AH 330 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 hours

LANGUAGE OF INSTRUCTION: English

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:
- 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.

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.

ATTENDANCE POLICY:
Attendance and punctuality at all IES Abroad courses, including field studies and excursions, is necessary and mandatory. Students are responsible for signing the attendance sheet in each class, and for clearing absences with their professors. Absences can only be excused for valid reasons. Students are responsible for producing documentation of these reasons if necessary (i.e. a doctor’s note). Absences for travel or visits of friends or family members are not excused. Unexcused absences affect students’ grades: an unexcused absence leads to a deduction of 3% of the overall grade and may negatively affect the participation grade. Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at the announced meeting point in a punctual and timely fashion.

Students who miss 25% or more of class sessions will receive a final grade of “F” for the course. Missed tests cannot be taken at another point in time except in case of documented illness. Students who are late for exams have no right to take extra time. If you are granted an excused absence from an examination (with authorization, as above), your instructor and center director will decide how you will make up the assessment component (by make-up examination or extra coursework). Late submission of term papers and other work is not accepted unless an extension due to illness or an emergency is approved.

ACADEMIC INTEGRITY:
Students are expected to abide by the IES Abroad Academic Integrity Code. Assigned papers need to be properly and amply footnoted where appropriate, with all sources attributed. Poorly written and grammatically sloppy papers will be judged more severely.

CONTENT:

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<th>Week</th>
<th>Content</th>
<th>Readings and Oral Presentations</th>
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<td><strong>Course-Related Trip</strong> (16:30-18:00): Alte Nationalgalerie, The 19th century: The romantic tradition and Impressionism</td>
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<td><strong>Oral Presentations about:</strong> Christian Schad, El Lissitzky, Rainer Fetting, Jeanne Mammen</td>
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<td><strong>Course-Related Trip:</strong> Berlinische Galerie</td>
<td><strong>Oral Presentations about:</strong> Christian Schad, El Lissitzky, Rainer Fetting, Jeanne Mammen</td>
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<td>After World War I: The experience of the disintegration of reality and the building of new realities, 2:</td>
<td>Ernst, Max, <em>What is Surrealism?</em>, in <em>Art in Theory</em> 1900–2000, pp. 491-493.Wick,</td>
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<td><strong>Course-Related Trip:</strong> Bauhaus Archive, Shell House</td>
<td><strong>Oral Presentations about:</strong> Marcel Breuer, Marianne Brandt, Walther Peterhans, Laszlo Moholy-Nagy, ... The Shell House (Emil Fahrenkamp)</td>
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| 8 | New Objectivity/Magic Realism | Dix, Otto, The Object is Primary, in *Art in Theory 1900-2000*, pp. 408.  
|---|---|---|
| 9 | Midterm  
Film: 80.000 Shots. Berlin Potsdamer Platz 1990-2000, Manfred Walther, 2005 (50 min) | |
| 10 | (No class) | |
| 11 | The destruction of the Arts in Nazi-Germany: “Degenerate art” and Nazi Ideology  
| 12 | Art in Postwar Germany (I):  
| 13 | Art in Postwar Germany (II):  
Abstract Versus Figurative art - Socialist Realism, Myth, ideology and the German past | D’Alessandro, Stephanie, History by Degrees: The Place of the Past in Contemporary German Art, in *Negotiating History German Art and the Past*, pp. 67-81.  
| 14 | The search for new art-forms:  
| 15 | Concept Art, Body Art versus Realism  
f. e. Gerhard Richter  
Film: Gerhard Richter “In the Studio”, 1969 (14 min), | Export, Valerie, Woman’s Art, in *Art in Theory 1900–2000*, pp. 927-929.  
| 16 | **Course-Related Trip:**  
Hamburger Bahnhof, Museum of Contemporary Art | **Oral Presentations about:**  
Rudolf Belling, Joseph Beuys, Wolf Vostell, Anselm Kiefer, Contemporary Photography |
| 17 | **Post War and Post Reunification architecture:**  
Philharmonie, Neue Nationalgalerie, Sony Center, Kollhoff Building  
**Course-Related Trip:**  
Kulturforum + Potsdamer Platz |
| 18 | **FINAL EXAM**  
Film: “The Way Things go” by Peter Fischli and David Weiss (30 min) |  
**COURSE-RELATED TRIPS:**  
- Alte Nationalgalerie  
- Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur  
- Bauhaus Archive, Shell House  
- Hamburger Bahnhof  
- Kulturforum and Potsdamer Platz  

**REQUIRED READINGS:**  

RECOMMENDED READINGS: