



AH 322 BETWEEN CONFORMITY AND PROVOCATION: GERMAN ART FROM 1933 TO THE PRESENT
IES Abroad Freiburg

DESCRIPTION:

This course presents German art over a period of more than 100 years. We'll start off with the so-called "Modern Style" around 1900, then we'll have a close look at Expressionism before we struggle for the "right-wing" art during Nazi-time and will explore and analyze the conditions of conformity, persecution and exile and the outcome during this phase of time. The following part will be dedicated to the development of German art since 1945, which was deeply influenced by the need for a complete new beginning, also implementing new forms such as abstract art. We will also investigate the ways in which artists in Germany came to terms with the legacy of Nazi-art and how the Cold War and the 80's took part in the so-called post-modernism. Finally, there will be a revision of recent German art, including photography and sculpture, and we will close with a discussion about what art is or can be.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: German

PREREQUISITES: Show great interest in art and its diverse manifestations. Readiness to debate. Have an open mind.

ADDITIONAL COST: none

METHOD OF PRESENTATION:

Exercises in art description and interpretation, text analyses, class discussions, oral and written presentations, visits to museums and exhibitions, group work.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation – 20 %
- Presentation – 15 %
- Written Assignments – 20 %
- Midterm Exam – 20 %
- Final Exam – 25 %

Course Participation – 20 %

Students are expected to participate in debates with questions related to the readings and Students are required to complete all reading assignments and will be expected to demonstrate this through regularly assigned homework, pop quizzes, and/or insightful and relevant contributions to in-class discussion. All these components will count toward the class participation grade. Participation also applies to course-related trips, outings and/or special events in and around Freiburg. A rubric for participation is available in the appendix and on Moodle.

Presentation – 15 %

Oral and written presentation of a work of art (given theme) at the end of the semester. The instructor will provide detailed information beforehand.

Written Assignments – 20 %

Various written assignments as: Short interpretation of a work of art (free choice of themes), summary of text, reflection papers on excursions, writing minutes, an evaluation report, participation in Moodle forum, etc.

Midterm Exam – 20 %

Written exam at the mid of the semester (about 4-5 questions on the course topic). The instructor will provide detailed information beforehand.



Final Exam – 25 %

Final exam at the end of the semester (about 5-6 questions on the course topic). The instructor will provide detailed information beforehand.

LEARNING OUTCOMES:

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

- Explain and discuss art and the specific representation of themes and techniques with a broad range of knowledge.
- Recognize and reflect on the impact of the Nazi-dictatorship on German art in various phases.
- Describe and interpret figurative and abstract paintings.
- Have a broad range of knowledge on recent tendencies of art in Germany.

Attendance Policy

IES Abroad courses are designed to utilize the unique contribution of the instructor; the lecture/discussion format is regarded as the **primary mode of instruction**. Therefore, attendance is mandatory. Any unexcused absence will incur a penalty on your final course grade. Deductions from grades due to absences are based on sessions (= 90 minutes). Any unexcused absence will incur a penalty on your final course grade (1 absence - 1%, 2nd absence -2%, 3rd absence – 3%).

Any student who has more than three (3) unexcused absences will receive an “F” as the final grade in the course. Any student who misses more than 25% of a course, whether the absences are excused or are unexcused, will receive an “F” as the final grade in the course. Students in the LAS program can excuse themselves once per course - to do so, they must notify the instructor and the Academic Dean in writing by e-mail before the start of the session. Any further excused absences must be excused by IES.

If you miss a class, it is **your responsibility** to make up on everything that was covered in class. Tests/presentations missed during unexcused absences **cannot be made up**.

Arriving late for class: Punctuality is important for the planned course schedule. If you are late for class, the late time will be recorded and added up at the end of the course. You will receive a grade reduction based on the accumulated amount of missing contact hours, according to the rule above (i.e., if you were late by 15 minutes for 6 sessions, your grade would be reduced by 1%).

LATE OR FAILURE SUBMISSION OF ASSIGNMENTS: Late submission of assignments or failure of submission of assignment results in the grade F of that particular assignment. This does not apply to late or non-submission due to illness with an excused absence.

Excused absence: Please call the IES Center before the start of your first class if you are ill and would like to be excused from your course, as outlined in the "Cell Phone and Attendance Policy" handed out during orientation. Student Affairs staff will decide whether your absence can be excused directly or whether a doctor's note is necessary. Absences due to religious observances and family emergencies may be excused at the discretion of the Center Director, with written approval. A petition for an excused absence due to a religious holiday needs to be submitted 2 weeks in advance. If permission is granted, the student needs to inform the Academic Dean, the Student Affairs Team and their instructors. Absences due to private travel or travel delays cannot be excused, even with advanced notice

ACADEMIC INTEGRITY CODE:

Students are expected to abide by the IES Abroad Code of Academic Integrity. The detailed IES Abroad academic integrity code can be accessed on Moodle.

All work submitted by a student for academic credit should constitute the student's own original work. Regardless of the quality of work, plagiarism will result in a failing grade for the course and/or an academic review and possible expulsion from the program. Plagiarism may be broadly defined as “copying of materials from sources, without acknowledging having done so, claiming other’s ideas as one’s own without proper reference to them, buying materials such as essays/exams, and using AI-generated content without disclosure.”

As AI tools continue to evolve, learning how to use them responsibly is an important emerging skill. Some of our courses allow students to explore the use of generative artificial intelligence (GAI) tools such as ChatGPT for some assignments and assessments. The instructor of each course will communicate whether GAI may be used in a course and provide specific guidelines and procedures for its appropriate use.

Updated information on your course and readings, including additional readings from journalistic articles, can be found on the Moodle platform at <https://moodle.iesabroad.org/login/index.php>

CONTENT:

Week	Content	Assignments and Readings
Week 1	Session 1: Introduction to the course and its topics	Schneede, <u>Geschichte der Kunst im 20. Jahrhundert</u>.
	Session 2: Exercises on how to look at a work of art and how to interpret it	
Week 2	Session 3: Modern Style, Expressionism ("Brücke")	- Kunsthau Zürich, <u>Großstadtrausch</u>. Individual Course Reader: - Lothar-Günther Buchheim, <u>Die Künstlergemeinschaft Brücke</u>. - Ernst-Ludwig Kirchner, <u>Die Chronik der Brücke</u>.
	Session 4: Expressionism ("Blauer Reiter"), Paul Klee	
Week 3	Session 5: Exercise on picture description	
	Session 6: Exercise on picture description	
Week 4	Session 7: Midterm exam	
	Session 8: Fieldtrip	
Week 5	Session 9: Early abstract art: Wassily Kandinsky	Individual Course Reader: Wassily Kandinsky, <u>Über das Geistige in der Kunst</u>.
	Session 10: The propaganda art of the Nazis and the illegal art in the exhibition „Degenerate Art“	- Petsch, <u>Kunst im Dritten Reich</u>. Individual Course Reader: - Max Imdahl, <u>Pose und Indoktrination</u>.
Week 6	Session 11: The Dawn of Modernity: Willi Baumeister	Fath, <u>Menschenbilder</u>.

	Session 12: How easy or difficult is it to create a work of art yourself?	
Week 7	Session 13: Art in the Cold War (e.g., Jörg Immendorf, Günter Uecker)	Barron, <u>Kunst und Kalter Krieg</u>.
	Session 14: Fieldtrip	
Week 8	Session 15: Art in the 80's: the return to figurative painting (e.g., Helmut Middendorf, Elvira Bach, Martin Kippenberger)	Engler, <u>Die 80er</u>.
	Session 16: German photography: Origins and current developments (Bernd & Hilla Becher, A. Gursky, Th. Struth and Th. Demand)	Bürgi, <u>Andreas Gursky</u>.
Week 9	Session 17: Gerhard Richter	Individual Course Reader: Gerhard Storck, <u>Gerhard Richters Bilderzyklus</u>.
	Session 18: Oral presentations I	
Week 10	Session 19: Oral presentations II and exercises: preparation for the final	
	Session 20: Fieldtrip	Klant / Beitz, <u>Neue Kunst in öffentlichen Räumen</u>.
Week 11	Session 21: Semester repetition	
	Session 22: Final exam	
Week 12	Session 23: Discussion Final exam and: Applying learned knowledge in the discussion "What could be art?"	Wagner, <u>Das Material der Kunst</u>.

COURSE-RELATED TRIPS:

- Course related trips (e.g. museums, exhibitions) will be announced at the beginning of each course / semester.

REQUIRED READINGS:

- Barron, Stephanie. Kunst und Kalter Krieg: Deutsche Positionen 1945-89. Köln: Dumont, 2009.
- Engler, Martin and Hollein, Max. Die 80er: Figurative Malerei in der BRD. Berlin: Hatje Cantz, 2015.

- Petsch, Joachim. Kunst im Dritten Reich. Architektur-Plastik-Malerei-Alltagsästhetik. Köln: Vista Point Verlag, 1994.
- Schneede, Uwe. Die Geschichte der Kunst im 20. Jahrhundert. München: C.H. Beck, 2010 (2. edition).
- Thomas, Karin. Kunst in Deutschland seit 1945. Cologne: DuMont Reiseverlag, 2004.
- Zürcher Kunstgesellschaft/Kunsthau Zürich. Großstadtrausch / Naturidyll. Kirchner – Die Berliner Jahre. München: Hirmer, 2017.

RECOMMENDED READINGS:

- Belting, Hans et al. (Eds.). Kunstgeschichte. Eine Einführung. Berlin: Reimer, 2008 (7. edition).
- Blume, Eugen and Eduard Beaucamp (Eds.). Kunst in der DDR. Berlin: Exhibition Catalogue, 2003.
- Bürgi, Bernhard. Andreas Gursky. Ausst. Kat. Kunstmuseum Basel. Ostfildern: Hatje Cantz, 2007.
- Butin, Hubertus (Ed.). DuMonts Begriffslexikon zur zeitgenössischen Kunst. Köln: DuMont, 2002.
- Criegern, Axel von. Bilder interpretieren. Düsseldorf: Schwann, 1990 (2. edition).
- Davidson, Mortimer G. Kunst in Deutschland. 1933-1945. Eine wissenschaftliche Enzyklopädie der Kunst im Dritten Reich. 4 volumes. Tübingen: Grabert, 1988-1995.
- Fath, Manfred (Ed.). Menschenbilder. Figur in Zeiten der Abstraktion. 1945-1955. Mannheim: Exhibition Catalogue, 1998.
- Friedel, Helmut (Ed.). Sigmar Polke. Alchemie und Arabeske. München: Schirmer/Mosel, 2017.
- Gassen, Richard (Ed.). Kunst im Aufbruch. Abstraktion zwischen 1945 und 1959. Ludwigshafen: Exhibition Catalogue, 1998.
- Gillen, Eckhart (Ed.). Deutschlandbilder. Kunst aus einem geteilten Land. Köln: Dumont, 1997.
- Gockel, Cornelia. Zeige deine Wunde. Faschismusrezeption in der deutschen Gegenwartskunst. München: Schreiber, 1998.
- Hoffmann, Justin. Destruktionskunst. Der Mythos der Zerstörung in der Kunst der frühen sechziger Jahre. München: Schreiber, 1995.
- Joachimides, Christos M. Deutsche Kunst im 20. Jahrhundert. Malerei und Plastik 1905-1985. Munich: Prestel, 1995.
- Klant, Michael and Markus Beitz (Eds.). Neue Kunst in öffentlichen Räumen. Freiburg i. Br.: Modo, 2010.
- Klant, Michael and Bettina Bach. Kunst des 20. Jahrhunderts im öffentlichen Raum. Freiburg i. Br.: Modo, 1998.
- Kraus, Karola. Georg Baselitz: Skulpturen, Werkverzeichnis. Ausst. Kat. Staatliche Kunsthalle Baden-Baden. Berlin: Distanz Verlag, 2009.
- Sylvia Martin. Uta Grosenick (Ed.). Video Art. Köln: Taschen, 2006.
- Museum Kunst Palast (Ed.). Zero. Internationale Künstler-Avantgarde der 50er/60er Jahre. Düsseldorf: Exhibition Catalogue, 2006.
- Nußbaumüller, Winfried. Materialtendenzen des 20. Jahrhunderts im Spannungsbereich von Bild und Objekt. Frankfurt/M u.a.: Peter Lang, 2000.
- Otto, Almut (Ed.). Das XX. Jahrhundert - ein Jahrhundert Kunst in Deutschland. Berlin: Nicolaische Verlagsbuchhandlung, 1999.
- Partsch, Susanne. Kunstepochen: 20. Jahrhundert I. Stuttgart: Reclam, 2002.
- Reclams Künstler Lexikon. Stuttgart: Reclam, 2002. (3. neu bearb. Aufl.).
- Reißer, Ulrich and Norbert Wolf. Kunstepochen: 20. Jahrhundert II (Bd. 12 aus der Reclam- Reihe). Stuttgart: Reclam, 2003.
- Ruhrberg, Karl et al. (Eds.). Kunst im 20. Jahrhundert. Malerei, Skulpturen und Objekte, Neue Medien, Fotografie. Köln u.a.: Taschen, 2000.
- Schimmel, Paul. Out of Action – zwischen Performance und Objekt. 1949-1979. Ostfildern: 1998.
- Schneede, Marina. Mit Haut und Haaren. Der Körper in der zeitgenössischen Kunst. Köln: Dumont, 2002.
- Schuster, Klaus-Peter. Die Kunststadt München 1937. Nationalsozialismus und „Entartete Kunst“. Munich: Prestel, 1998.
- Thomas, Karin. Kunst in Deutschland seit 1945. Köln: DuMont Reiseverlag, 2004.
- Tittel, Ulrich (Ed.). Kunst in Deutschland. 1945-1995. Beitrag Deutscher Künstler aus Mittel-und Osteuropa. Regensburg: Kunstforum Ostdeutsche Galerie, 1995.
- Trescher, Stephan. Schnellkurs Kunst der Gegenwart. Köln: DuMont, 2003.
- Ulrich, Ferdinand (Ed.). Kunst des Westens. Deutsche Kunst 1945-1960. Köln: Wienand Verlag, 1996.
- Wagner, Monika. Das Material der Kunst. Eine andere Geschichte der Moderne. München: C.H. Beck, 2001.
- Zimmermann, Rainer. Die Kunst der verschollenen Generation. Deutsche Malerei des expressiven Realismus von 1925-1975. Düsseldorf, Wien: Econ, 1980.
- Zuschlag, Christoph. Entartete Kunst – Ausstellungsstrategien im Nazi-Deutschland. Worms: Hirmer, 1995.

Appendix:

Rubric for course participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that they have been capable of relating the main ideas in the readings to the other information discussed in the course and with their own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. They respectfully state their reactions about other classmates' opinions and can contribute to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time, the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student can construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. They are respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography but in a superficial way. They try to construct over others' ideas, but commonly provide comments that indicate a lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way and shows lack of interest in constructing over others' ideas.