

AH222

Expressionism, Bauhaus and beyond: German Art and National Identity in the 20th century

Module: Art and Artists in Context

Credits: 8 ECTS, 4 U.S. credits

Course Times: Fridays 9:00 - 12:15 (regular offsite visits on Fridays: 10:00 - 12:15 & additional week-

ends, see syllabus)

Seminar Leader: Prof. Dr. Aya Soika Email: a.soika@berlin.bard.edu

Office Hours: by email appointment & Fridays 13:30-14:30 (TBC)

Course Description

The question as to whether there is any such thing as "German Art" has preoccupied artists ever since notions of national identity first emerged. This course aims to investigate the search for a national art in late nineteenth- and twentieth-century German culture and its relevance to wider social and intellectual developments. Among the so-called Expressionists, for example, the wish to establish a genuinely "German" style and subject matter was central at a time when many younger painters felt the impulse to liberate themselves from what they perceived as the dominance of (French-inspired) Impressionism. In contrast, the Bauhaus School of Art and Design, founded in 1919 at the end of the long and traumatic First World War, is generally presented as more international in outlook. But was it really? And how do these two movements fit into past and present debates about the relationship between art and national identity? After 1933 many of the modern movements that had emerged since 1910 – regardless of their differences in terms of political outlook or social agenda – were abominated and proscribed by the Nazis. But even the "Third Reich" struggled with the question of what constituted an art that could be deemed "German". After the atrocities of the Second World War, efforts to come to terms with the horrors of the past led artists and art historians to a radically different, self-reflexive treatment of Germany's national identity. This course looks at the "long" 20th century; using two important current exhibitions as the cornerstone for our exploration: the centenary exhibition in the Bauhaus museum; and the Nolde exhibition entitled "Emil Nolde - a German legend. The artist during the Third Reich" at Hamburger Bahnhof, which the course instructor co-curated.



Requirements

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Syllabi should note that, instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance at ALL classes is expected. More than one absence in the seminar (e. g. one double session or two 90 minute-sessions) will significantly affect the participation grade for the course. Punctuality is also essential. Turning up late will therefore also affect the participation grade. For off campus visits please make sure you depart early in order to reach the museums and please lock in your coats and bags <u>before</u> the beginning of class. The itinerary can be checked on www.bvg.de; in addition it may be helpful to be equipped with a city map, digital or on paper.

Class Etiquette: In the case of unavoidable absence, a short notification via email, if possible sent before the beginning of class, is appreciated. Please keep your bathroom breaks to a minimum. Also note that the use of smartphones and notebooks is not allowed during seminars on campus as well as in museums. You should stay with the group at all times (do not wander off and explore the galleries on your own whilst the conversation is still going on) and please do your best to stay focused on the object of our discussion. This includes listening to students' presentations. Students are advised to consult the Student Handbook for regulations governing periods of illness or leaves of absence.

Assessment

The course assessment consists of the overall seminar work (occasional response papers, mini presentations and a visual quiz, in addition to class participation and preparation of individual tutorials), two essays and one presentation. See also "Grade Breakdown."

Presentations

Students deliver one presentation of ca. five to ten minutes length each (the list of topics will be announced) . Please make sure that you rehearse beforehand in order to avoid exceeding the timeframe. A one-page document with structured presentation notes should be submitted via a shared document on google drive the evening before class. The presentation counts into the overall participation grade. **Grading Criteria**: Structure, Relevance to the topic; Awareness of context and scholarly debates, during the presentation and in the Q&A session afterwards; timing; relevance and structure of presentation notes

Writing Assignments

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 2500-3000 words). A range of prompts will be provided in advance.

The mid-term essay is due on October 8thth, Tuesday, midnight.

The final essay is due on <u>December 17th</u>, <u>Tuesday of Completion Week</u>, midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials. Please note that prior consultation with the Bard College Berlin Writing Centre could be useful in order to reflect upon writing and structure. Here are some basic points you should bear in mind:

<u>Title and Topic:</u> How does the title of your essay as well as your introduction reflect your objectives? <u>Background Reading:</u> Have you researched the particular object (art work, building or historical



event) sufficiently? What kinds of sources/articles have you found so far and where else could you try to find out more?

<u>Facts and contextual information</u>: Have you acquired sufficient foundational knowledge - e. g. are you aware of the object's date of origin, its technique/materials, size and location, subject-matter etc, and are you aware of further information which requires reading around the subject matter and topic, acquiring a sense of cultural and political debates at the time, of the work's public reception? <u>Interpretations and overview of scholarship</u>: What kinds of interpretations have you encountered so far? How would you distinguish them in terms of the questions they ask and the methods they apply? How does your own line of argument relate to them? Don't be afraid to engage with and quote from articles you have read, this can show an awareness of the complexity of the topic, or quote from some primary sources such as artists' statements or contemporary reviews. Quotes should be accompanied by an annotation providing the source reference.

<u>Grading Criteria:</u> Line of argument with regard to essay question; Awareness of context and existing literature on the topic; structure and format (consistent use of annotations, bibliography & list of illustrations is desirable)

Visual Quiz

Towards the end of the semester (exact date TBC) a visual quiz will be held in the second part of our class. You will be shown 6-10 slides of art works discussed in the course (in previous classes and/or in the readings). In preparation for this you should revise course readings and do further reading on specific images. Facts such as: artist, date, subject matter/title, location, medium should be provided to start with <u>as well as</u> further contextual information, including a discussion of the work's meaning and its significance with regards to reception history / the discourse on what constitutes 'German' art. A list of art works and a few samples will be provided well in advance via the class drive. **Grading Criteria**: Relevance, art historical contextualization and interpretative analysis (including references and interpretations you have encountered in our readings).

Written Responses / Visual Analysis Exercises

Occasional responses should be of ca. 300-500 words' length, and posted via the google document on the google drive. Responses will be accessible to all participants of our class in order to encourage and stimulate the interchange of ideas. Failure to submit a response will be likely to affect the overall participation grade at the end of the semester. **Your written response should provide:** Art historical contextualization and interpretative analysis (including references to reception history and interpretations you have encountered in the readings or which have been discussed in the seminar).

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) and must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment.



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, occasional responses/tasks and presentations): 30% (15% first half of semester / 15% second half of semester) Written Quiz: 20 %

Essay 1: 20 % Essay 2: 30 %



Schedule

Scheduled class times will be available online under the relevant course heading: https://berlin.bard.edu/academics/courses/

Week 1

06.09.2019, Friday, 09:00-12:15 BCB, Lecture Hall

Introduction
What is "German" Art?
On Ruptures and Continuities

Readings for Friday:

- 1.) *** Please read the Syllabus carefully and familiarize yourself with the drive and the course-book(s) ***
- 2.) Stephanie D'Alessandro, "History by Degrees: The Place of the Past in Contemporary German Art". In: *Art Institute of Chicago Museum Studies*, vol. 28, no. 1, pp. 66-81, 110-111, **READ pp. 67-69 ONLY**
- 3.) Walter Grasskamp, "A historical continuity of disjunctures", chapter 2 in: Irit Rogoff (ed.), *The divided heritage. Themes and problems in German Modernism*, pp. 14-23 (On presenting narratives of German national identity)

TASK for all participants / presentation sign-up in addition to readings:

Please sign up for your presentation by adding your name behind the art work's title on the google drive (Document filed under Week 1)

07.09.2019, Saturday, 10:00-13:00
Visit of Berliner Dom and Alte Nationalgalerie
The formation of Germany's national identity in the course 19th century culture

Meet at 9:55 in front of Berliner Dom / Lustgarten

Readings for Saturday:

Forster-Hahn, Françoise, "Art without a National Centre. German Painting in the Nineteenth Century", in: *Spirit of an Age*, pp. 19-39 (available as scan but also as coursebook in multiple copies, can be picked up from BCB library)

Additional:

Catalogue Entries on Works in the Alte Nationalgalerie: "Romantic Landscape", in: *Spirit of an Age. Nineteenth-Century Paintings from the Nationalgalerie, Berlin*, London 2001, pp. 58-77

Also if interested on German national identity and architecture please find the article of Iain Boyd-Whyte on the drive (filed under Week 2) with a section on the Berlin Dom (Cathedral) that we will visit

Additional for mid-term essay preparation etc. (shared individually upon request):



William Vaughan, "Correcting Friderich (Friedrich): nature and society in post-Napoleonic Germany", in: *Art in Bourgeois Society*, ed. by Andrew Hemingway and William Vaughan, Cambridge: Cambridge University Press 1998, pp. 208-228

Caspar David Friedrich, "Observations on Viewing a Collection of Paintings...", ca. 1830, in: *Art in Theory. 1815-1900. An Anthology of Changing Ideas*, ed. by Charles Harrison and Paul Wood, pp. 48-54;

Heinrich von Kleist, "Emotions upon Viewing Friedrich's Seascape". In: PDF called Ramdohr et al, pp. 172-173; Clemens Brentano and Achim von Arnim, "Various Emotions on Viewing a Seascape with a Capucin by Friedrich", In: PDF called Ramdohr et al, pp. 174-175;

Forster-Hahn, Françoise (1996): "Shrine of Art or Signature of a New Nation?" The National Gallery(ies) in Berlin, 1848-1968", in: *The Formation of National Collections of Art and Archaeology*, ed. by Gwendolyn Wright, Hanover/London, pp. pp. 78-99

Peter Paret, "Adolph Menzel from Different Perspectives", in: Peter Paret, *German Encounters with Modernism, 1840-1945*, Cambridge: Cambridge University Press 2001, pp. 7-44
Marion Deshmukh, "Max Liebermann. Observations on the Politics of Painting in Imperial Germany, 1870-1914", in: *German Studies Review*, 3.1980, pp. 171-226

Week 2

13.09.2019, Friday, 10:00-12:15 Hamburger Bahnhof, Meet in Foyer at 10:00

Two German Legends
Emil Nolde. A German Legend. The Artist in the Third Reich (Exhibition Visit)
Joseph Beuys (permanent collection)

Readings:

On Nolde:

New York Times Article on Emil Nolde and the exhibition: Catherine Hickley, "Stripping Away Lies to Expose a Painter's Nazi Past" (published online 10th April 2019),

Bernhard Fulda and Aya Soika, Emil Nolde and the Nazi Dictatorship, in: exhibition catalogue Neue Galerie New York City, "Degenerate Art"

On Beuys:

Oskar Bätschmann, The Artist in the Modern World (pages on Beuys), p. 212 (bottom) - 219

Week 3

20.09.2019, Friday, 09:00-12:15 BCB

Artistic Identities in Imperial Germany, ca. 1905-1919: Expressionism Kirchner's Streetwalkers / Primitivism / The First World War

Readings:

Jill Lloyd, German Expressionism. Primitivism and Modernity, Introduction (10 pages, I – X)
Shearer West, "Rural and urban: seeking the Heimat" / "The spiritual in art" / "The invention and dissemination of Expressionism" in: Shearer West, *Utopia and Despair. The Visual Arts in Germany, 1890-1937*, Manchester



2000, pp. 33-106 (you can skip pages 1-32, but of course are very welcome to read the book right from the start...)

Additional:

Shearer West, "Unity and Fragmentation: Institutions, Secessions, Jugendstil", in: Shearer West, *Utopia and Despair. The Visual Arts in Germany, 1890-1937*, Manchester 2000, pp. 12-32

Sherwin Simmons: Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16. In: *The Art Bulletin*, Vol. 82, No. 1 (Mar., 2000), pp. 117-148 (jstor)

Peter Jelavich, "German culture in the Great War", in: European Culture in the Great War. The arts, entertainment and propaganda, 1914-1918, ed. by Aviel Roshwald and Richard Stites, Cambridge 1999, 32-57 Richard Cork, "'A Murderous Canival': German Artists in the First World War", in: War, Violence and the Modern Condition, ed. by Bernd Hüppauf, Berlin/New York 1997, 241-276 Francoise Forster-Hahn, Imagining Modern German Culture: 1889-1910

Week 4

27.09.2019, Friday, 09:30-12:15

Deutsches Historisches Museum (focusing on sections 1871 – 1939)

Meet outside the Neue Wache (New Guardhouse) at 9:30 for discussion of the Memorial to the Victims of War and Terror and the Pietà by Käthe Kollwitz. Visit of the DHM's permanent collection focusing on the 19th and 20th century from 10:00

Readings:

Please read the sections of the website which deal with the permanent exhibition's 19th and 20th century sections:

http://www.dhm.de/en/ausstellungen/permanent-exhibition/epochs.html
Bill Niven, "Colourful but confusing: The Permanent Exhibition in the German Historical Museum"

Additional:

Susan A. Crane: "Memory, Distortion and History in the Museum". In: *History and Theory*, 36, pp. 44-63 (jstor) Sharon J. Macdonald, "Museums, national, postnational and transcultural identities", pp.1-16;

Karen E. Till, Reimagining national identity "Chapters of Life" at the German Historical Museum in Berlin, 2001; Chloe Paver, "You shall know them by their objects: Material Culture and its impact in museum displays about national socialism", in: *Cultural Impact in the German Context. Studies in transmission, reception and influence*, Camden House 2010

Week 5

04.10.2019, Friday, 09:00-12:15

BCB, Lecture Hall

NO CLASS (TBC) – MAKE UP CLASS TOOK PLACE ON 07.09.2019 (two more make up classes scheduled in November and December)

*** The mid-term essay is due on October 8th, Tuesday, midnight ***



Week 6

11.10.2019, Friday, 09:00 - 12:15 BCB Lecture Hall

The interwar period: Dada and Weimar Photomontage Bauhaus

In class:

Richard Hülsenbeck, First German Dada Manifesto, 1918; Hülsenbeck/Raoul Hausmann, What is Dadaism and what does it want in Germany?, in: *Art in Theory. An Anthology of Changing Ideas*, ed. by Charles Harrison et al., Oxford: Blackwell 1994, pp. 253-257

Readings on Dada:

Shearer West, Utopia and Despair: Chapter 5: "Community and personality: art on the left", pp 107-133

On Bauhaus:

Shearer West, Chapter 6: "Commodity and Industry: From the Werkstätte to the Bauhaus", in: Utopia and Despair

Additional on Dada:

Wieland Herzfelde and Brigid Doherty, "Introduction to the First International Dada Fair" Michael White, *Generation Dada*, Introduction and Chapter (PDF)

Week 7

18.10.2019, Friday, 10:00-12:15 Berlinische Galerie, Alte Jakobstraße 124-128, 10969 Berlin

Original Bauhaus. Anniversary Exhibition

Readings:

New York Times Article (published 24th May 2019): Alexandra Lange, "Was the Founder of the Bauhaus a Doctrinaire Bore or a Brilliant Innovator?"

Shearer West, Chapter 6: "Commodity and Industry: From the Werkstätte to the Bauhaus", in: Utopia and Despair (see also Week 6)

Oskar Schlemmer: Diary Extracts, 1922-23. In: Art in Theory, 1900-2000, pp. 306-309;

Walter Gropius: The Theory and Organization of the Bauhaus, 1923. In: Art in Theory, 1900-2000, pp. 309-314

Week 8

25.10.2019, Friday, 09:00-12:15 BCB, Lecture Hall

Rise of Nazism: Walter Benjamin on the Aesthetization of Politics Art and Culture in Nazi Germany

Readings:



Walter Benjamin, Preface and Epilogue of his Essay "The Art Work in the Age of Mechanical Reproduction" (1936)

Hans-Ernst Mittig, "Art and oppression in fascist Germany", in: The Divided Heritage, op. cit., pp. 191-215

Additional on Rise of Nazism:

Thomas Rohkrämer, "Antimodernism, Reactionary Modernism and National Socialism. Technocratic Tendencies in Germany, 1890-1945", in: *Contemporary European History*, 8, 1, 1999, pp. 29-50 David King / Ernst Volland, *John Heartfield* (PDF from Tate Modern catalogue with many illustrations)

01.11.2019, Friday, NO CLASS: FALL BREAK

Week 9

08.11.2019, Friday, 09:00 – 12:15 BCB, Lecture Hall

German Modernism during the Nazi Period The "Degenerate Art" Exhibitions and Campaign

In class:

Hitler's Speech at the Opening of the House of Art in Munich, July 18th 1937, in: *Art in Theory. An Anthology of changing ideas*, ed. by Charles Harrison et al., Oxford: Blackwell 1994, 423-426

Readings:

Shearer West, "Reaction: 'degenerate art'" in: Shearer West, *Utopia and Despair. The Visual Arts in Germany,* 1890-1937, Manchester 2000, pp. 181-206

Additional:

Peters, Olaf, "Genesis, Conception, and Consequences: the "Entartete Kunst" Exhibition in Munich in 1937", in: *Degenerate Art. The Attack on Modern Art in Nazi Germany*, 1937, exh.cat., New York/Munich/London: Prestel 2014, ed. by Olaf Peters, 106-125

Neil Levi: "Judge for Yourselves!"-The "Degenerate Art" Exhibition as Political Spectacle. In: *October*, Vol. 85, (Summer, 1998), pp. 41-64 (jstor)

Petropoulos, Jonathan, "Artists under Hitler. Collaboration and Survival in Nazi Germany", New Haven: Yale University Press & London 2014, chapter 13 on Albert Speer, 279-302;

Schlenker, Ines, "Defining National Socialist Art: The First "Große Deutsche Kunstausstellung" in 1937", in: *Degenerate Art. The Attack on Modern Art in Nazi Germany, 1937*, exh.cat., New York/Munich/London: Prestel 2014, ed. by Olaf Peters, 90-105

Week 10

15.11.2019, Friday, 10:00-12:15 NO CLASS (make up class on Saturday, 23rd November & 7th December)

Week 11

22.11.2019, 10:00 - 13:00



Topography of Terror

Niederkirchnerstrasse 8, 10963 Berlin (off U-/S-Potsdamer Platz)

Historical Introduction with focus on documentary Photography / Session on Propaganda in Nazi Film with Sebastian Gerhard

Readings:

Eric Rentschler, "The Legacy of Nazi Cinema: Triumph of the Will and Jew Süss Revisited", in: *The Arts in Nazi Germany. Continuity, conformity, change*, ed. by Jonathan Huener and Francis R. Nicosai, New York: Berghahn 2006, pp. 63-83

Additional / On historical background:

lan Kershaw, "Hitler and the Uniqueness of Nazism", in: *Journal of Contemporary History*, vol. 39, no. 2, pp. 239-254

Evans, Richard J., *The Third Reich in Power, 1933-1939*, London 2006, vol. 1, Chapter 2: "The Mobilization of the Spirit", pp. 120-140, pp. 164-187, pp. 207-218

Ian Kershaw, "Hitler's Role in the 'Final Solution'", in: *Hitler, the Germans, and the Final Solution*, New Haven 2008

Week 11

23.11.2019, Saturday, Visit of Kunsthaus Dahlem and Brücke Museum

Meet at Kunsthaus Dahlem at 10:00

Start revision for Visual Quiz in Week 12...

Readings for this session:

Have a look at the websites of both institutions (aims and objectives with regards to their collections / building history)

Nikola Doll, The Arno Breker State Atelier. History of its construction and use 1938-1945

Additional:

Matthias Winzen, "The Need for public representation and the Burden of the German Past", in: *Art Journal*, vol. 48, no. 4, 1989, pp. 309-314

<u>Week 12</u>

29.11.2019, Friday, 09:00-12:15 BCB, Lecture Hall

The myth of the "Stunde Null" / Art after Auschwitz Anselm Kiefer

Visual Quiz / Revision

Readings:



Frank Trommler, "Germany's past as articfact". In: *The Journal of Modern History*, vol. 61, no 4, 1989, pp. 724-735

Andreas Huyssen, "Anselm Kiefer: The Terror of History, the Temptation of Myth", In: *October*, vol. 48, Spring 1989, pp. 25-45

Additional Readings on Historical Background / Adorno's essay:

Leonard Olschner, "1951: In his essay 'Kulturkritik und Gesellschaft', Theodor W. Adorno states that it is barbaric to write poetry after Auschwitz", in: Sander Gilman (ed.), *Yale Companion to Jewish Writing and Thought in German Culture*, New Haven 1997, pp. 691-696

Michael Rothberg, "After Adorno: Culture in the Wake of Catastrophe", in: *New German Critique*, no. 72, autumn 1997, pp. 45-81

Michael Naumann, "Historical Consciousness in Germany after the Genocide". In: *New German Critique*, no. 80, 2000, pp. 17-28

<u>Week 13</u>

06.12.2019, Friday, 9:15-12:15

***Meet at 9:15 in front of Brandenburg Gate on Pariser Platz for Art & Architecture Tour of the Reichstag/Bundestag (Parliament). Bring your Passports / ID cards along

Holocaust Memorial / Memorial to Sinti and Roma Reichstag Tour (official beginning at 10:30, check in is at 10:00)

Readings:

Stephanie D'Alessandro, "History by Degrees: The Place of the Past in Contemporary German Art". In: *Art Institute of Chicago Museum Studies*, vol. 28, no. 1, pp. 66-81, 110-111, **READ pp. 73-75**Rolf J. Goebel, Berlin's Architectural Citations: Reconstruction, Simulation, and the Problem of Historical Authenticity, in: *PMLA*, vol. 118, no. 5, Oct. 2003, pp. 1268-1289

Additional:

Brian Ladd, Center and Periphery in the New Berlin: Architecture, Public Art, and the Search for Identity, in: *A Journal of Performance and Art*, Vol. 22, No. 2, Berlin 2000, pp. 7-21

Karen E. Till, *The New Berlin: Memory, Politics, Place*, Minnesota 2005, Chapters 5 & 6: Aestheticizing the Rupture: Berlin's Holocaust Memorial, pp. 161-190; Memory in the New Berlin, pp. 193-228

Week 13

07.12.2019, Saturday, 10:00-14:00

Meeting point: Jewish Museum, Lindenstrasse

The Voids of Berlin

Jewish Museum Visit & the Kreuzberg neighbourhood

Readings:

Andreas Huyssen, "The Voids of Berlin". In: Critical Inquiry, Vol. 24, No. 1 (Autumn, 1997), pp. 57-81

Additional:



Amy Sodaro, "Memory, History, and Nostalgia in Berlin's Jewish Museum", in: *International Journal of Politics*, Culture and Society, vol. 26, no. 1, March 2013, pp. 77-91

Michael Rothberg & Yasemin Yildiz, "Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany", In: *Parallax*, 17:4, 32-48

Week 14

13.12.2019, Friday, 09:00-12:15 Lecture Hall, BCB

"Vergangenheitsbewältigung" Works by Joseph Beuys, Gerhard Richter, Hans Haacke Conclusion

Readings:

Andreas Huyssen, "Figures of Memory in the course of Time". In: *Art of Two Germanys. Cold War Cultures*... Rosalyn Deutsche, Hans Haacke and Miwon Kwon, "Der Bevölkerung: A Conversation", in: *Grey Room*, no. 16, 2004, pp. 60-81

Additional Readings:

Peter Weibel, "Repression and Representation: The RAF in German Postwar Art". In: Exhibition catalogue *Art of Two Germanys*, 2009, pp. 257-260

Svea Bräunert, "The RAF and the Phantom of Terrorism in West Germany". In: Exhibition catalogue *Art of Two Germanys*, 2009, pp. 261-273

"Who's afraid of the ivory Tower?" A Conversation with Theodor W. Adorno, in: *Monatshefte*, vol. 94, no. 1. Rereading Adorno (Spring 2002), pp. 10-23

Rainer Usselmann, "18. Oktober 1977: Gerhard Richter's Work of Mourning and its new audience", in: *Art Journal*, vol. 61, no. 1, Spring 2002, pp.4-25



Essay Deadlines

The date of the visual quiz will be announced.

The mid-term essay is due on October 8th, Tuesday, midnight (sent to me via email).

The final essay is due on <u>December 17th, Tuesday,</u> midnight.

For further information on essay guidelines and grading criteria see above (pp. 2-3)

Library and Book Purchase Policies

All texts are accessible through a special folder on google drive, additional background readings for essays and presentations will also be available via the drive.

You may take out the exhibition catalogue from the library (ca. 10 copies available, plus copy on reserve shelf) for better illustrations of works by the Romantics:

Spirit of an Age. Nineteenth-Century Paintings from the Nationalgalerie, Berlin, London 2001

Another art historical overview you may want to read along class is:

Shearer West, *Utopia and Despair. The Visual Arts in Germany, 1890-1937*, Manchester 2000 (2 copies at the BCB library, reserve shelf)