finally left the house and went to the corner tavern, where we were invited to have dinner at the House of the Arts by the chairman. We were served with some beautiful dishes. We came around to the subject of the house, and our host told us in white and there were bright lights shining through the windows, and it was very nice.

The conversation then moved on to children — we had one son, like them, though ours was still an infant and there was no one else. Our host, who clearly did not like children, regaled us with stories about when Jane was very young.

“We had an idea,” he said, “to play some music at lunchtime with a certain Dr. Austria, but we left it. He was a wonderful neighbor and partner, and what I would complain about was his kids’ ability. But they were all lovely young."
WE’D BEEN working on some new material to bring to a live stream. It was right under us, apparently, directly beneath the shop. A lake was a lake, the chef once owned a Turkish bakery—same—same. The Berlin Philharmonic was a small group of scholars and artist students. The Berlin Philharmonic is an orchestra in Berlin, Germany. The orchestra was founded in 1882 by Albert Ballin. The orchestra has been the official orchestra of the city of Berlin since 1952. It is one of the world’s most prestigious orchestras. The Berlin Philharmonic is known for its innovative programming, including premieres of new works, collaborations with contemporary composers, and performances of classical music. The orchestra’s repertory includes symphonies, concertos, chamber music, and operas. The Berlin Philharmonic is led by music director and conductor Sir Antonio Pappano. The orchestra’s home is the Konzerthaus, a concert hall located in the Mitte district of Berlin, Germany. The Konzerthaus was built in 1888 and has been the home of the Berlin Philharmonic since its construction. The Konzerthaus is known for its acoustics and is a popular venue for concerts and recitals. The Berlin Philharmonic is known for its innovative programming, including premieres of new works, collaborations with contemporary composers, and performances of classical music. The orchestra’s repertory includes symphonies, concertos, chamber music, and operas. The Berlin Philharmonic is led by music director and conductor Sir Antonio Pappano. The orchestra’s home is the Konzerthaus, a concert hall located in the Mitte district of Berlin, Germany. The Konzerthaus was built in 1888 and has been the home of the Berlin Philharmonic since its construction. The Konzerthaus is known for its acoustics and is a popular venue for concerts and recitals.

THE TEMPERATE evening of June 8 came to a roaring close at the Hans Arnold Center, an institution from the 19th century, located in the Mitte district of Berlin, Germany. The Hans Arnold Center is a cultural and artistic hub located in the Mitte district of Berlin. The center was named after the 19th-century German poet and writer Hans Arnold. The center hosts a variety of cultural events, including music concerts, theater performances, and art exhibitions. The center is located in the heart of Berlin, close to other cultural institutions such as the Berliner Ensemble and the Kranzler Eck. The center is known for its vibrant cultural offerings and is a popular destination for music lovers and art enthusiasts. The Hans Arnold Center is a cultural and artistic hub located in the Mitte district of Berlin. The center was named after the 19th-century German poet and writer Hans Arnold. The center hosts a variety of cultural events, including music concerts, theater performances, and art exhibitions. The center is located in the heart of Berlin, close to other cultural institutions such as the Berliner Ensemble and the Kranzler Eck. The center is known for its vibrant cultural offerings and is a popular destination for music lovers and art enthusiasts.

After several hours of composing, a few JALC orchestra members—one of whom does have a horse without his trumpet—launched an unplanned orchestral jam session, which was later joined by Yonatan Waks, and myself. We recorded the entire 10-minute session with our cell phones and shared it on our respective social media platforms. The recording features a variety of instruments, including the violin, cello, and piano. The performance was spontaneous and informal, reflecting the collaborative and improvisational nature of the event.

In spring 2008 the photographer Mitch Epstein came to the American Academy in Berlin as part of a series of projects for Steidl, his publisher. In 2010 the American Academy joined forces with Steidl to publish a book containing photographs of Checkpoint Charlie, 2008 (Orth 52) taken with a large-format camera—conveying the scale and context of the historic site. The book, entitled “Checkpoint Charlie,” includes a collection of images taken at Checkpoint Charlie, a former border crossing between East and West Germany.

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POSTSCRIPT
September 9 marked the twentieth anniversary of the founding of the American Academy in Berlin. It was on September 9, 1994, just after the fall of the Berlin Wall and the end of the Cold War, that the Academy opened its doors to the world. The founding of an institution that would broaden the German-American relationship and promote it was, in many ways, a remarkable achievement.

We had to develop a culture that could support a shared understanding of ideas and a shared commitment to values, without losing sight of the unique character of each partner. This was no easy task, but we were able to do it. Our success was due in large part to the generosity of those who believed in the Academy’s mission.

The Academy’s vision dramatically sharpened our thinking about the future of the American Academy in Berlin. As we approach the Academy’s twenty-fifth anniversary, we are strikingly different from the Academy we founded twenty years ago. As an American intellectual talent-fund-institute, however, we remain committed to addressing the world’s most intractable challenges. We are grateful to those who have supported us over the years and who have helped us to shape the Academy into the institution it is today.

Thank you for your continued support. Together, we will continue to shape the future of American culture and thought.