Course Title: German Expressionism

Instructor: Linda J. Susak; Linda Linda.Susak@du.edu
Linda Susak has a M.A. in German Language and Studies and a BFA in Painting. She taught German on the high school and, since 2018, on the college level, both at the main University of Denver campus and at University College.

Course Times: Wednesdays 9:30-11:30 (January 15- February 5, 2020)

Course Location: Ruffatto Hall, Room 306

Course Description:
In the early 20th Century, several groups of German artists looked toward art to redeem and heal society, in part, as a reaction to the Industrial Revolution. They proposed a subjective style of art which expressed the artists' inner feelings and emotions rather than simply copying real objects and people. This movement came to be called Expressionism and lasted, more or less, until 1937, when the Nazis declared their art "degenerate" and held an exhibition in Munich entitled Entartete Kunst (Degenerate Art).

Because this art movement had many features; the artists lived in two main cities, Dresden/Berlin and Munich, and the styles were so varied, this course deals only with German Expressionism, and does not cover Austrian artists, such as Egon Schiele. It also will not cover all the artists in a specific group, only the main ones.

The main focus of the course is on the groups, Brücke (Erich Heckel, Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff, Max Pechstein, Otto Mueller,) in Dresden and Der blaue Reiter (Franz Marc, Wassily Kandinsky, Gabriele Münter, Paul Klee, Oskar Kokoschka, Alexej von Jawlensky, and Marianne von Werefkin) in Munich.

We will touch briefly on two other small groups of Expressionists: A small group of artists worked on the Northern coast and are called the Northern German Expressionists. They include Emil Nolde and Paula Modersohn-Becker, and, lastly, August Macke, as the main representative of the Rhenish Expressionists.

A second generation of Expressionist artists in post-World War I Germany includes discussions of Otto Dix, Max Beckmann and George Grosz. Although they did not belong to any Expressionist group (and are a generation older), I will also reference Ernst Barlach's and Käthe Kollwitz' Expressionistic printmaking.

The course will also follow the artistic movement through World War I, and briefly touch on the other aspects of German Expressionism, such as music, theater, film, and dance.

Optional Texts:

2. For a shorter, condensed text, which contains only basic information, select: Expressionism, Norbert Wolf, (TASCHEN, 2019). ISBN: 978-3-8365-0528-4
Class 1 January 15: Precursors and influences on early Expressionism, *Brücke*

Readings*:
- E.L. Kirchner, "Chronicle of the *Brücke*," 1913, pp. 23-25.

Class 2 January 22: *Blaue Reiter, the Northern German Expressionists, Rhenish Expressionism* and World War I

Readings:
- Wassily Kandinsky and Franz Marc, preface (not printed), ca. October 1911, for the *Blaue Reiter* almanac, pp. 44-47.
- Franz Marc, subscription prospectus, p. 47.

Class 3 January 29: Aftermath of World War I, second generation of Expressionists, and Expressionism in other art forms

Readings:

Class 4 February 5 Expressionism in the *Third Reich* and the art exhibition, *Entartete Kunst;* the death of Expressionism