



AH330 20TH CENTURY GERMAN ART & ARCHITECTURE IES Abroad Berlin

DESCRIPTION: This course surveys German art and architecture from the rise of modernism around 1900 to the present after postmodernism. It aims to study the individual works closely and interpret them critically by analyzing their formal structure, style, technique, iconography, etc., to consider the concerns of the artists who created them and to place the works within their wider historical, political, economic, social, and cultural backgrounds as well as within the international development of the visual arts in Europe and—in the second half of the 20th century—the U.S. Topics include *Jugendstil* (*Art Nouveau*), Expressionism, Dada, Surrealism, New Objectivity, Bauhaus, art and architecture in Nazi Germany, art and architecture in the two German states—the GDR and FRG (1945-1989)—and the reflection on the German past, the reshaping of Berlin as the restored capital of Germany after 1989, and Pluralism in postmodern German art.

An essential approach of the course is to work not only with slides and textual sources in class, but also with the original works during several field trip visits to museums and walking tours to architectural sites. Thus the specific material qualities of the artworks discussed and the urban context of the individual buildings are experienced firsthand. This can help students to understand the thinking and artistic procedure of the artists and architects in their time.

CREDITS: 3 credits

CONTACT HOURS: 45

LANGUAGE OF PRESENTATION: English

ADDITIONAL COST: none

PREREQUISITES: none

METHOD OF PRESENTATION:

- Lecture
- Discussion
- Student Presentations
- Field study
- Moodle will be used to enhance students' learning experiences

REQUIRED WORK AND FORM OF ASSESSMENT:

Final grades will be based on:

- Course Participation - 10%
- Course Preparation - 20%
- Midterm Exam - 10%
- Final Exam - 30%
- Oral Presentation - 30%

Course Participation:

This includes attendance and participation in field trips. Assignments are to be read before coming to class. Also included in this percentage are in-class discussions.

Course Preparation:

For every lesson, students will prepare handouts with summaries and brief commentaries on the assigned readings to demonstrate that they have studied and reflected upon the content of the readings.

Midterm Exam:

Written exam: slide identification including artist, title, date/period, and style (5%), short essay questions (5%). The exam is based on specific material covered in class.

Final Exam:

Written exam: slide identification including artist, title, date/period, and style (15%), short essay questions (15%). The exam is based on specific material covered in class.

Oral Presentation:

Each student will present a building or an artwork/group of artworks housed in the Berlin Collections that we will visit during the field trips. Presentation ca. 15 minutes plus handout 1 page.

ATTENDANCE POLICY:

Attendance and punctuality in all courses and field studies is mandatory. Absences can only be excused for valid reasons. Unexcused absences can affect students' grades. Students who miss 25% or more of all class sessions will fail the course. Missed exams cannot be taken at another time except in case of documented illness. Late submission of term papers and other work will result in grade reduction unless an extension due to illness or an emergency is approved. Please consult the IES Abroad Berlin academics manual on Moodle for additional details.

ACADEMIC INTEGRITY:

Students are expected to abide by the IES Abroad Academic Integrity Code. Assignments need to be properly and amply footnoted where appropriate, with all sources attributed, including images. This not only applies to written assignments but also presentations.

LEARNING OUTCOMES:

By the end of the course students will be able to use content-specific vocabulary analyzing and comparing the characteristics of the most important styles of German Artists of the 20th Century, also reflecting cultural perspectives.

CONTENT:

Session	Content	Readings and Oral Presentations
Session 1	Introduction, Course overview and assignments German Art/Art in Germany – before/during 19th Century: The Romantic Tradition, Arts & Crafts, Art Nouveau, Vienna Secession Expressionism and the Birth of abstract art: Die Brücke, Der Blaue Reiter	Hartley, Keith, Introduction, <i>The Romantic Spirit in German Art 1790-1990</i>, pp. 13-16. Vaughan, William, Romanticism, <i>The Romantic Spirit in German Art 1790-1990</i>, pp. 210-211. Liebermann, Max, Imagination in Painting, <i>Art in Theory 1900–2000</i>, pp. 30-33. Endell, August, The Beauty of Form and Decorative Art, <i>Art in Theory 1900–2000</i>, pp. 59-61. Frey, Andrea and Janni Müller-Hauck, Programs, Manifestoes, Critical Writings, <i>German Expressionism: Art and Society</i>, pp. 328-332. Selz, Peter, Fauvism and Expressionism. The creative Intuition, <i>Theories of Modern Art</i>, pp. 124-128

Session 2	After World War I: The experience of the disintegration of reality and the building of new realities, 1: Russian Avantgarde: Suprematism and Constructivism Dadaism <u>Course related field study trip:</u> Berlinische Galerie	Malevich, Kasimir, Non-Objective Art and Suprematism, <i>Art in Theory 1900–2000</i>, pp. 292–293. Lodder, Christina, Constructivism, <i>The Dictionary of Art</i>, pp. 767–772. Huelsenbeck, Richard and Raoul Hausmann, What is dadaism und what does it want in Germany? <i>Art in Theory 1900–2000</i>, pp. 259–260. Oral Presentations + Handouts about: Christian Schad, El Lissitzky, Rainer Fetting, Jeanne Mammen, Wolf Vostell
Session 3	After World War I: The experience of the disintegration of reality and the building of new realities, 2: Surrealism, Bauhaus: School of Art, Design, Architecture; Film: Fagus. Walter Gropius and the Factory for Modernity, Niels Christian Bolbrinker, 2011, (26 min)	Ernst, Max, What is Surrealism?, in <i>Art in Theory 1900–2000</i>, pp. 491–493. Wick, Rainer K., Bauhaus, <i>The Dictionary of Art</i>, pp. 399–403. Moholy-Nagy, László, Unprecedented Photography, <i>Photography in the Modern Era. European Documents</i>, pp. 83–85 Renger-Patzsch, Albert, Aims, <i>Photography in the Modern Era. European Documents</i>, pp. 104–105.
Session 4	Bauhaus Art, Design, Architecture and "Neues Bauen", f.e. The Shell House New Objectivity/Magic Realism	Oral Presentations + Handouts about: Marcel Breuer, Marianne Brandt, Walther Peterhans, Laszlo Moholy-Nagy, ... The Shell House (Emil Fahrenkamp) Dix, Otto, The Object is Primary, in <i>Art in Theory 1900–2000</i>, pp. 408. Makela, Maria, A Clear and Simple Style: Tradition and Typology in New Objectivity, in <i>Negotiating History German Art and the Past</i>, pp. 39–51.)
Session 5	The destruction of the Arts in Nazi-Germany: "Degenerate art" and Nazi Ideology Film: "Spielzeugland", Jochen Alexander Freydank, 2007 (14 min)	Hitler, Adolf, Speech Inaugurating the "Great Exhibition of German Art", in <i>Art in Theory 1900–2000</i>, pp. 439–441. Barron, Stephanie, Modern Art and Politics in Prewar Germany, in <i>"Degenerate Art". The Fate of the Avant-Garde in Nazi Germany</i>, pp. 9–23.
Session 6	Art in Postwar Germany: Abstract Versus Figurative art - Art Informel, Tachisme, Lyrical Abstraction, Zero Abstract Versus Figurative art -	Cooper, Philip, Art Informel, in <i>Dictionary of Art</i>, Vol. 2, pp. 543–545. Wiese, Stephan von, Zero, in <i>Dictionary of Art</i>, Vol. 33, pp. 636–637. D'Alessandro, Stephanie, History by Degrees: The Place of the Past in Contemporary German Art, in

	Socialist Realism, Myth, ideology and the German past	<i>Negotiating History German Art and the Past</i> , pp. 67-81. Beaucamp, Eduard, Werner Tübke: Reminiscences of JD Schulz III, in <i>German Art from Beckmann to Richter. Images of a divided country</i> , pp. 170-173
Session 8	Midterm	
Session 7	The search for new art-forms: Happening, Fluxus, Action, Performance	Beuys, Joseph, I am searching for Field character, in <i>Art in Theory 1900 – 2000</i> , pp. 929-930. Stachelhaus, Heiner, Beuys, Joseph, in <i>Dictionary of Art</i> , Vol. 3, pp. 891-893.
Session 9	Concept Art, Body Art versus Realism f. e. Gerhard Richter Film: Gerhard Richter "In the Studio", 1969 (14 min),	Export, Valie, Woman's Art, in <i>Art in Theory 1900–2000</i> , pp. 927-929. Richter, Gerhard, "Notes 1964-1965", in <i>Art in Theory 1900–2000</i> , pp. 757-760.
Session 10	<u>Course related field study trip:</u> Hamburger Bahnhof , Museum of Contemporary Art	Oral Presentations + Handouts about: Joseph Beuys, Anselm Kiefer, Contemporary Photography
Session 11	Post War and Post Reunification architecture: Philharmonie, Neue Nationalgalerie, Sony Center, Kollhoff Building <u>Course related field study trip:</u> Kulturforum + Potsdamer Platz	Oral Presentations + Handouts about: Hans Sharoun: Philharmonie / Mies van der Rohe: Neue Nationalgalerie / Helmut Jahn: Sony Center
Session 12	FINAL EXAM (90 min) Film: "The Way Things go" by Peter Fischli and David Weiss (30 min)	

FIELD STUDIES:

- Alte Nationalgalerie, Staatliche Museen zu Berlin
- Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur
- Hamburger Bahnhof
- Kulturforum and Potsdamer Platz

REQUIRED READINGS:

- Hartley, Keith. "Introduction", in *The Romantic Spirit in German Art 1790-1990*. Eds. Keith Hartley, Henry Meyric Hughes, Peter-Klaus Schuster and William Vaughan. London: Thames & Hudson, 1994. Pp. 13-16.
- Vaughan, William. "Romanticism", in *The Romantic Spirit in German Art 1790-1990*. Eds. Keith Hartley, Henry Meyric Hughes, Peter-Klaus Schuster and William Vaughan. London: Thames & Hudson, 1994. Pp. 210-211.

- Liebermann, Max. "Imagination in Painting", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 30-33.
- Endell, August. "The Beauty of Form and Decorative Art", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 59-61.
- Frey, Andrea and Janni Müller-Hauck. "Programs, Manifestoes, Critical Writings", in German Expressionism: Art and Society. Eds. Stephanie Barron and Wolf-Dieter Dube. Milan: Rizzoli, 1997. Pp. 328-332.
- Selz, Peter. "Fauvism and Expressionism. The creative Intuition", in Theories of Modern Art. Ed. Herschel B. Chipp. Berkeley and Los Angeles: University of California Press, 1968, pp. 124-128.
- Malevich, Kasimir. "Non-Objective Art and Suprematism", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 292-293
- Chipp, Herschel B. "Neo-Plasticism and Constructivism: Abstract and Nonobjective Art, Introduction" in Theories of Modern Art. Ed. Herschel B. Chipp. Berkeley and Los Angeles: University of California Press, 1968, pp. 309 - 317.
- Huelsenbeck, Richard and Raoul Hausmann. "What is Dadaism und what does it want in Germany?", in Art in Theory 1900-2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 259-260.
- Max Ernst. "What is Surrealism?", in: Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 491-493.
- Wick, Rainer K.: Bauhaus, in The Dictionary of Art. Ed. Jane Turner. London: Macmillan, 1996. Vol. 3, pp. 399-403.
- Moholy-Nagy, László. "Unprecedented Photography", in Photography in the Modern Era. European Documents and Critical Writings, 1913-1940. Ed. Christopher Phillips. New York: Aperture, 1989. Pp. 83-85.
- Renger-Patzsch, Albert. "Aims", in Photography in the Modern Era. European Documents and Critical Writings, 1913-1940. Ed. Christopher Phillips. New York: Aperture, 1989, pp. 104-105.
- Dix, Otto. "The Object is Primary", in Art in Theory 1900-2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 408.
- Makela, Maria. "A Clear and Simple Style: Tradition and Typology in New Objectivity", in Negotiating History German Art and the Past. Ed. Jay Clarke, Chicago: The Art Institute of Chicago, 2002. Pp. 39-51.
- Hitler, Adolf. "Speech Inaugurating the Great Exhibition of German Art", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 439-441.
- Barron, Stephanie. "Modern Art and Politics in Prewar Germany", in "Degenerate Art". The Fate of the Avant-Garde in Nazi Germany. Ed. Stephanie Barron. New York: Harry N. Abrams, 1991. Pp. 9-23.
- Cooper, Philip. "Art Informel", in Dictionary of Art. Ed. Jane Turner. London: Macmillan, 1996. Vol. 2, pp. 543-545.
- Wiese, Stephan von. "Zero", in: Dictionary of Art. Ed. Jane Turner. London: Macmillan, 1996, Vol. 33, pp. 636-637.
- D'Alessandro, Stephanie. "History by Degrees: The Place of the Past in Contemporary German Art", in Negotiating History German Art and the Past. Ed. Jay Clarke. Chicago: The Art Institute of Chicago, 2002. Pp. 67-81.
- Beaucamp, Eduard. "Werner Tübke: Reminiscences of JD Schulz III", in German Art from Beckmann to Richter. Images of a divided country, Ed. Eckhart Gillen. New Haven: Yale University Press, 1997. Pp. 170-173.
- Beuys, Joseph. "I am searching for Field character", in Art in Theory 1900 – 2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 929-930.
- Stachelhaus, Heiner. "Beuys, Joseph", in Dictionary of Art. Ed. Jane Turner. London: Macmillan, 1996. Vol. 3, pp. 891-893.
- Export, Valie. "Woman's Art", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 927-929.
- Richter, Gerhard. "Notes 1964-1965", in Art in Theory 1900–2000. An Anthology of Changing Ideas. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 2003. Pp. 757-760.

RECOMMENDED READINGS

Selections from the following

- Barron, Stephanie and Wolf-Dieter Dube (eds). German Expressionism: Art and Society. Milan: Rizzoli, 1997.

- Barron, Stephanie and Sabine Eckmann (eds). The Art of Two Germany's/Cold War-Cultures. New York: Harry N. Abrams, 2009.
- Chipp, Herschel B. Theories of Modern Art: A source book by artists and critics. Berkeley: University Of California Press, 1968.
- Clarke, Jay, (ed.). Negotiating History: German Art and the Past. Chicago: The Art Institute of Chicago, 2002.
- Barron, Stephanie (ed.). "Degenerate Art". The Fate of the Avant-Garde in Nazi Germany. New York: Harry N. Abrams, 1991.
- Gillen, Eckhart, (ed.) German Art from Beckmann to Richter. Images of a divided country, Ed. Eckhart Gillen. New Haven: Yale University Press, 1997.
- Harrison, Charles and Paul Wood, (Eds.). Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
- Hartley, Keith, Henry Meyric Hughes, Peter-Klaus Schuster and William Vaughan, (eds.). The Romantic Spirit in German Art 1790-1990. London: Thames & Hudson, 1994.
- Joachimides, Christos M., Norman Rosenthal and Wieland Schmied, (eds.). German Art in the Twentieth Century: Painting and Sculpture, 1905-1985. Munich/London/New York: Prestel, 1985.
- Paret, Peter. German Encounters with Modernism 1840-1945. Cambridge: Cambridge University Press, 2001.