This seminar will focus on some unique issues of visual production during the Wilhelmine Empire & the Weimar Republic. Discussions, presentations & readings (of recent scholarship & primary material) will address the ideological factors behind such material issues as: the creation of national monuments & museums, the transformation of interior design, landscape painting, the preservation & restoration of monuments, & the origins of large-scale, suburban public housing.

All readings are available on CLEo (under “resources”) or hyperlinks (accessed from the syllabus on CLEo). Most readings are image enhanced. There are also folders of images & maps on CLEo.

These books will be used on a regular basis (copies are available in the bookstore):
Matthew Jefferies, Imperial Culture in Germany, 1871-1918
Shearer West, The Visual Arts in Germany, 1890–1937: Utopia & Despair (out of print)

ASSIGNMENTS & RESPONSIBILITIES:

Participation (40%): You are expected to attend every class, to have read the assigned readings in advance of the class, & to come to class inspired to discuss the material. Excellence in participation is more about questioning than knowing: read critically, not just for facts. (It is essential to know the names of the authors of these readings.) At the end of the semester you will be asked to grade your participation, with explanation.

Presentations/Papers (40%): There will be 2 Presentations/Papers (details on next page). In teams of 2 you will be responsible for 10-minute presentations on specified topics (noted on the course outline), 2-page introductions to your topic (to be sent electronically to the class 24 hours in advance of the presentation [this is required reading]), annotated bibliographies of your sources, & 2-page assessments of your findings. The completed annotated bibliographies & assessments are due (electronically) one week after the presentation. Do not submit hard copies; graded epapers will be returned via email.

Final paper (20%): The final exam is scheduled for Monday, 12/14. On Thursday, 12/10 your professor will send you a prompt question (via email). This will be a broad, general question – perhaps incorporating a problematic statement from one of the readings. (This sounds vague now, but by the end of the semester you will know what to expect, & more details will be provided.) Your response will be due (electronically) by 4:00 on 12/14.

[They were asked to write an assessment of the Sonderweg issue in regard to the visual culture of 1870-1933.]
Presentations/Papers:
The presentation topics are listed on the course outline (in green), & are elaborated upon in the “presentation topics” document on CLEo. Look them over in the next few days, & send your professor a list of your preferred topics by Sunday (9/6). Select at least 4 topics scheduled prior to 10/22 & 4 topics scheduled after 10/22. Please also let your professor know if you have reading proficiency in German or French (which are required for some topics). The presentation schedule will be generated as soon as everyone responds. Re-read the previous sentence.

The topics will require various types of research. This is a research project, not a formal paper, so the available sources are expected to be exhausted (i.e. more sources than you would need for a term paper). Depending on the topic, 12-20 substantial sources will be necessary. You are expected to speak with your professor as soon as possible regarding sources (he can recommend good places to start & compilations of essays that might be overlooked); some topics will require a lot of searching for sources, & ordering materials. These are not 2-week projects. You will be expected to be fully conversant with your topics. All sources should be approved by your professor (this is easily done via email).

The presentation should not be a lecture or a narrative (10 minutes!), but a discussion of your findings – as transparent as possible. What did you set out to do? What did you discover? What did you find interesting or challenging or frustrating about the body of literature? Discuss authors by name. Be aware of the required reading for the assigned class; if appropriate, use the required reading as a point of departure for your presentation. The presentations will vary according to the type of project. Communication with your partners & your professor is essential.

Do not create PowerPoint presentations. If you want to project images or text, or want to use a website, just email this information to your professor 2 days in advance. (Smooth transitions are guaranteed.)

There is no standard form for the introduction paper. It could be an essay, a timeline, or an outline of issues to be discussed in the presentation. Its purpose is simply to set up your presentation.

Annotated Bibliographies:  (There is a document of model annotations & a sample assessment posted on CLEo [in the “Syllabus” folder].)
Begin with a brief description of your project (perhaps a paragraph). Sources should be listed chronologically beginning with the earliest sources. Include full MLA bibliographic information plus a summary & evaluation of each entry. In what way did this work contribute to your understanding of the topic? What unique argument is made? How does it differ from the other literature? (The chronological organization should simplify this.) What unique evidence is offered to substantiate the argument? Length of entries will vary depending on the source’s value to the subject. Maximum length should be 200 words. Avoid quotation. Do not repeat the title of the work in the annotation. Be aware of the type of publication (e.g. article in scholarly journal, essay in an edited volume, book review, exhibition catalog). Include your initials at the end of each annotation for which you are responsible. Be sure to proofread each other’s annotations; submit only flawless work.

The Assessment should be subjective; this is your combined evaluation of this body of literature. This & the introduction essay (which may or may not be similar) are the only parts that must be jointly written.

It is relatively easy to prepare a good 10-minute presentation; the paper – intended only for your professor – requires much more work.

Re-read this assignment daily.
Arth 355: **GERMAN VISUAL CULTURE 1871-1933** Course Outline

All readings are available via CLEo; all books & films are on reserve in Penrose Library; all films & websites are accessed via hyperlinks. [Titles in brackets] = recommended reading.

**Regular readings** (usually noted only by the author's name):

The website “German History in Documents & Images” ([GHDI](#)) (which is a work in progress) will be used for introductory essays (use “print version”).

*Cambridge Companion to Modern German Culture*, E Kolinsky & W van der Will, eds. (1998)
*DC, German Post-Expressionism: The Art of the Great Disorder 1918-1924* (1999)

**Major sources for primary documents:**

“German History in Documents & Images” ([GHDI](#))

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**INTRODUCTION: VISUAL CULTURE & NATION BUILDING 1815-70**

9/2
*GHDI* (Jonathan Sperber), Introduction, “From Vormärz to Prussian Dominance, 1815-1866”

9/7
“German Nationalism: History, Mythology, & France” & “Sonderweg” (DC)
Hans Belting, *The Germans & their Art: A Troublesome Relationship*, 1-6, 12-32
Barry Bergdoll, “Nationalism & Stylistic Debates in Architecture” from *European Architecture 1750-1890*, 139-52, 189-95
doc: Ernst Moritz Arndt, “The German Fatherland” (1813)

9/9
Matthew Jefferies, “Multi-purpose monuments: Cologne Cathedral & the Hermann Monument,” 57-61
“Hermannsdenkmal” (DC)
IMPERIAL GERMANY 1871-1918

OFFICIAL CULTURE

9/14
GHDI (James Retallack), “Forging an Empire: Bismarckian Germany, 1866-1890”
GHDI (Roger Chickering), “Wilhelmine Germany, 1890-1914,” 1-7
Robin Lenman, “National Symbols,” 16-26

9/16 Symposium: Presentations on individual monuments (max 6)
Siegessäule, 1866-73
Kaiserpfalz Goslar (restoration), 1868-80s
Germany, Niederwald, 1876-83
Monument to Wilhelm I, Berlin, 1892-97
Kyhñhñester Monument (Thuringia), 1890-96
Kaiser Wilhelm Monument at Porta Westfalica, 1892-96
Kaiser Wilhelm I Monument, Deutsches Eck Koblenz, -1897
Siegesallee, Berlin, 1890s-1914
Bismarck Towers (general)
Bismarck Monument, Hamburg, 1901-06
Völkerschlachtdenkmal, Leipzig 1890-1913

DESIGN, FINE ARTS c 1890

9/21
Peter Paret, “State & Art in Imperial Berlin,” 9-28
Maria Makela, “Art & Artists in Nineteenth-Century Munich,” 3-18
Robin Lenman, “Museums & National Art,” 52-57
John Heskett, “Applied Arts in the Gründerzeit” from German Design 1870-1918, 13-31
Matthew Jefferies, “Building the Empire,” 77-88

UNOFFICIAL CULTURE

9/23
Shearer West, “Institutions, Secessions, Jugendstil,” 12-23, 26-32
Maria Makela, The Munich Secession, 104-16
doc:  First Announcement of the Munich Secession, 1892 (Makela, 143-5)

Presentations: Art journalism in the 1890s
The German art market ca 1900

9/28
Peter Paret, “The Beginnings of the Secession,” 59-90
Jeremy Howard, Art Nouveau (Vienna), 65-73
docs: Max Klinger, Excerpts from Malerei und Zeichnung (Painting & Drawing, 1891)
Ver Sacrum Editorial, 'Why are we publishing a journal?' (1898) (AinT, 917-20)

Presentations: Lex Heinze (a new morality law)
Gustav Klimt’s University frescoes scandal
DESIGN ca 1900

9/30
Shearer West, “Commodity & industry,” 134-40
Maria Makela, *The Munich Secession*, 116-25
Kenneth Frampton, “Henry van de Velde & the abstraction of empathy,” 96-99
Matthew Jefferies, “*Jugendstil & Witzblätter*,” 171-77, 187-91
docs: August Endell, “Beauty of Form & Decorative Art” (1897)
      Frank Wedekind, “Der Tantenmörder” (1897)

Presentations (max 2): The Villa Stoclet (Wiener Werkstätte), 1905-11
      Germany at the Paris World’s Fair of 1900
      Darmstadt Artists’ Colony

KULTURKRITIK, DAS VÖLKISCH, HEIMAT

10/5
Shearer West, “Rural & urban: seeking the *Heimat*,” 33-48
Matthew Jefferies, “Cultural Critics & Revolts,” 18-25, 135-45
Rudy Koshar, *From Monuments to Traces: Artifacts of German Memory*, 17-73
docs: Georg Simmel, Excerpts from *The Metropolis & Mental Life* (1903)
       Julius Langbehn, Excerpts from *Rembrandt as Educator* (1890)
       Otto Weininger, Excerpts from *Sex & Character* (1903)
       Wilhelm II, “*True_Art*” (1901)

Presentations: *Heimatschutz, Heimatpflege, Heimatkunst*
       Julius Langbehn (cultural prophet)

10/7

Presentation: Fidus (Hugo Höppener, counterculture illustrator) (pre-1914 only)

SACHLICHKEIT: THE WERKBUND

10/14
Kenneth Frampton, “The Deutsche Werkbund,” 109-15

Presentations (max 2): Hermann Muthesius (1897-1914 only)
      Germany at the St. Louis World’s Fair, 1904
      Hellerau (Garden Factory City)
      Peter Behrens & AEG
      Karl Ernst Osthaus (industrialist/collector)

10/19
Kenneth Frampton, “Adolf Loos & the crisis of culture,” 90-95
“Piano Design” (DC)
ELSAß/ALSACE 1871-1914

10/21
DC, “The Visual Culture of Alsace/Elsaß 1871-1918” (exhibition essay)

Presentation: Hohkönigsburg (reconstructed castle), 1902-08 (reading in French is essential)

THE EXPRESSIONIST MOVEMENT 1905-1914

10/26
Shearer West, “Die Brücke” & “Der Sturm,” 48-54, 83-88
Robin Lenman, “Museums & National Art (2),” 57-61

Presentations (max 3): Kunstschau, Vienna, 1908
Friedrich Nietzsche & Expressionism
Herwarth Walden (1910-1914 only)
Oskar Kokoschka’s portraits ca. 1910
Wilhelm Worringer, Abstraction & Empathy & Form in Gothic
Die Brücke’s images of bathers
Emil Nolde, The Life of Christ, 1910-11

10/28
Shulamith Behr, “Supporters & Collectors of Expressionism” from German Expressionism: Art & Society, 45-58
Shearer West, “The Spiritual in Art,” 59-79

11/2
Wolfgang Rothe, "Expressionism in Literature,” from German Art in the 20th Century, 97-104
Patrick Werkner, Egon Schiele: Art, Sexuality, & Viennese Modernism, 51-78

doc: Oskar Kokoschka, from Die Träumenden Knaben, 1908

Presentations (max 2): Kandinsky & Abstraction
Der blaue Reiter Almanach
Images of children in the work of Schiele & Kirchner
The Sonderbund exhibition, Cologne, 1912

WORLD WAR I

11/4
GHDI (Roger Chickering), “Wilhelmine Germany, 1890-1914,” 8-11
Joan Weinstein, “Expressionism in War & Revolution” from German Expressionism: Art & Society, 35-44
Matthew Jefferies, “August 1914,” 255-62

poems: Alfred Lichtenstein, “Prayer Before Battle” & “Departure,” 1914
August Stramm, “Angststurm,” “Schwermut,” “Trieb”, 1915

[link: firstworldwar.com]
[link: Wartime_Illustrated_Journals]
DADA IN ZURICH 1916-18
11/9
docs: Hans Arp, “Introduction to a Catalogue,” Galerie Tannert, Zurich, 1915 (ArtT, 276-7)
Hugo Ball, “Dada Fragments” (1916-17) (ArtT, 250-1)
Hugo Ball, “Gadji beri bimba” & “Seepferdchen und Flugfische”, 1916
Tristan Tzara, “Dada Manifesto 1918” (ArtT, 252-7)
Presentation: Hans Arp & Sophie Täeuber (1916-19 only)

DADA IN BERLIN 1917-19
11/11
Hans Kleinschmidt, “Berlin Dada” (1) from Dada Spectrum: The Dialectics of Revolt, 146-60
docs: Richard Huelsenbeck, "Dada Manifesto," (1918) (ArtT, 257-9)
Raoul Hausmann, "The German Philistine is Annoyed" (1919) (Long, 266-72)
Huelsenbeck & Hausmann, “What is Dadaism & what does it want in Germany?” (1919) (ArtT, 259-60)

THE WEIMAR REPUBLIC

THE REVOLUTION & CULTURAL REVOLUTIONARIES 1919-22
11/16
“Timeline: The Early Weimar Republic, 1918-23” (DC)
Shearer West, “Art on the Left,” 107-16, 127-30
docs: Novembergruppe Manifesto (1918)
Guidelines of the Novembergruppe (January 1919)
Max Pechstein, "What We Want," An alle Künstler!, 1919
Ludwig Meidner, "To All Artists, Musicians, Poets," 1919
Kurt Eisner, "The Socialist Nation & the Artist," An alle Künstler, 1919
Georg Tappert, letter to Franz Pfemfert, November 23, 1918
[Bruno Taut], Arbeitsrat für Kunst program (1919) (Long, 174-76, 179-84, 191-94, 210-16)

THE BAUHAUS & EXPRESSIONIST ARCHITECTURE 1919-1922
11/30
Shearer West, “Bauhaus,” 142-51
docs: Paul Scheerbart, from Glass Architecture, 1914
Bruno Taut, from Alpine Architecture, 1919
Walter Gropius, "Architecture in a Free Republic," 1919
Walter Gropius, Bauhaus Program, 1919
Oskar Schlemmer, letter to Otto Meyer, 1921 (Long, 126-32, 197-99, 245-49)
Presentation: Bruno Taut, Alpine Architecture
THE “END” OF EXPRESSIONISM 1918-20

11/18
DC, “The ‘End’ of Expressionism” from German Post-Expressionism, 8-13
Martin Brady & Helen Hughes, “German Cinema,” 302-8
Films: The_Cabinet_of_Dr._Caligari, 1919-20
[Nosferatu 1922]
docs: Wilhelm Hausenstein, "Art of this Moment," 1919
Wilhelm Worringer, from Current Questions on Art, 1921
Iwan Goll, "Expressionism Is Dying," 1921 (Long, 279-89)

Presentations: The Cabinet of Dr. Caligari, 1919-20
Kokoschka, the Kunstlump (Dada vs Expressionism)

POST-EXPRESSINISM/DIE NEUE SACHLICHKEIT

12/2
“Timeline: The Weimar Republic, 1924-33” (DC)
DC, “Berlin Dada & Post-Dada” & “The Artist & the Inflation” from German Post-Expressionism, 16-58
Shearer West, “Objectivity & Modernity,” 159-67
doc: “Open Letter to the Novembergruppe” (1921) (Long, 219-21)

12/7
Shearer West, “Objectivity & Modernity,” 167-77
Martin Brady & Helen Hughes, “German Cinema” from Cambridge Modern German Culture, 302-8
Film: Berlin: Symphony of a Metropolis

docs: G. F. Hartlaub, preface to catalogue of Neue Sachlichkeit exhibition, 1925
Franz Roh, from Post-Expressionism, Magic Realism, 1925 (Long, 290-5)
Alfred Döblin, Excerpt from Berlin Alexanderplatz
RM Remarque, Excerpts from All Quiet on the Western Front

Presentations (max 2): The image of die neue Frau
August Sander, Albert Renger-Patsch & the Photo Book (pre-1933 only)
Film und Foto exhibition, Stuttgart, 1929
Berlin: Symphony of a Metropolis

THE INTERNATIONAL STYLE 1923-32

12/9
Kenneth Frampton, “Bauhaus & Neue Sachlichkeit,” 123-36

Presentations (max 1): Ernst May & Neue Frankfurt (1926-30) (public housing)
Weissenhofsiedlung (architecture exhibition)
Typography at the Bauhaus

[Readings for the Final Paper (Sonderweg assessment):
Shearer West, “Reaction: ‘degenerate art’,” 181-203