AH204 Art Production in the Modern Age

Module: Art and Artists in Context

Seminar Leaders: Prof. Dr. Aya Soika, Bard College Berlin, and Dr. Andrea Meyer, TU Berlin
Course Times: 14:00 – 18:00, on Wednesday 22 April, 29 April, 6 May, 13 May, 10:00 – 17:00 on Tuesday, 19 May, and 10:00 – 17:00 on 20 May
(Sessions together with TU Students in TU-Seminar Room and on site). Individual tutorials are to be arranged separately)
Email: a.soika@berlin.bard.edu, andrea.meyer@tu-berlin.de

Art Production in the Modern Age

How do artists generate their art? The Romantic tradition focuses on “inspiration,” on the sudden insights of genius (even though acknowledged geniuses always admit they relied largely on hard work). But the creations of visual artists—more evidently than artists of other kinds—depend for their possibility on a whole range of material and practical conditions, including structures of institutional support, and available materials. In the modern age, new developments in technology at once drastically expand the media to be exploited by art, and threaten its value and relevance as a realm of activity and meaning. This course will focus on the transformations in the conditions influencing the work of German artists in particular, from their new role in the emergent nationalism that followed the Napoleonic wars to their victimisation under Nazism. In addition, new perspectives on artists’ (curatorial) practices and materials after World War II, reaching well into the German art scene of the 1980s, will be provided. Across these periods, the course looks at the tension between state-sponsored notions of art and avant-garde experimentation, and between social crisis and artistic critique. Attention will also be paid to the domestic and everyday arrangements of individual artists and movements, including the gender dynamics and class-status considerations that led artists to take up specific kinds of function and aspiration.

Requirements and Readings
Since this is a joint course together with the History of Art Department from the Technische Universität, the course is taught as a block seminar, consisting of four 4-hour blocks and two full day blocks. In addition, individual tutorials in order to discuss presentation and essay are being offered for the Bard College Berlin students. You are expected to participate in our discussions and prepare each seminar session as well as any individual tutorials carefully. Weekly readings and writing assignments and an oral presentation are part of the course requirements. The readings and weekly responses are accessible electronically on google drive, a selection of relevant books can be found on a reserve shelf in the BCB library. Please note that the use of laptop computers, tablets, smartphones or other electronic devices in the classroom is prohibited.
**Attendance**

Attendance at ALL classes is expected. More than one absence in the seminar will significantly affect the grade for the course. If it should happen that you will be absent, a short notification via email before the beginning of class is appreciated.

Punctuality is essential. Please make sure you depart early in order to reach the museums and/or seminar room, and please lock in your coats and bags before the beginning of class. The itinerary can be checked on www.bvg.de, but make sure you are also equipped with a city map.

**Writing Assignments**

Your weekly responses are due each Wednesday of our class, no later than 9:30 am, the evening before class on May 19 at 6:00 pm and before May 20 by midnight and should be of approximately 300-500 words length, and engage with the weekly readings. Essays should be posted onto the google document on the google drive and will be accessible to all participants of our class in order to encourage and stimulate our communal discussion.

For the Bard College Berlin students the final essay is due on Friday, 22nd May at 23.59, and should be of ca. 10 000 words, including footnotes/references, bibliography and list of illustrations. The essay is conceived as an academic research paper, so it is especially important that you gain a good overview of the existing literature on your chosen topic and familiarize yourself with methods of academic writing (literature-search in libraries and via databases such as jstor.org, use of citations, use of bibliography). A structure or a draft of the long essay may be discussed ca. one to two weeks in advance to the final submission deadline. Please note that prior consultation with the Bard in Berlin Writing Centre may be recommended in order to reflect upon writing and structure. The TU students follow the requirements outlined in the relevant list of TU modules.

**Presentation**

Each student will deliver a presentation. Presentations should last no longer than fifteen minutes. Please make sure that you rehearse beforehand in order to avoid exceeding this timeframe. A 1-2 page document (ca. 750-1000 words) with structured presentation notes (and, where applicable, a power point presentation) should be submitted via email to both course leaders on the day before class by 3:00 pm (in the case of presentation on 20th May it should be submitted on the morning of 19th May, 9:00 am). This document can complement or serve as hand-out during the presentation.

**Policy on Late Submission of Papers**

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Essays that are more than 24 hours late cannot receive a grade of higher than C (see also policy on late submission in the Bard College Berlin Student Handbook).

**Grade Breakdown**

Listed below is the percentage grade allotted to each essay, and to classroom participation and assignments.

Seminar Grade = Attendance/Participation/Preparation of art works and texts & weekly responses

Seminar Grade: 30%

Presentation = Relevance to the topic; Awareness of context and scholarly debates, during the presentation and in the Q&A session afterwards; Structure & Timing; Relevance and structure of Presentation Notes
Presentation: 30%
Essay = Line of Argument with regard to essay questions; Awareness of context and existing literature on the topic; Structure and Formatting (consistent use of annotations, bibliography & list of illustrations)
Essay: 40%

Schedule

The joint class with the TU – Berlin starts on Wednesday 22 April and runs until Wednesday 20 May 2015. Scheduled class times are available online under the relevant course heading: http://www.berlin.bard.edu/academics/courses/spring-2015

1) Week 1, 22 April, 14:00 – 18:00
Seminar Room, TU-Berlin

Introduction to the Course: Changes in artistic Practices

Students’ presentations
Artistic Production from 1800 – 2014: From Studio to Exhibition.

Please prepare a mini-presentations of 3-5 minutes on one of the following works/themes. For this, please send us an email with 2 suggestions by 20th April, 10:00 am (for this, please have a look at the powerpoint presentation with all images on google drive). We will then confirm which of the works will be designated to you. This first round of presentations will deal with the function of the artist’s studio as a setting for production and a determining factor which influences techniques and materials (and vice versa) as well as the analysis of exhibitions as public platforms:

Seminar and Presentation Topics:

The Studio
- Georg Friedrich Kersting, Caspar David Friedrich in his Studio, 1811
- Caspar David Friedrich, Woman at the Window (Caroline am Fenster), 1822, Oil on canvas, 44 x 37 cm, Alte Nationalgalerie Berlin
- Adolph von Menzel, Studio Wall, 1872, Hamburger Kunsthalle, Oil on canvas, 111 x 79,3 cm
- Adolph von Menzel, The Sleeping Room of the Artist in his Apartment in Ritterstrasse, 1847, Oil on canvas, 56 x 46 cm, Alte Nationalgalerie Berlin
- Vincent van Gogh, Bedroom in Arles (first version), 1888, Oil on canvas, 72 x 90 cm, Van Gogh Museum, Amsterdam
- Max Liebermann, Artist’s Studio, 1902 (compare with photograph of Liebermann’s studio)
- Max Liebermann, The garden bench, 1916, Alte Nationalgalerie Berlin (plein-air example, could be another one, compare with photographs of the garden in Wannsee)
- Ernst Ludwig Kirchner, Three models in Studio, ca. 1913 (compare with photographs of Brücke Studio, ca. 1910)

The Exhibition
- The National Gallery, Photographs of Hanging, ca. 1900
- Berlin Secession, Exhibition photographs
- Photograph of Dada Art Fair, 1920, Berlin
- Photographs of The Great German Art Exhibition, Munich, 1937 (as compared to photographs of the “Degenerate Art” Exhibition, 1937)
- Photographs of Arno Breker’s and Josef Thorak’s sculptures in public spaces (e. g. at the German Pavillion at Paris World Exhibition, 1937)

Art Installation / Performance
- ZERO performances in their studios and at exhibitions. “Raus aus dem Atelier!”
- Joseph Beuys, Photo of Beuys with students in seminar room at Kunstkademie Düsseldorf (compare with Richtkräfte installation from Hamburger Bahnhof)
- Joseph Beuys, “7000 Oak Trees’ installation at Documenta in Kassel, 1982 (compare with installation photograph of basalt stones from Hamburger Bahnhof)
- Dieter Roth, Photographs of his house, now Dieter-Roth-Museum and his camera installations (compare with installation photograph from Hamburger Bahnhof)

Readings:
**On the Studio:**

**On the Exhibition:**

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2) Week 2, 29 April, 14:00 – 18:00

**Art Production during and after the Napoleonic Wars: Caspar David Friedrich**

Part 1: Seminar Room, Grimm-Zentrum (TBC) / TU-Berlin Or
Part 1: Works by Caspar David Friedrich in the Old National Gallery

Seminar and Presentation Topics:
- Caspar David Friedrich and the Wars of Liberation
- German Nationalism and Romanticism
- The Renewal of Landscape Painting in early 19th Century Germany
- Karl Friedrich Schinkel as Painter
- An Overview of public Responses to Caspar David Friedrich, 1808 - 1906

Part 2: TBC. Conversation about the current Caspar David Friedrich Restoration Project

Readings:
**Letters and Reviews:**

Articles and Essays:

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3)
Week 3, 6 May, 14:00 – 18:00

Art Making between Court and Industry in the mid-nineteenth Century: Adolph von Menzel

Museum Visit. Alte Nationalgalerie, Museum Island

Seminar and Presentation Topics:
- The political Menzel (Menzel’s images of Frederick II)
- Anton von Werner and academic History Painting (please note: Literature is mainly in German)
- The Sketch in Menzel’s oeuvre
- Menzel and the City
- Menzel’s Interiors
- The Iron Rolling Mill: Acquisition and Reception

Readings:
Peter Paret, “Adolph Menzel from Different Perspectives”, in: Peter Paret, German Encounters with Modernism, 1840-1945, Cambridge: Cambridge University Press 2001, pp. 7-44
Albert Boime, Art in the Age of Civil Struggle, 1848-1871 (Ch. 7, “Menzel’s Aufbahrung der Märzgefallenen – Public Funeral for the Victims of the March Revolution”, pp. 554-576 and “Coda: Menzel and the Transition to Empire”, pp. 783-799)

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4) Week 4, 13 May, 14:00 – 18:00

Max Liebermann and Vincent van Gogh – In the Studio of Nature

Visit of Liebermann Villa, Exhibitions and Gardens, Wannsee

Seminar and Presentation Topics:
- Max Liebermann’s Role in the Berlin art scene (with focus on the Berlin Secession)
- Liebermann and the Impact of French Impressionism
- Max Liebermann’s Garden and his Garden Paintings
- Van Gogh, Liebermann and Dutch Models

Readings:

5) Week 5, 19 May, Tuesday, 10:00 – 17:00

I. Renewal and Opposition: Artists’ Groups and Exhibitions
II. Arts and Politics during National-Socialism

Part 1, 10:00 – 13:00:
Seminar Room, TU-Berlin

Seminar and Presentation Topics:
- The Neue Secession, 1910: A Berlin Salon de Refusé? (please note: Literature is mainly in German)
- The Brücke-Group: Studio Life and Exhibition Activities
- The Dada Show of 1920: Politics and Mass Culture
- The Degenerate Art Exhibition
- Culture, Art and Art Politics during National-Socialism
Part 2, 14:00 – 17:00
Visit of Arno Breker’s studio in Dahlem, now the ‘Kunsthaus Dahlem’. Conversation with curator Dr. Dorothea Schöne

Readings:
Peter Paret, “Expressionism in Imperial Germany”, in: German Expressionism: Art and Society, ed. by Stephanie Barron and Wolf-Dieter Dube, Milan: Bompiani 1997, pp. 29-34
Degenerate Art, Exhibition cat. Neue Galerie, 2012 (chap tba)

6)
Week 5, 20 May, Wednesday, 10:00 – 17:00

The Materiality of Art from the 1950s until the 1980s

Seminar and Presentation Topics:
- “Zero Hour”
- Immaterial materials
- Art and Technology
- Revival of artists’ groups
- Painting under attack
- Social Sculpture
- Individual Mythologies
- The Ephemeral
- Art and Chance

Part 1, 10:00 – 12:30:
ZERO: The international art movement of the 1950s and 1960s
Exhibition visit, Martin-Gropius-Bau

Part 2, 14:00 – 17:00:
Hamburger Bahnhof
Works by Joseph Beuys, Anselm Kiefer, Dieter Roth
Conversation on issues in art restoration with regard to Joseph Beuys’ sculpture Richtkräfte with restorers Caroline Bohlmann and Eva Maria Rieß

Readings:
http://www.zerofoundation.de/foundation.html
Further Readings TBC
Bibliography

German Art of the nineteenth and twentieth Century and its historical Context – Books/Catalogues:

Clinefelter, Joan, Artists for the Reich. Culture and Race from Weimar to Nazi-Germany, Berg Publ. 2005
Degenerate Art. The attack on modern art in Nazi Germany, 1937, ed. by Olaf Peters et al., exh.cat., Neue Galerie, New York, Munich/London/New York: Prestel 2014
German Expressionism. Art and Society, ed. by Stephanie Barron and Wolf-Dieter Dube, Milan: Bompiani 1997
Imagining Modern German Culture, 1889-1910, Studies in the History of Art, 53, ed. by Françoise Forster-Hahn, Center for advanced study in the visual arts, Symposium Papers XXXI, 1996
Lenman, Robert, Artists and Society in Germany, 1850-1914, Manchester: Manchester University Press 1997
Max Liebermann and International Modernism. An artist’s career from Empire to Third Reich, ed. by Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaehtgens, New York/Oxford: Berghahn Books 2010
New Perspectives on Brücke Expressionism: Bridging History, ed. by Christian Weikop, Asghate 2001
Paret, Peter, German Encounters with Modernism, 1840-1945, Cambridge: Cambridge University Press 2001
Petropoulos, Jonathan, Art as Politics in the Third Reich, University of North Carolina Press, 1999
The divided Heritage. Themes and Problems in German Modernism, ed. by Irit Rogoff, Cambridge: Cambridge University Press 1991
West, Shearer, The Visual Arts in Germany. 1890-1937. Utopia and Despair, New Brunswick: Rutgers University Press 2001
Anthologies:


*German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*, ed. by Rose-Carol Washton-Long, G.K. Hall & Co./Macmillan 1993


On the Studio and the Art Exhibition

Esner, Rachel, "In the artist's studio with L'Illustration", in: *RIHA Journal*, 18 March 2013

Art Production during and after the Napoleonic Wars


Koerner, Leo Joseph Koerner, *Caspar David Friedrich and the Subject of Landscape*, New Haven: Yale University Press 1990
Traeger, Jörg, *Caspar David Friedrich*, Munich: GeraNovaBruckmann 1992

**Art Making between Court and Industry**

Paret, Peter, *German Encounters with Modernism*, op. cit., pp. 7-44
Peter Paret, “Adolph Menzel from Different Perspectives”, in: *Peter Paret, German Encounters with Modernism*, op. cit., pp. 7-44

**Max Liebermann and Vincent van Gogh – In the Studio of Nature**

Jensen, Robert, *Marketing Modernism in fin-de-siècle Europe*, op. cit. (Chapter 6)


*Van Gogh’s Studio Practice*, ed. by Marije Vellekoop, Muriel Geldof et al., New Haven/London: Yale University Press 2013


### Renewal and Opposition / Arts and Politics in Nazi Germany

Benson, Timothy O., “Brücke, French art and German national identity”, in: *New Perspectives on Brücke Expressionism: Bridging History*, op.cit. 31-55

*Degenerate Art. The attack on modern art in Nazi Germany, 1937*, op.cit.

*German Expressionism. Art and Society*, op.cit.

*German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*, op.cit., pp.


Hülsenbeck, Richard, First German Dada Manifesto, 1918; Hülsenbeck/Raoul Hausmann, What is Dadaism and what does it want in Germany?, in: *Art in theory*, op.cit., pp. 253-257


Müller, Sebastian, “Official support and bourgeois opposition in Wilhelmanian culture”, in: *The Divided Heritage*, op.cit., pp. 163-190

Petropoulos, Jonathan, *Art As Politics in the Third Reich*, op.cit.


West, Shearer, “Community and personality: art on the” in: Shearer West, *Utopia and Despair. The Visual Arts in Germany, 1890-1937*, op.cit., pp. 107-133

Weinstein, Joan, *The End of Expressionism. Art and the November Revolution in Germany, 1918-19*

Chicago: The University of Chicago Press 1990

*New Perspectives on Brücke Expressionism: Bridging History*, op.cit.


Clinefelter, Joan, *Artists for the Reich. Culture and Race from Weimar to Nazi-Germany*, op.cit.
Artistic Production and Display from the 1950s – 1980s


http://www.diaart.org/sites/main/7000oaks/
http://www.zerofoundation.de/foundation.html


ZERO: Countdown to Tomorrow, 1950s-60s, exh.cat., Guggenheim Museum, New York 2014

List of Presentation Topics:

Presentations should be of 10 – 15 minutes length. A presentation outline of ca. 750-1000 words and (where applicable) a powerpoint presentation should be submitted via email to both course leaders on the day before class, by 3:00 pm (in the case of presentation on 20th May it should be submitted on the morning of 19th May, 9:00 am). You may also like to put together a hand-out for all participants in class, with definitions of terms used, key dates, short quotations and bibliographical details etc.

Week 1, 22 April:
Mini-Presentations on selected art works, 3-5 minutes each. Each participant is expected to prepare a particular work and discuss it briefly in class. No need to submit your outline beforehand (See p. 3 of the syllabus for instructions)

Week 2, 29 April:
Caspar David Friedrich and the Wars of Liberation
German Nationalism and Romanticism
The Renewal of Landscape Painting in early 19th Century Germany
Karl Friedrich Schinkel as a Painter
An Overview of public responses to Caspar David Friedrich, 1808 - 1906

Week 3, 6 May:
The political Menzel (Menzel’s images of Frederick II)
Anton von Werner and academic History Painting (please note: Literature is mainly in German)
The Significance of the Sketch in Menzel’s artistic Oeuvre
Menzel and the City
Menzel’s Interiors
The Iron Rolling Mill: acquisition and reception

Week 4, 13 May:
Max Liebermann’s Role in the Berlin art scene (with focus on the Berlin Secession)
Liebermann and the Impact of French Impressionism
Max Liebermann’s Garden and his Garden Paintings
Van Gogh, Liebermann and Dutch Models

Week 5, 19th May:
The Neue Secession, 1910: A Berlin Salon de Refusé? (please note: Literature is mainly in German)
The Brücke-Group: Studio Life and Exhibition Activities
The Dada Show of 1920: Politics and Mass Culture
The Degenerate Art Exhibition
Culture, Art and Art Politics during National-Socialism

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“Zero Hour”
Immaterial materials
Art and Technology
Revival of artists’ groups
Painting under attack
Social Sculpture
Individual Mythologies
The Ephemeral
Art and Chance