



Hannah Höch Fashion Show *photo-montage* 1935

HAVC 135B: German Art 1905-1945

<http://scalar.usc.edu/works/havc-135b--german-art-1905-1945>

From the first modern artists of Germany to the foundations of an avant-garde cinema to the cultural responses to two major world wars to the aesthetics of Nazi politics, in this course we will examine together one of 20th century Europe's most tumultuous histories. Course material will include traditional, experimental, and reactionary forms of culture to underscore different systems of representation and their relationship to history, ideology, and politics. Emphasis will be placed on situating the material in a global context.

KEY POINTS

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Instructor Information

Sara Blaylock

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Office Hours:

Tuesday & Thursday

1:00 - 2:00pm in the McHenry
Café and by appointment

COURSE RESOURCES

Learning Objectives

This course aims to:

- Guide students to evaluate art and culture as an expression of political and social change, asking specifically: How can we better understand the major events that took place in Germany from the late 19th into the first half of the 20th centuries through art?;
- Demonstrate a correlation between uses of material and social or political change, asking the question: How do not only subject, but also form, medium, and raw material reflect a specific historical and cultural condition?;
- Introduce instructional material that foregrounds the use of primary sources as a means of visual and cultural analysis;
- Assess outcomes through a combination of analytical and expository essays, as well as critical thinking through reflective writing and class discussion.

The History of Art and Visual Culture has identified four program learning outcomes (PLO) for its B.A. program. Students will perform on an intermediate level for:

PLO 1: Breadth of Cultural Knowledge

Students will be able to demonstrate an appreciation for, and foundation in, visual studies grounded in a range of historical, social, cultural, and ideological perspectives.

PLO 2: Critical Thinking

Students will be able to apply critical thinking skills that will enable them to analyze and solve problems through observation, experience, reflection, interpretation, analysis, evaluation, and/or explanation of visual, material, and historical cultural forms and values. Students will demonstrate critical thinking skills through oral and/or written communication.

PLO 3: Research Proficiency

Students will be able to formulate research questions that expand their knowledge of art and visual culture. Students will be able to apply research methods to answer these questions by consulting the current literature and developing independent results through archival, library, or field research.

PLO 4: Written Communication

Students will be able to present clear visual and historical analysis and interpretation in writing. Students will be able to demonstrate standard writing conventions in visual studies appropriate to purpose and context.

Required Reading

PDFs: available via the [course website](#) (Details below.)

There will be no reader for the course. Please let me know if you have any issues accessing these materials. Please bring digital or print copies of the PDFs to class.

Two books:

(1) Rose-Carol Washton Long, ed. *German Expressionism. Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (Berkeley: University of California Press, 1995)

(2) Eric Michaud, *The Cult of Art in Nazi Germany*, trans. Janet Lloyd (Stanford: Stanford University Press, 2004)

Please purchase your books ASAP at:
The Literary Guillotine
204 Locust Street in downtown Santa Cruz
831 457-1195
Monday – Saturday 10 – 6pm

Reserve copies of books are available for two-hour loans at the McHenry Library. Please bring the Long and Michaud books to class on the days we discuss them.

Optional Readings will also be posted on the course website. Feel free to read these and use them in your written assignments.

Course Website

This course is supported by a Scalar website, which contains all material listed on the syllabus, as well as images, lecture, and student-generated material.

<http://scalar.usc.edu/works/havc-135b--german-art-1905-1945>

COURSE BASICS

Grading Scale

A+	97 - 100
A	94 - 96.5
A-	90 - 93.5
B+	87 - 89.5
B	84 - 86.5
B-	80 - 83.5
C+	77 - 79.5
C	74 - 76.5
C-	70 - 73.5
D+	67 - 69.5
D	64 - 66.5
D-	60 - 63.5
F	0 - 59

Grading and Assignments

Each student is required to complete three written assignments and one Reading Journal.

Without exception, all requirements must be completed in order to pass the course. Your participation and attendance will also impact your grade.

Students who average a C-, D+, D, or D- will PASS, but will not receive credit for general education or major requirements and the course will not satisfy prerequisites.

A) 3 Written Assignments: 75% of final grade

Written assignments are each worth 20 - 30% of your final grade. All written assignments must be submitted at the beginning of class on the due date. Any assignments turned in at the end of class will be considered one-day late. No e-mail submissions will be accepted without a valid medical or family excuse.

- Assignment #1, due on the first day of Unit Two. (20% of final grade)
- Assignment #2, due on the first day of Unit Three. (30% of final grade)
- Assignment #3, due on the first day of Unit Four. (25% of final grade)

Specific details regarding each prompt will be distributed and discussed at the beginning of each unit.

Course Policy on Late Assignments

In the event of a family or medical emergency, please notify me ASAP and be prepared to provide me a DOCUMENTED excuse. Without such an excuse – even if you wrote me in advance – any late papers will be penalized a single letter grade for each day beyond the due date.

B) Reading Journal: 25% of final grade

Your Reading Journal consists of reflective writing (not note-taking) based on the required readings for each course meeting. Participation factors significantly into your Reading Journal grade.

Your Reading Journal should help prepare you for your writing assignments. Bear in mind the assignment prompt, as well as the unit's Guiding Questions as you read.

For each READING JOURNAL entry, please include the following:

- Describe in a few sentences the main topic of the text (or, in the case of Long, the set of texts).
- Summarize one or two of the arguments made in the text that you find most interesting or useful.
 - o For readings from Long, note common themes for each section (i.e. "First Identifiers", "The Brücke", etc.).
- Note one or more passages or quotations you find most interesting, and which may be useful to your written assignment.
 - o For texts from Long, please use citations from the original authors (rather than the explanatory notes or introduction).

There is no page requirement. Your Reading Journal may be in digital form. Be prepared to submit your Reading Journal with each written assignment. In the event of an absence, your reading journal will be accepted WITHOUT a late penalty.

In addition to keeping a Reading Journal, each student must also post a comment on one of the Guiding Questions for one of the four units of the course. These comments must be 150-200 words in length. This component is worth 5-points (20%) of the Reading Journal grade.

These answers ideally will help you to engage with each other's thinking as you analyze course material and complete your written assignments.

Unit One Comments are due by **Saturday before Assignment #1 is due at 5PM.**
Unit Two Comments are due by **Saturday before Assignment #2 is due at 5PM.**
Unit Three Comments are due by **Saturday before Assignment #3 is due at 5PM.**
Unit Four Comments are due by **Saturday before Assignment #4 is due at 5PM.**
No late comments will be accepted. Further instructions are listed on the course website.

C) Additional considerations: Participation & Attendance

Participation will be assessed within your Reading Journal grade.

Attendance is required. After two absences, each unexcused absence thereafter will result in a two-point deduction from the student's final grade.

D) Extra Credit

There will be one opportunity for extra credit worth a possible 4 points. Details will be distributed in the last week of the course.

UNIVERSITY POLICIES & ACCOMMODATION

Academic Honesty

The cornerstone of intellectual life at UC Santa Cruz is a commitment to integrity in all forms of teaching, learning, and research. Misconduct violates the standards of our community and is punishable by warning, suspension, dismissal, or revocation of degree.

All students who are charged with misconduct will be invited to discuss the matter with their instructors and with the provosts of the colleges with which they are affiliated. They are also entitled to bring their cases to the Academic Tribunal.

In cases of academic misconduct, the instructor of record has sole discretion to determine *academic sanctions* (e.g., grade for the work in question, the student's final grade for the course). College provosts, Academic Tribunals, and the Vice Provost and Dean of Undergraduate Education (VPDUE) share discretion for determining *disciplinary sanctions* (including warning, suspension, dismissal, and revocation of degree). Please refer to this website for more information about UCSC's policy on academic dishonesty: https://www.ue.ucsc.edu/academic_misconduct

In the event that a student is suspected of violating the university's code of academic honesty, as stipulated in sections 102.01-102.016 and 105.15 of the Student Handbook, the following steps will be taken:

- (1) Private meeting with me, the instructor.
- (2) Automatic fail of the plagiarized paper with the opportunity to re-write the paper within an agreed-upon time period at a two-grade penalty.
- (3) The matter will be reported to your college provost who will determine disciplinary sanctions independent of me, the instructor.

Common forms of plagiarism:

- Using a direct quotation of three or more words without citing a source.
- Paraphrasing ("putting into your own words") a text without citing a source.
- Using the idea or argument of a text without citing a source.

Know your rights!

Please feel entitled and empowered to discuss with me any issues you have with the course.

For more general issues, you may access The Student Handbook and University Policies here: <http://deanofstudents.ucsc.edu/student-conduct/student-handbook/index.html>

Accommodation

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first week of the Summer quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at [831-459-2089](tel:831-459-2089) or by email at drc@ucsc.edu.

You may also refer to the DRC website: <http://drc.ucsc.edu/>

COURSE SCHEDULE

(calculated for two 75-minute sessions per week)

All readings and Reading Journal entries must be completed in advance of the class session. I will check your Reading Journal every time we meet.

For best results, please read the texts in the order listed on the syllabus.

Unit One

“German” Art or Art of the World?

Weeks 1 – 2

Assignment due: Beginning of Week 3

Guiding Questions:

- What role did art and culture play in forming Germany’s national identity in the 19th century?
- How did artists and their publics respond to modernization in the late 19th century?
- In what ways did race, class, and social issues influence both traditional (academic) and non-traditional (experimental) artworks?

Week One

Session 1A: Introduction

- Eva Kolinsky and Wilfried van der Will, “In Search of German Culture: An Introduction” in *The Cambridge Companion to Modern German Culture*, eds. Eva Kolinsky and Wilfried van der Will (Cambridge: Cambridge University Press, 1998), 1 – 19.
- Hans Belting, “Introduction to the English Edition,” *The Germans and Their Art: A Troublesome Relationship*, trans. Scott Kleager (New Haven: Yale University 1998), 1 – 32.

Session 1B: Aesthetic Philosophy & Romanticism

- Stephen Houlgate, “Introduction: An Overview of Hegel’s Aesthetics” in *Hegel and the Arts*, ed. Stephen Houlgate (Evanston: Northwestern University Press, 2007), xi – xxviii.

- *excerpt from: Iain Boyd White, "Sublime" in The Romantic Spirit in German Art 1790-1990, eds. Keith Hartley, Henry Meyric Hughes, Peter-Klaus Schuster, and William Vaughan (London: Thames & Hudson, 1994), 138 – 141.*

Week Two

Session 2A: Art and the Nation

- Beth Irwin Lewis, "Contemporary Art for the Modern Nation," *Art for All? The Collision of Modern Art and the Public in Late-Nineteenth-Century Germany* (Princeton & Oxford: Princeton University Press, 2003), 28 – 92.

Session 2B: Writing Workshop

- No assigned reading.

Unit Two

Spirit, Material, Revolution, and Discontent

Weeks 3 – 6

Assignment due: Beginning of Week 7

Guiding Questions

- How did concept (i.e. idea) and form (i.e. style) unify in early Expressionism?
- How did major political events – including Germany's colonial exploits, WWI, the worker's movements in the post-WWI period, a fluctuating economy, and the rise of National Socialism – manifest themselves both formally and thematically in Expressionist and post-Expressionist art?
- What continuities exist between the Romanticist and Hegelian interest in art as a means of self-understanding and the motivations of Expressionist and Post-Expressionist artists?
- How is "authenticity" (as well as "realism") defined and redefined across these artistic practices, including ones that were decidedly apolitical (i.e. the universal claims of Expressionism) and those that were explicitly political (i.e. the social critique and use of materials in Dada)?
- How did artists and the German public respond to technology and/or modern living? In what ways were these responses ambivalent or sometimes contradictory?
- How did the political imperatives of Dada and of some Neue Sachlichkeit artworks and photography replace the experimental ones of Expressionism? Why was that important?

Week Three

Assignment #1 due at the start of class.

Session 3A: Expressionist Philosophies (Early Manifestations)

- Long, "Introduction," xix – xxiv (Reading Journal entry is not required.)
- Long, "First Identifiers," 3 – 20.
- Long, "The Brücke," 21 – 36.
- Long, "Neue Künstler Vereinigung München and the Blaue Reiter," 37 – 54.
- Long, "Der Sturm," 55 – 66.

Session 3B: Expressionist Forms (The Expansion of Expressionism)

- Long, "German Criticism through World War I," 77 – 94.
- Long, "Painting," 95 – 107.
- Long (with Stephanie Barron), "Sculpture," 108 – 121.
- Long (with Ida Katherine Rigby), "Printmaking," 140 – 153.

Week Four

Session 4A: Primitivist Fantasies: Art and the German Colonies

- Sabine Wilke, "Romantic Images of Africa: Paradigms of German Colonial Paintings," *German Studies Review*, 29.2 (May 2006): 285 – 298.
- Andrew Zimmerman, "Primitive Art, Primitive Accumulation, and the Origin of the Work of Art in German New Guinea," *History of the Present*, 1.1 (Summer 2011): 5 – 30.

Session 4B: War and Revolution

- Long (with Rigby), "The War Experience," 161 – 172.
- Long (with Ida Katherine Rigby), "Critics, Artists, and the Revolution," 173 – 190.
- Long (with Rigby), "Novembergruppe," 210 – 221.

Week Five

Session 5A: Gesamtkunstwerk: Utopia and the Built Environment

- Long (with Rosemarie Haag Bletter), "Expressionist Architecture," 122 – 139.
- Long, "Arbeitsrat für Kunst," 191 – 209.
- Long, "The Weimar Bauhaus," 245 – 261.

Session 5B: Gesamtkunstwerk: Film

- John S. Titford, "Object-Subject Relationships in German Expressionist Cinema," *Cinema Journal*, 13.1 (Autumn 1973): 17 – 24.
- Anton Kaes, "Metropolis: City, Cinema, Modernity" in *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy*, ed. T. O. Benson (Los Angeles: Los Angeles County Museum of Art, 1993), 146 – 165.

Film Screening

Metropolis, Fritz Lang, 1927, 120'

Week Six

Session 6A: Dada and the Politics of Mass Media

- Long, "Dada," 262 – 278.
- George Grosz and Wieland Herzfelde, "Art is in Danger (1925)," *Dadas on Art*, ed. Lucy Lippard (Englewood Cliffs, NJ: Prentice-Hall, 1971), 80 – 85. **(Please use PDF page #s for citations.)**
- Hal Foster, "1920" in *Art Since 1900*, ed. Hal Foster (New York: Thames & Hudson, 2004), 168 – 173.
- Maud Lavin, "The Berlin Dada Photomontages," *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (Yale University Press: 1993), 13 – 46.

Session 6B: Neue Sachlichkeit: The Return to the Object

- Long, "The Critics and the 'Demise' of Expressionism," 279 – 295.
- Sabine Eckmann "A Lack of Empathy. On the Realisms of New Objectivity" in *New Objectivity: Modern German Art in the Weimar Republic, 1919-1933*, eds. Stephanie Barron & Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art, 2015), 26 - 39.
- Ute Eskilden, "Germany: The Weimar Republic" in *Illuminations: Women Writing on Photography from the 1850s to the Present*, Liz Heron and Val Williams, eds. (Duke University Press: 1996), 53 – 64.

Unit Three

Total Control: Art and Culture in Nazi Germany

Weeks 7 – 9

Assignment due: Beginning of Week 10

Guiding Questions

- How did the art and visual culture of the Third Reich achieve a *Gesamtkunstwerk*?
- How did Nazi-era cultural policies instrumentalize art?

- In what ways do Nazi critiques of modern art as “degenerate” rely on racial typologies and prejudice, as well as idealistic or utopian visions of a perfected Aryan race?
- What connections can be – carefully – made between some of the ideas of “spirit” or cultural renewal that we have discussed in terms of Romanticism and Expressionism?
- Is it possible to divorce form from content? What about in politically volatile circumstances? In other words, can a Nazi-era cultural artifact be interpreted purely for its aesthetics? Why or why not?
- What task did German artists in exile face with regard to saving art and culture from Hitler’s destructive vision? How did that anxiety surface in artworks, films, and intellectual thought produced by Germans in exile?

Week Seven

Assignment #2 due at the start of class

Session 7A: The Cult of Art in Nazi Germany: Premises

- Michaud, “Positions,” xi – xiv (Reading Journal entry is not required.)
- Michaud, “Glossary of Nazi Terms,” 255 – 256 (Reading Journal entry is not required.)
- Michaud, “Artist and Dictator,” 1 – 25.
- Michaud, “The Artist-Führer: A Savior,” 26 – 73.

Session 7B: Third Reich Totalities: Film

- *excerpt from:* Michel Delahaye, Interview with Leni Riefenstahl (1965), *Interviews with Film Directors*, ed. Andrew Sarris (New York: Avon, 1969), 453 – 462.

Film screening

excerpts from *Triumph of the Will*, Leni Riefenstahl, 1934, 120’

Week Eight

Session 8A: “Beauty without Sensuality”: Nazi Aesthetics

- Michaud, “Exhibiting the Genius,” 74 – 122.
- Michaud, “Reproducing the Genius,” 123 – 180.

Session 8B: Utopia and Eternity

- Michaud, “Images of Nazi Time: Accelerations and Immobilizations,” 181 – 222.

Week Nine

Session 9A: “Degenerate” Art

- Long (with Rigby), “Expressionism and the Third Reich,” 296 – 311.
- Christoph Zuschlag, “An ‘Educational Exhibition’. The Precursors to *Entartete Kunst* and Its Individual Venues” in “*Degenerate Art*”. *The Fate of the Avant-Garde in Nazi Germany*, ed. Stephanie Barron (Los Angeles: Los Angeles County Museum of Art & New York: Harry N. Abrams, Inc., 1991), 83 – 97.

Session 9B: Artists in Exile

- Gerd Gemünden, Introduction to *Continental Strangers. German Exile Cinema, 1933 – 1951* (New York: Columbia University Press, 2014), 1 – 18.
- Barbara McCloskey, “Making an Exile Culture,” *The Exile of George Grosz. Modernism, America, and the One World Order* (Berkeley: University of California Press, 2015), 9 – 54.

Unit Four

Cold War Premises: Rebuilding Two Germanys

Week 10

Extra Credit Assignment due Monday of exam week

Week Ten

Assignment #3 due at the start of class

Guiding Questions:

- How did debates in the 1930s over Expressionism foreground cultural policy in a divided Germany?
- What continuities exist between artist or architecture collectives that aimed at instrumentalizing culture to build a better society and the post-war cultural policy of the communist East Germany?
- How does the turn to abstraction in West Germany compare with the spiritual and/or apolitical paths of art and architecture movements from Germany in the early 20th century?
- How might the horrible outcomes of the Nazi’s use of art and culture have influenced the apolitical turn toward abstraction in West Germany, as well as the adoption of socialist realism in East Germany?

Session 10A: Art of Two Germanys

- Long, “The Left and the Debate over Expressionism in the Thirties,” 312 – 327.

- Barbara McCloskey, “The Internationalization of German Art. Dialectic at a Standstill : East German Socialist Realism in the Stalin Era” in *Cold War Cultures. The Art of Two Germanys*, eds. Stephanie Barron, Sabine Eckmann, and Eckhart Gillen (New York: Abrams, 2009), 104 – 117.
- Susanne Leeb. “Abstraction as International Language” in *Cold War Cultures. The Art of Two Germanys*, eds. Stephanie Barron, Sabine Eckmann, and Eckhart Gillen (New York: Abrams, 2009), 118 – 133.

Session 10B: Concluding Discussion

- Robert B. Pippin, “What was Abstract Art? (From the Point of View of Hegel)” in *Hegel and the Arts*, ed. Stephen Houlgate (Evanston: Northwestern University Press, 2007), 244 – 270.