



AH/CU 335 ART AND SOCIETY: GERMANY IN THE 20TH CENTURY
IES Abroad Berlin

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 on the one hand and by economic and political instability on the other. 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 (Abstract Expressionism), 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. 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 ('Kaiserreich'), 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

METHOD OF PRESENTATION:

- Lectures including slide and video projection
- Discussions
- Excursions (museum visit, studio visit at Berlin based artist)
- 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 exams (90 minutes) 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 a collective art project which will take the shape of an edited print folder. Each student will contribute an individual artwork (or documentation of such) to the edited folder. This can take the form of drawing, collage, photo, or documentation of a performance. In the first session, we will agree on a cross-cutting theme and set the goals for the editorial outcome. After a briefing (session 9), each student will submit a concept (250 words) due by session 15. An editorial workshop will be organized in session 22 to compile the individual art works. Students will present their individual contribution (5-7 minutes) in this workshop. The compiled art works (edited folder) 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 written in-class exam (90 minutes) 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.

Picture Analysis:

At the end of the museum visit (session 11), 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:

Week	Content	Assignments
Week 1	Introduction – Theme & Goals of Art Project Session 1: <u>Modern Times</u> <ul style="list-style-type: none"> • The effects of Industrialisation on German art and design. • The aesthetics of the Kaiserreich and the Lebensreform -Movement & Jugendstil. • Artist Colonies – Focus: Worpswede. • Berlin's Social Realists – Zille, Kollwitz, Liebermann 	<ul style="list-style-type: none"> • Anna Grosskopf: <u>Kunst aus dem Rinnstein</u>, pp. 13 – 21 <p>Recommended</p> <ul style="list-style-type: none"> • Dietmar Elger: <u>Paula Modersohn-Becker</u>, pp. 125 – 133 • Adolf Loos, <u>Ornament und Verbrechen</u>, pp. 4-18
	Session 2: <u>Expressionism</u> <ul style="list-style-type: none"> • Urban life and depersonalization in the German Empire. Die Brücke, Der blaue Reiter • Expressionist film and architecture • Films: Fritz Lang – Metropolis; Robert Wiene – Das Kabinett des Dr. Caligari 	<ul style="list-style-type: none"> • Johannes Stempel: <u>Eine Welt aus den Fugen</u>, pp. 100 – 109 <p>Recommended:</p> <ul style="list-style-type: none"> • Dietmar Elger: <u>Die Großstadt als Thema</u>, pp. 211 - 238 • Werner Sudendorf: <u>Weltkulturerbe Metropolis</u>, pp. 67 – 75
Week 2	Session 3: <u>Dadaism.</u> <ul style="list-style-type: none"> • The beginnings: DADA in Zürich. • The experience of WWI and the aftermath. • DADA in Berlin: Art & politics in the Weimar Republic. • Focus: George Grosz & John Heartfield • MERZ in Hannover: Kurt Schwitters 	<ul style="list-style-type: none"> • Ralf Burmeister: <u>Hiebe durch die dickste Haut – Dada Berlin zwischen Provokation und Aufklärung</u>, pp. 150 - 157 <p>Recommended:</p> <ul style="list-style-type: none"> • Hanne Bergius, <u>Das Lachen Dadas</u>, pp. 9 – 20 • Dieter Mersch: <u>Versuchsanstalt Dada-Soiréen. Das Cabaret Voltaire und die Folgen</u>, pp. 157 - 171
	Session 4: <u>From Werkbund to Bauhaus.</u> <ul style="list-style-type: none"> • On the harmonization of aesthetics & technology. • Bauhaus in Weimar. • Bauhaus in Dessau. • Bauhaus and the NS-State. • Bauhaus and the International Style 	<ul style="list-style-type: none"> • A. Bassmann & W. Thöner: <u>Das Bauhaus 1919 – 1933</u>, pp. 15 – 26 <p>Recommended:</p> <ul style="list-style-type: none"> • Alexandra Panzert: <u>Das Verhältnis von Kunst, Industrie und Design in der Zeit des frühen Werkbunds</u>, in: Von Arts and Crafts zum Bauhaus, pp. 190 – 201 • Ulrich Pohlmann: <u>Maschinenkunst und Technikkult</u>, pp. 138 – 145

Week	Content	Assignments
Week 3	Session 5: <u>Neue Sachlichkeit (New Objectivity)</u> <ul style="list-style-type: none"> • Verism, Neoclassicism and Phantastic Realism • Groups in Dresden and Berlin • New Objectivity and the New Woman • The end of the Weimar Republic in art. 	<ul style="list-style-type: none"> • Peter Klaus Schuster, <u>Nationalsozialismus und Entartete Kunst</u>, pp. 183 – 218 <p>Recommended:</p> <ul style="list-style-type: none"> • Sergiusz Michalski, <u>Das Ende der Neuen Sachlichkeit</u>, pp. 194 – 202 • Christoph Vögele, <u>Kastenraum und Flucht</u>, pp. 25 – 41
	Session 6: <u>Körperbilder</u> <ul style="list-style-type: none"> • Images of the body: Industrialization, war and mystification of the body under National Socialism. • From New Objectivity to fascist representation: • Films: Leni Riefenstahl’s “Olympia” and Veit Harlans’s “Opfergang” (excerpts) – analysis • NS-Sculpture: Arno Breker, Josef Thorak • Painting: Adolf Ziegler 	<ul style="list-style-type: none"> • Jutta Hülsewig-Johnen, <u>Neue Sachlichkeit – Magischer Realismus: Das Bild des Menschen</u>, pp. 148 - 191 <p>Recommended:</p> <ul style="list-style-type: none"> • Kathrin Baumstark: <u>Akt</u>, pp. 88 - 108 • Ursula Blanchebarbe, <u>Stadt, Technik und Industrie in der Neuen Sachlichkeit</u>, pp. 44 – 52
Week 4	Session 7: <u>The Mass Ornament I</u> <ul style="list-style-type: none"> • Introduction to the concept of the ornament. • Analysis of the aesthetics of mass culture and its organization in the National Socialist state. • Architecture and human being in connection with state aesthetics until today’s Germany. • Albert Speer’s “Germania “ • Film: Leni Riefenstahl – Triumph des Willens (excerpts) 	<ul style="list-style-type: none"> • Siegfried Kracauer, <u>Das Ornament der Masse</u>, pp. 50-63 <p>Recommended:</p> <ul style="list-style-type: none"> • Dieter Bartetzko, <u>Zwischen Zucht und Extase – Symmetriewut</u>, pp. 177-195 • Wilhelm Reich, <u>Massenpsychologie des Faschismus</u>, pp. 52-63 & 103- 107
	Session 8: <u>The Mass Ornament II</u> <ul style="list-style-type: none"> • Propaganda and mass mobilization. • “Degenerate art, “ art and resistance, the National Socialist state and the avant-garde. • Nazi-plunder: organized looting in the Third Reich 	<ul style="list-style-type: none"> • Toby Clarke, <u>Kunst und Propaganda</u>, pp. 47- 71 <p>Recommended:</p> <ul style="list-style-type: none"> • Burkert, MatußeK, Wippermann, <u>Machtergreifung</u>, pp. 187 – 207 • Klaus Kösters: <u>Anpassung - Überleben - Widerstand - Künstler im Nationalsozialismus</u>, pp. 9-35

Week	Content	Assignments
Week 5	Session 9: <u>Stunde Null</u> , after WWII <ul style="list-style-type: none"> • Germany “Hour Zero“: cultural collapse and continuity, “Trümmerfilme” (rubble films). • The first exhibitions of modern art after the war • Focus: Documenta I 	<ul style="list-style-type: none"> • Blume et al.: <u>Fremd im eigenen Land</u>, in: <u>Wahnzimmer</u>, Leipzig: Faber & Faber, 2002, pp. 19 – 44 <p>Recommended:</p> <ul style="list-style-type: none"> • Hannah Arendt: <u>Besuch in Deutschland</u>, pp. 23 – 65 • Manfred Görtemaker: <u>Kleine Geschichte der Bundesrepublik – Neubeginn in der Kultur</u>, pp. 62 – 79 <p>Briefing for art project.</p>
	Session 10: <u>Architecture after WWII</u> <ul style="list-style-type: none"> • Understanding modern architecture and International Style. • Internationale Bauausstellung (IBA) Berlin Hansaviertel 	<ul style="list-style-type: none"> • Wolfgang Peht: <u>Schaufenster der Freiheit. Das Hansaviertel im Kontext des westeuropäischen Nachkriegsstädtebaus</u>, pp. 33 – 44 <p>Recommended:</p> <ul style="list-style-type: none"> • Jürgen Wiener: <u>Baukunst und Kunst am Bau. Paul Schneider-Esleben und die Gruppe ZERO</u>, pp. 54 – 55 • Arnt Cobbers: <u>Marcel Breuer</u>, pp. 7 – 17
Week 6	Midterms	<p>Written in-class exam (90 minutes)</p>
Week 7	Session 11: <u>Museum visit.</u> <ul style="list-style-type: none"> • Berlinische Galerie – Exhibition “Original Bauhaus” 	<p>Museum visit (Berlinische Galerie): Introduction to the collection and temporary exhibition</p>
	Session 12: <u>Revision course.</u> <ul style="list-style-type: none"> • Summary of epochs, movements and styles. • Refresher for midterm exams. 	<p>Oral presentation of artwork from the Berlinische Galerie collection.</p> <p>Q&A Session</p>
Week 8	Session 13: <u>Art in the shadow of the Cold War I</u> <ul style="list-style-type: none"> • Cold War: governmental steering of art in East and West. Socialist Realism vs. Abstract Expressionism. • The emergence of “Informel” as a reaction to political iconography. SPUR, ZERO • Josef Albers goes to America 	<ul style="list-style-type: none"> • Barbara McCloskey: <u>Dialektik im Stillstand</u>, pp. 105 – 111 <p>Recommended:</p> <ul style="list-style-type: none"> • Susanne Leeb: <u>Abstraktion als internationale Sprache</u>, pp. 119 – 133 • Martina Sauer: <u>Josef Albers</u>, pp. 52 - 66

Week	Content	Assignments
	<p>Session 14: <u>Art in the shadow of the Cold War II</u></p> <ul style="list-style-type: none"> • The “Wirtschaftswunder” years in art • “Capitalist Realism” and German Pop Art: Sigmar Polke, Gerhard Richter, Konrad Lueg, KP Brehmer, Christa Dichgans, Peter Roehr. 	<ul style="list-style-type: none"> • Christine Mehring: <u>Gerhard Richter – Panorama</u>, pp. 29 – 42 <p>Recommended:</p> <ul style="list-style-type: none"> • Eckhart J. Gillen: <u>Leben mit Pop</u>, pp. 135 – 140 • Klaus Honnef: <u>Kunst der Gegenwart – Bilder in der Bilderwelt</u>, pp. 73 – 85
<p>Week 9</p>	<p>Session 15: <u>Art in the shadow of the Cold War III</u></p> <ul style="list-style-type: none"> • Germans and Americans: a cultural relationship. • Para politics: CIA as patron of modern art. • Politization: Vietnam and Videotape. Wolf Vostell, Klaus vom Bruch. 	<ul style="list-style-type: none"> • Lutz Kopenick: <u>Pause, Rewind, Play – Kalter Krieg und deutsche Videokunst</u>, pp. 207 – 220 <p>Recommended:</p> <ul style="list-style-type: none"> • Dorothea Schöne: <u>Freie Künstler in einer freien Stadt</u>, pp. 17 – 47 <p>Concept for art project due.</p>
	<p>Session 16: <u>Architecture in Eastern Germany.</u></p> <ul style="list-style-type: none"> • From Bauhaus to Neoclassicism to Bauhaus. • Cultural doctrines and building in the GDR 	<ul style="list-style-type: none"> • Gabi Dolff-Bonekämper: <u>Die Stalinallee. Der erste Bauabschnitt</u>, pp. 24 -32 <p>Recommended:</p> <ul style="list-style-type: none"> • Irma Leinauer: <u>Die „neue“ Karl-Marx-Allee - Leitprojekt der zweiten Nachkriegsmoderne</u>, pp. 45 – 54 • Danuta Schmidt: <u>Vier Menschen engagieren sich für die Ost-Moderne</u>, pp. 7 – 24
<p>Week 10</p>	<p>Session 17: <u>Art as Resistance I</u></p> <ul style="list-style-type: none"> • The 1968 movement and West German art. • Joseph Beuys, the Social Sculpture and the citizens’ movements. • Feminism and Gender: Anna Oppermann, Ulrike Rosenbach, Annegret Soltau, Jürgen Klauke, a.o. 	<ul style="list-style-type: none"> • Dietrich Diederichsen, <u>Der linke Künstler</u>, pp. 135 – 148 <p>Recommended:</p> <ul style="list-style-type: none"> • Mascha Grüne: <u>Kunst & Medien, Frauen auf der Documenta</u>, pp. 219 – 222 • Sabine Kampmann: <u>Some girls are bigger than others</u>, pp. 109 – 113

Week	Content	Assignments
	<p>Session 18: <u>Art as Resistance II</u></p> <ul style="list-style-type: none"> • Behind the Iron Curtain - Official state art and dissidence in Eastern Germany. • Art and (cultural) politics. Ideology vs. autonomy. 	<ul style="list-style-type: none"> • Paul Kaiser: <u>Symbolrevolte im Arbeiter und Bauernstaat</u>, pp. 171 – 185 <p>Recommended:</p> <ul style="list-style-type: none"> • Eckhart J. Gillen: <u>Bilderstreit im Sonnenstaat</u>, in: <u>Kunst in der DDR</u>, pp. 18 – 25 • Anna Katharina Jung: <u>Das bessere Deutschland – Motive westdeutscher Künstler für ihre Übersiedlung in die DDR</u>, pp. 145 – 159
<p>Week 11</p>	<p>Session 19: <u>Art as Resistance III</u></p> <ul style="list-style-type: none"> • Punk and art in Germany in the 1980s. • Art in the shadow of the Berlin Wall: Geopolitics. • “Neue Wilde”, “Mülheimer Freiheit”, “Geniale Dilettanten” – interaction between underground culture and art. • From Kippenberger to Einstürzende Neubauten. 	<ul style="list-style-type: none"> • Julia Geshorn: <u>Bad Painting, good art – Keine schlechten Maler</u>, pp. 165 – 189 <p>Recommended:</p> <ul style="list-style-type: none"> • Wolfgang Müller: <u>Subkultur West Berlin</u>, pp. 218 – 227 • Ulrich Wilmes: <u>Heiss oder Kalt – Die Malerei der 80er Jahre</u>, pp. 106 – 113
	<p>Session 20: <u>Art as Resistance IV</u></p> <ul style="list-style-type: none"> • Punk and art in East Germany in the 1980s. • Art music, underground cinema, performance, activism. • The Prenzlauer Berg scene. 	<ul style="list-style-type: none"> • Blume et al.: <u>Autoperforation</u>, in: <u>Mauersprünge</u>, Leipzig: Faber & Faber, 2002, pp. 188- 195 <p>Recommended:</p> <ul style="list-style-type: none"> • Uta Grundmann: <u>Die Herausbildung einer alternativen Kunstszene in der DDR</u>, pp. 1 - 5 • Harald Olbrich: <u>Kunst in der DDR - Kontinuität und Brüche</u>, pp. 69 – 77
<p>Week 12</p>	<p>Session 21: <u>Alltagskunst</u></p> <ul style="list-style-type: none"> • Arts and craft in the 1980s: • New German Design: Product design and fashion as critique in practice. • Course summary 	<ul style="list-style-type: none"> • Tobias Hoffmann: <u>Schrill, Bizarr, Brachial – Szene Berlin</u>, pp. 58 -96 & 182 – 209 <p>Recommended:</p> <ul style="list-style-type: none"> • Mathilde Weh: <u>Kunst, Design, Mode</u>, in: <u>Geniale Dilletanten</u>, pp. 96 – 115 <p>Visit at Berlin based artist</p>
	<p>Session 22: <u>Workshop</u></p> <ul style="list-style-type: none"> • Art project 	<p>Presentation of visuals, texts for art project, discussion, compilation & production</p>

Week	Content	Assignments
Week 13	Finals	<i>In class exam (90 minutes)</i> <i>Exhibition of compiled art projects</i>

COURSE-RELATED TRIPS:

- Museum visit: Berlinische Galerie, New Objectivism and classics of modern art from the city's collection (session 11)
- Studio visit with Berlin-based artist (session 21)

REQUIRED READINGS:

- Bassmann, A. & Thöner, W.: Das Bauhaus 1919 – 1933, Köln: Wienand, 1994, pp. 15 – 26
- Blume, Eugen et al.: Autoperforation, in: Mauersprünge, Leipzig: Faber & Faber, 2002, pp. 188- 195
- Blume, Eugen et al.: Fremd im eigenen Land, in: Wahnzimmer, Leipzig: Faber & Faber, 2002, pp. 19 – 44
- Burmeister, Ralf: Hiebe durch die dickste Haut – Dada Berlin zwischen Provokation und Aufklärung, in: Dada Afrika, Zürich: Scheidegger & Spiess 2016, pp. 150-157
- Clarke, Toby: Kunst und Propaganda, Köln: Dumont, 1997, pp. 47-71
- Diederichsen, Dietrich: Der linke Künstler, in: Kunst und kalter Krieg, Köln: Dumont, 2009, pp. 135 – 148
- Dolff-Bonekämper, Gabi: Die Stalinallee. Der erste Bauabschnitt, in: Karl-Marx-Allee und Interbau 1957, Berlin: Hendrik Bäbler, 2017, pp. 24 -32
- Gelshorn, Julia: Keine schlechten Maler, in: Bad Painting, good art, in: Köln: Dumont, 2008, pp. 165 – 189
- Grosskopf, Anna: Kunst aus dem Rinnstein, in: Berliner Realismus, Köln: Wienand, 2011, pp. 13-21
- Hoffmann, Tobias: Schrill, Bizarr, Brachial, Köln: Wienand, 2014, pp.58 – 96 & 182 – 209
- Huysen, Andreas: Gedächtnisfiguren im Lauf der Zeit, in: Kunst und kalter Krieg, Köln: Dumont, 2009, pp. 226 – 239
- Hülsewig-Johnen, Jutta: Das Bild des Menschen, in: Neue Sachlichkeit. Magischer Realismus: Bielefeld: Kunsthalle, 1990, pp. 148- 191
- Kaiser, Paul: Symbolrevolte im Arbeiter und Bauernstaat, in: Kunst und kalter Krieg, Köln: Dumont, 2009, pp. 171 – 185
- Kopenick, Lutz: Pause, Rewind, Play, in: Kunst und kalter Krieg, Köln: Dumont, 2009, pp. 207 – 220
- Kracauer, Siegfried: Das Ornament der Masse, Frankfurt: Suhrkamp, 1977, pp. 50-63
- Mc Closky, Barbara: Dialektik im Stillstand, in: Kunst und kalter Krieg, Köln: Dumont, 2009, pp. 105 – 111
- Mehring, Christine: Gerhard Richter – Panorama, München: Prestel, 2012, pp. 29 – 42
- Pehnt, Wolfgang: Schaufenster der Freiheit. Das Hansaviertel im Kontext des westeuropäischen Nachkriegsstädtebaus, in: Karl Marx Allee und Interbau 1957, Berlin: Hendrik Bäbler, 2017, pp. 33 – 44
- Schuster, Peter Klaus: Nationalsozialismus und Entartete Kunst, München: Prestel, 1998, pp. 183 – 218
- Stempel, Johannes: Eine Welt aus den Fugen, in: GEO Epoche Expressionismus, Hamburg: Gruner + Jahr 2011, pp. 100 – 109

FILMOGRAPHY

- Robert Wiene: [Das Cabinet des Dr. Caligari](#)
- Fritz Lang: [Metropolis](#)
- Leni Riefenstahl: [Triumph des Willens](#), [Olympia](#)
- Fritz Lang, [Metropolis](#)
- Robert Wiene, [Das Kabinett des Dr. Caligari](#)
- Veit Harlan, [Opfergang](#)
- Roberto Rossellini: [Germania anno zero](#)
- Peter Roehr: [66 Filmmontagen](#)
- Klaus vom Bruch: [Duracell-Tape](#), [Propeller-Tape](#), [Das Schleyerband](#)
- Joseph Beuys: [Coyote \(I like America and America likes me\)](#)
- Ulrike Rosenbach, [Glauben Sie nicht, daß ich eine Amazone bin](#)
- Wolf Vostell: [Miss America 1968](#)

- Klaus Beyer: various clips from 1980 – 1990
- Die Tödliche Doris: various clips from 1980 - 1987

RECOMMENDED READINGS:

- Arendt, Hannah: Besuch in Deutschland, Berlin 1993, pp. 23 – 65
- Bartetzko, Dieter: Zwischen Zucht und Extase – Symmetriewut, Berlin: Gebr. Mann, 1985, pp. 177-195
- Bättschmann, Oskar: Kunst=Kapital, in: Ausstellungskünstler, Köln: Dumont 1997, pp. 228 – 232
- Baumstark, Kathrin: Akt, in: Welt im Umbruch – Kunst der 20er Jahre, München: Hirmer 2019, pp. 88 - 108
- Bergius, Hanne: Das Lachen Dadas, pp. 9 – 20, Giessen: anabas 1993
- Blanchebarbe, Ursula: Stadt, Technik und Industrie in der Neuen Sachlichkeit, pp. 44 – 52
- Burkert, Hans-N.; Matušek, Klaus; Wippermann, Wolfgang: Machtergreifung, Berlin: Rembrandt-Verlag 1982, pp. 187 – 207
- Cobbers, Arnt: Marcel Breuer – Formgeber des 20. Jahrhunderts, Köln: Taschen, 2007, pp. 7 - 17
- Elger, Dietmar: Paula Modersohn-Becker in: Expressionismus, Köln: Taschen 1988, pp. 125-133
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- Gillen, Eckhart J. : Leben mit Pop, Köln: Verlag Walter König, 2013, pp. 135 – 140
- Gillen, Eckhart J. : Bilderstreit im Sonnenstaat, in: Kunst in der DDR, Köln: Kiepenheuer & Witsch, pp. 18 – 25
- Görtemaker, Manfred: Kleine Geschichte der Bundesrepublik – Neubeginn in der Kultur, Berlin: Fischer, 2005, pp. 62 – 79
- Grundmann, Uta: Die Herausbildung einer alternativen Kunstszene in der DDR, bpb, 6.9.2012, pp. 1 - 5
- Grüne, Mascha: Frauen auf der Documenta in: Kunst & Medien, Kassel: Stadtzeitung und Verlag, 1977, pp. 219 – 222
- Honnef, Klaus: Bilder in der Bilderwelt, in Kunst der Gegenwart, Köln: Taschen, 1994, pp. 73 – 85
- Jung, Anna Katharina: Das bessere Deutschland, in: Wahnzimmer, Leipzig: Faber & Faber, 2002, pp. 145 – 159
- Kampmann, Sabine: Some girls are bigger than others, pp. 109 – 113
- Kösters, Klaus: Anpassung - Überleben - Widerstand Künstler im Nationalsozialismus, Münster: 2012, pp. 9-35
- Leeb, Susanne: Abstraktion als internationale Sprache, Köln: Dumont, 2009, pp. 119 – 133
- Leinauer, Irma: Die „neue“ Karl-Marx-Allee - Leitprojekt der zweiten Nachkriegsmoderne, in: Karl-Marx-Allee und Interbau 1957, Berlin: Hendrik Bäßler, 2017 pp. 45 – 54
- Loos, Adolf: Ornament und Verbrechen, Wien: Metroverlag 2012, pp. 4-18
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- Michalski, Sergiusz: Das Ende der Neuen Sachlichkeit, in: Neue Sachlichkeit, Köln: Taschen, 1998, pp. 194 – 202
- Müller, Wolfgang: Subkultur West Berlin, Berlin: Philo Fine Arts, 2014, pp. 218 – 227
- Olbrich, Harald: Kunst in der DDR - Kontinuität und Brüche, in: Kunst in der DDR, Köln: Kiepenheuer & Witsch, pp. 69 – 77
- Panzert, Alexandra: Das Verhältnis von Kunst, Industrie und Design in der Zeit des frühen Werkbunds, in: Von Arts and Crafts zum Bauhaus, Köln: Wienand, 2019, pp. 190 – 201
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- Reich, Wilhelm: Massenpsychologie des Faschismus, Köln: Kiepenheuer & Witsch, 1971, p. 52-63 & 103- 107
- Sauer, Martina: Josef Albers, Weimar: Römerweg, 2018, pp. 52 – 66
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