

DESCRIPTION:

This course analyzes the interdependence of art and society in Germany from the beginning of the 20th century until the fall of the Berlin Wall with a particular emphasis on the relationship between the state and its official aesthetics on the one hand and independent art and (sub-)culture on the other. The first part of the course will focus on the emergence of modernity during the German Empire and the incomplete transition to democratic politics and society in the Weimar Republic. The effects of industrialization on art, architecture and design are in focus. From Expressionism to Dada and New Objectivity, from Werkbund to Bauhaus, we will explore the main currents in modern art and some of their protagonists. We will look at societal change, mirrored in the attempts at harmonizing aesthetics and technology, as well as the sentiments of alienation and disintegration expressed by artists in an era marked by a new urban culture and by economic and political instability. The democratic system of the Weimar Republic granted new liberties and artists started to openly question established constructs of authority, class, gender and ethnicities in a society still largely marked militarism, colonialism and authoritarianism. The second part of the course will focus on art and culture after the seizure of power by the National Socialists in 1933. Firstly, we will analyze National Socialist state aesthetics in order to understand the language of official art and architecture and how it contributed to Nazi propaganda and rule. Secondly, the repressive purge undertaken by the regime in the cultural field and its consequences for the art world in the country will be examined. In the third part we will have a closer look at the artistic developments in post-war Germany on both sides of the Iron Curtain. We will inspect various aspects of the attempts to revive cultural life in Germany. Artistic movements such as Informel, Zero, Pop Art, Neo-Realism and Mixed Media Art will be analyzed in context of totalitarian aesthetics experienced in the German past and the slow process of political emancipation up to the 1970s with an increasing awareness for women's rights, LGBTQ issues, racism and other forms of group-focused enmities. We will also take a closer look at the artistic developments in East Germany, with its official cultural doctrines and its dissident movements. The subject of this course will focus on the Berlin aesthetic experience since Berlin has been at the center of political and cultural life in Germany throughout the 20th century: From capital of the German Empire, throughout the Weimar Republic and the Nazi-era, to a city of rubble; from a city divided between East and West to the capital of a reunified Germany, Berlin has always been the linchpin of the artistic avant-gardes.

CREDITS: 3 credits**CONTACT HOURS:** 45 hours**LANGUAGE OF INSTRUCTION:** German**INSTRUCTOR:** Dr. Diego Castro**PREREQUISITES:** None**ADDITIONAL COST:** None**TIME:** Tuesdays, 14:45 - 18h**METHOD OF PRESENTATION:**

- Lectures including slide and video projection
- Discussions
- Excursions (museum visit, architecture walk)
- Picture analysis
- Art project
- Moodle will be used to enhance students' learning process

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- Midterm Exam - 25%
- Art Project - 25%
- Final Exam - 25%
- Picture Analysis - 15%

Course Participation:

Active participation in discussions and presentations in class is required as well as contribution to a collective artistic project. Participation grade is based on coverage of literature and attendance to field trips, as well as taking part in discussions in German. The grading rubric for participation is available in Moodle.

Midterm Exam:

The midterm exam is a written in-class exam (90 minutes) or homework consisting of questions on material covered in class and an analysis and evaluation of an artwork, taking its formal aspects as well as its historical context into consideration.

Art Project:

Throughout the semester, students will work on an individual art project. Each student will present an individual artwork (or documentation of such) in a classroom presentation. This can take the form of drawing, collage, photo, or other 2D work (also time-based media). In the first session, we will agree on a cross-cutting theme and set the goals for the project. After a briefing (session 9), each student will submit a concept (250 words) due by session 15. An additional workshop will be organized in session 22 to compile the individual or collective art works. Students will present their individual contribution (5-7 minutes) in this workshop. The compiled art works will be exhibited at the end of the course. The IES rubric for creative project is available in Moodle.

Final Exam:

The final exam (week 13) is a creative project, combined with a written exam (homework) consisting of questions on material covered in class and an analysis and evaluation of the students creative work, taking its formal aspects as well as its historical context into consideration. The final project will also be presented in class in a 10min presentation.

Picture Analysis:

During the museum visits, students will choose an exhibit from the collection for their analysis. They will be given a opinionnaire and glossary for their analysis. The oral presentation takes place in session 12.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Analyze an artwork
- Use basic terminology of art critique
- Classify styles, artistic movement and historical epochs
- Evaluate artworks, architecture and other works of visual culture in their historical and political context
- Assess the role of Berlin as linchpin of artistic, societal, and political movements in Germany

ATTENDANCE POLICY:

Attendance and punctuality in all courses and field studies are 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 Berlin Academics Manual on Moodle for additional details.

CONTENT:

Session	Content	Assignments and Readings
1	Introduction An <u>overview</u> of the art movements at the turn of the century: Romanticism, Realism, Impressionism, Art Nouveau. Lesson 1: <u>The emergence of modern art in Germany.</u> An introduction to the modern collection of the <i>Alte Nationalgalerie</i>. - Focus on <i>Caspar David Friedrich</i>, <i>Max Liebermann</i> and <i>Adolph von Menzel</i> - Museum visit: Alte Nationalgalerie	• Vaughan, William: <u>Romanticism, The Romantic Spirit in German Art</u> 1790-1990, pp. 210-211. Recommended: • Liebermann, Max: <u>"Imagination in Painting"</u>, pp. 30 – 33. • Dietmar Elger: <u>The subject of the city</u>, pp. 203- 205
2	Lesson 2: <u>Social Realism & Berliner Secession</u> - Industrialisation and the emergence of the working class in pictures. - Käthe Kollwitz, the secession and women in art Museum visit: Käthe-Kollwitz-Museum Lesson 3: <u>Design:</u> - The effects of industrialisation on German & European art and design. - The aesthetics of the Kaiserreich, from Jugendstil, Wiener Werkstätte - Art + Industry: From Werkbund to Bauhaus Museum visit: Bröhan Museum	• Clark, Toby, <u>Perspectives of Art and Propaganda</u>, pp. 17ff. • Endell, August. <u>"The Beauty of Form and Decorative Art"</u>, Oxford Blackwell, 2003. Pp. 59-61 Recommended: • Alexandra Panzert: <u>The Relationship between Art, Industry and Design in the Days of the Early Werkbund</u>, in: <i>From Arts and Crafts to Bauhaus</i>, pp. 190 – 201 • Adolf Loos, <u>Ornament and crime</u>, pp. 19-24

3	Lesson 4: <u>Expressionism</u> - Die Brücke, Der Blaue Reiter - Expressionism in Architecture & Cinema - Berliner Secession & Expressionism - Artist colonies in Germany - Shock & the City: Mass culture and urban alienation in the Kaiser's Germany - Paula Modersohn-Becker: A pioneer in expressionist art Creative exercise (in-class)	• Paul Vogt: <u>Expressionism</u>, pp. 10 – 28 Recommended: • Dietmar Elger: <u>Paula Modersohn-Becker</u>, in: <u>Expressionism</u>, pp. 119 - 126 • Michael Drechsler: <u>Expressionism in Africa? A search for traces</u>
4	Lesson 5: <u>Art & politics in the Weimar Republic</u> - The experience of WWI and the aftermath - DADA in Zürich + Berlin, MERZ in Hannover - The African Mask: Between projection & cultural appropriation. - Feminist and Queer art in the Weimar Republic - Neue Sachlichkeit: A new Realism between class struggle and escapism - Cultural Politics: The end of democracy in art. Lesson 6: <u>Bauhaus.</u> - On the harmonization of aesthetics & technology - Bauhaus - a School and a style - Women at the Bauhaus Creative exercise	• Ralf Burmeister: <u>Slashes through the thickest skin, Dada Berlin between provocation and enlightenment</u>, pp. 150 - 157 Recommended: • Hanne Bergius, <u>Dada Grotesque, Wit and mockery in German Art, Munich: Prestel 2005</u> pp. 155 – 168 • Michaela Oberhofer: <u>Our belief in a direct, magical, organic and creative art. Marcel Janco's masks and designs</u> pp. 29-35 • Jody Blake - <u>Tumulte noir. The relationship between Dada and jazz</u>, pp. 42 - 48 • Endell, August, <u>The Beauty of Form and Decorative Art, Art in Theory 1900–2000</u>, pp. 59-61 • Hoffmann, Tobias, <u>The Bauhaus Concept</u>, pp. 260 – 277

5	Lesson 7: <u>Figuration: Neue Sachlichkeit</u> - Images of the body in the industrial age - From New Objectivity to Neo-classicism to the mystification of the body under National Socialism. Lesson 8: <u>Cinema: From Caligari to Hitler.</u> - The UFA-years - The silent era - Expressionist Cinema: F.W. Murnau Robert Wiene, Fritz Lang - Cinema & Propaganda during the Nazi-Dictatorship. Museum visit: Deutsche Kinemathek and/ or Kunstgewerbemuseum	• Makela, Maria, <u>A Clear and Simple Style: Tradition and Typology in New Objectivity</u>, in <i>Negotiating History German Art and the Past</i>, pp. 39-51 • Sergiusz Michalski, <u>The End of the New Objectivity</u>, pp. 195 – 202 • Kracauer, Siegfried, <u>Caligari</u>, in: <i>From Caligari to Hitler</i>, pp. 67-75 Recommended: • Kino International: <u>Complete Metropolis Synopsis (pdf)</u>
6	<u>Mid-terms</u>	Homework
7	Lesson 9: <u>The Mass Ornament</u> - Introduction to the concept of the ornament. Analysis of the aesthetics of mass culture and its organization in the National Socialist state. - Propaganda: Leni Riefenstahl - Hitler's Art: Arno Breker, Adolf Ziegler Lesson 10: <u>NS-cultural politics:</u> - Oppression & censorship: The concept of „Degenerate art“ - Art and resistance: the National-Socialist state vs. the avant-garde - Nazi-plunder: organized looting in the Third Reich - Synchronisation of culture; how the Nazis controlled culture. Briefing for art project.	• Toby Clarke: <u>Fascist interpretations of the body</u>, in: <i>Art and Propaganda</i>, pp. 66 – 74 • Christoph Zuschlag, <u>„Chambers of Horror“ and „Degenerate Art“: On Censorship in the Visual Arts in Nazi Germany</u>, pp. 210 – 231 Recommended: • Siegfried Kracauer, <u>The Ornament of the Masses</u>, pp. 57-88 • Ian Boyd White, <u>Reflections on a Polished Floor</u>, Harvard Design Magazine, 2023
8	Lesson 11: <u>Art during dictatorship:</u> - Art and resistance: John Heartfield, George Grosz & the Arbeiter Illustrierten Zeitung AIZ - Inner Immigration, The Lost Generation, artists in Exile - Artists in Concentration Camps: Felix Nussbaum & Otto Freundlich Museum visit: Das kleine Grosz Museum	• Sabine Kriebel, <u>Photomontage in the Year 1932: John Heartfield and the National Socialists</u>, pp. 97–127 • Peter-Klaus Schuster, <u>The „Inner Emigration“: Art for no-one</u>, pp. 460 – 462 • Charles Hawley: <u>Nazi Degenerate Art Rediscovered in Berlin</u>, Link

9	Lesson 12: <u>Architecture after WWII</u> - Understanding modern architecture and International Style: IBA 57 & Karl-Marx-Allee. Field trip	• Visit Berlin: The former Stalinallee in Berlin: Link • Sandra Wagner-Conzelmann, The history of Interbau 1957, Link Recommended: • Hannah Arendt: Report from Germany, pp. 23 – 65 • Sabine Eckmann, Ruptures and continuities: modern German art in between the Third Reich and the Cold War pp. 19 – 44
10	Lesson 13: <u>Germania anno zero</u> - Germany after the war: cultural & infrastructural collapse - New beginnings or continuity? The first exhibitions of modern art after the war. Focus: Documenta I Lesson 14: <u>Art in the GDR</u> - From modernism to anti-modernism to re-modernism: Art before & after Stalin - Painting between conformity and dissidence. Museum visit: Neue Nationalgalerie	• Siegfried Goehr: Art in the Post-War Period, pp.465 – 467 • Barbara McCloskey: Dialectic at a standstill : East German socialist realism in the Stalin era, pp. 105 – 111 Recommended: • April A. Eisman: East German Art and Cultural Politics, Mass. University Press DEFA Film Library, 2017
11	Lesson 15: <u>Art in the shadow of the Cold War</u> - INFORMEL, SPUR, ZERO, FLUXUS <u>The “Wirtschaftswunder” years</u> - “Capitalist Realism” and German Pop Art	• Susanne Leeb: Abstraction as international language, pp. 119 – 133 • Stephan von Wiene: 1958-66: Zero Group, pp. 468 - 469 • Eckhart J. Gillen: Living with Pop, pp. 135 – 140 Recommended: • Friedrich Meschede: The freedom of silence – or the attempt at making a portrait from archival ephemera, pp. 37 ff.
12 8.5.23	Lesson 16: <u>The seventies & Eighties</u> Joseph Beuys: Art & Politics Isa Genzken: Architecture & Feminism Art & Punk behind the Berlin Wall Museum visit: Hamburger Bahnhof	• Franz Meyer: Joseph Beuys, pp. 470 – 472 • Dietrich Diederichsen, The leftist artist: visual art and its politics in postwar Germany, pp. 135 – 148
	Finals	Presentation of art project

COURSE-RELATED TRIPS:

- Museum visits: Alte Nationalgalerie, Bröhan-Museum, Kollwitz-Museum, Berlinische Galerie, Das Kleine Grosz Museum, Deutsche Kinemathek, Neue Nationalgalerie, Hamburger Bahnhof

REQUIRED READINGS:

- Burmeister, Ralf: Slashes through the thickest skin, in: *Dada Afrika*, Zürich: Scheidegger & Spiess 2016, pp. 150-157
- Clark, Toby, Perspectives of Art and Propaganda, *Revolution Reform and Modernity 1900-1939*, in: *Art and Propaganda*, New York: Abrams 1997, pp. 17ff.
- Clark, Toby: Fascist interpretations of the body, in: *Art and Propaganda*, New York: Abrams 1997, pp. 66 – 74
- Diederichsen, Dietrich: The leftist artist, Cologne: Dumont, 2009, pp. 135 – 148
- Endell, August. "The Beauty of Form and Decorative Art", in *Art in Theory 1900-2000*. Eds. Charles Harrison and Paul Wood. Oxford Blackwell, 2003. Pp. 59-61
- Gillen, Eckhart J. : Living with Pop, Köln: Verlag Walter König, 2013, pp. 135 – 140
- Hoffmann, Tobias, The Bauhaus Concept, in: *From Arts and Crafts to Bauhaus*, Cologne: Wienand, 2019, pp. 260 – 277
- Kracauer, Siegfried, Caligari, in: *From Caligari to Hitler, Princeton UP, 1947*, pp. 67-75
- Franz Meyer: Joseph Beuys, Munich: Prestel 2005 , pp. 470 – 472
- Makela, Maria, A Clear and Simple Style: Tradition and Typology in New Objectivity, in *Negotiating History German Art and the Past*, Art Institute of Chicago Museum Studies, 2002, pp. 39 – 51.
- Mc Closky, Barbara: Dialectic at a standstill, Cologne: Dumont, 2009, pp. 105 – 111
- Christoph Zuschlag, „Chambers of Horror“ and „Degenerate Art“, in: *Suspended Licence*, Seattle: Stroum, 1997, pp. 210 – 231
- Vaughan, William. "Romanticism", in *The Romantic Spirit in German Art 1790-1990*. Eds. Keith Hartley, Henry Meyric Hug-hes, Peter-Klaus Schuster and William Vaughan. London: Thames & Hudson, 1994. Pp. 210-211.
- Paul Vogt: The situation around 1900, in: *Expressionism*, Cologne: DuMont, 1978, pp. 10 – 28
- Wagner-Conzelmann, Sandra: The history of Interbau 1957, [Link](#)
- Christoph Zuschlag, „Chambers of Horror“ and „Degenerate Art“: On Censorship in the Visual Arts in Nazi Germany, Heidelberg 2018, pp. 210 – 231

RECOMMENDED READINGS:

- Arendt, Hannah: Report from Germany, Berlin 1993, pp. 23 – 65
- Hanne Bergius, Dada Grotesque, Wit and mockery in German Art, Munich: Prestel 2005, pp. 155 – 168
- Jody Blake: Tumulte noir. The relationship between Dada and Jazz, Zürich: Scheidegger, 2016, pp. 42 - 48
- Drechsler, Michael: Expressionismus in Africa? A search for traces, Berlin 2022, [Link](#)
- Eckmann, Sabine: Nationalizing aesthetics: revivals and rebuttals. Ruptures and continuities: modern German art in between the Third Reich and the Cold War, Cologne, Dumont, 2009
- Eisman, April, East German Art and Cultural Politics: An Introduction, Mass. University Press DEFA Film Library, 2017
- Elger, Dietmar: Paula Modersohn-Becker in: *Expressionism*, Cologne: Taschen 1988/2002, pp. 119-126
- Elger, Dietmar: On the subject of the city, in: *Expressionism*, Cologne: Taschen 1988/2002, pp. 203-205
- Charles Hawley: Nazi Degenerate Art Rediscovered in Berlin, „Der Spiegel international, 08.11.2010, [Link](#)
- Siegfried Kracauer, The Ornament of the Masses, Harvard University Press , 1995, pp. 57-88
- Sabine Kriebel, Photomontage in the Year 1932: John Heartfield and the National Socialists, *Oxford Art Journal*, 31.1 2008, pp. 97–127
- Leeb, Susanne: Abstraction as international language, Cologne: Dumont, 2009, pp. 119 – 133
- 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.
- Kino International: Complete Metropolis Synopsis (pdf), Ann Arbor 2003
- Loos, Adolf: Ornament and Crime, Vienna: Metroverlag 2012, pp. 4-18
- Meschede, Friedrich: The freedom of silence – or the attempt at making a portrait from archival ephemera, Düsseldorf: Richter Verlag 2010, pp. 37 ff.
- Michalski, Sergiusz: The End of the New Objectivity, Painting, Graphic Art and Photography in Weimar Germany 1919-1933, Taschen America, pp. 195 – 202

- Oberhofer, Michaela: Our belief in a direct, magical, organic and creative art. Marcel Janco's masks and designs pp. 29-35
- Panzert, Alexandra: The Relationship between Art, Industry and Design in the Days of Early Werkbund,, in: From Arts and Crafts to Bauhaus, Cologne: Wienand, 2019, pp. 190 – 201
- Schuster, Peter-Klaus: The „Inner Emigration“: Art for no-one, Munich: Prestel, 1985, pp. 460 – 462
- White, Ian Boyde, Reflections on a Polished Floor, Harvard Design Magazine, 2023