

# HART30035: German Expressionism

View Online



(1)

West, S. Introduction. In *The visual arts in Germany, 1890-1937: utopia and despair*; Rutgers University Press: New Brunswick, N.J., 2001.

(2)

Lenman, R. Introduction: Painting and Society in Germany 1850-1914. In *Artists and society in Germany, 1850-1914*; Manchester University Press: Manchester, 1997.

(3)

Paret, P. Expressionism in Imperial Germany. In *German Expressionism: art and society*; Thames and Hudson: England; pp 29-34.

(4)

Paret, P. Modernism and the Alien Element in German Art. In *German encounters with Modernism: 1840-1945*; Cambridge University Press: New York, 2001; pp 60-91.

(5)

Price, D. C. The Rise of Berlin in Imperial Germany. In *Representing Berlin: sexuality and the city in Imperial and Weimar Germany*; Ashgate: Aldershot, Hants, England.

(6)

Forster-Hahn, F. How Modern Is Modern? Max Liebermann and the Discourses of Modernism. In *Max Liebermann and international modernism: an artist's career from*

empire to Third Reich; Deshmukh, M. F., Forster-Hahn, F., Gaehtgens, B., Eds.; Berghahn Books: New York, 2011; Vol. v. 14, pp 143–156.

(7)

Deshmukh, M. The Cultural Politics of Max Lieberman. In *Imagining modern German culture, 1889-1910*; National Gallery of Art: Washington, 1996; pp 165–183.

(8)

Eberle, M. Criticism, Conflict and Controversy. In *Max Liebermann and international modernism: an artist's career from empire to Third Reich*; Deshmukh, M. F., Forster-Hahn, F., Gaehtgens, B., Eds.; Berghahn Books: New York, 2011; Vol. v. 14, pp 127–141.

(9)

Paret, P. The Berlin Secession. In *Berlin metropolis: Jews and the new culture, 1890-1918*; University of California Press: Berkeley, CA.

(10)

Schulz, C. Max Liebermann as a 'Jewish' Painter. In *Berlin metropolis: Jews and the new culture, 1890-1918*; University of California Press: Berkeley, CA.

(11)

Lewis, B. I. Modern Art for an Elite Public. In *Art for all?: the collision of modern art and the public in late-nineteenth-century Germany*; Princeton University Press: Princeton, N.J.; pp 28–92.

(12)

Marlowe-Storkovich, T. 'Medicine' by Gustav Klimt. *Artibus et Historiae* **2003**, 24 (47). <https://doi.org/10.2307/1483769>.

(13)

Gemma Blackshaw. The Pathological Body: Modernist Strategising in Egon Schiele's

Self-Portraiture. *Oxford Art Journal* **2007**, 30 (3).

(14)

Vergo, P. *Secession*. In *Art in Vienna, 1898-1918: Klimt, Kokoschka, Schiele and their contemporaries*; Phaidon: London, 1993; pp 18-85.

(15)

Heller, R. Recent Scholarship on Vienna's 'Golden Age,' Gustav Klimt, and Egon Schiele. *The Art Bulletin* **1977**, 59 (1). <https://doi.org/10.2307/3049602>.

(16)

Carl E. Schorske. *Mahler and Klimt: Social Experience and Artistic Evolution*. *Daedalus* **1982**, 111 (3).

(17)

Florman, L. Gustav Klimt and the Precedent of Ancient Greece. *The Art Bulletin* **1990**, 72 (2). <https://doi.org/10.2307/3045736>.

(18)

Peter Vergo. Gustav Klimt's Beethoven Frieze. *The Burlington Magazine* **1973**, 115 (839).

(19)

Prelinger, E. *Kollwitz Reconsidered*. In *Kathe Kollwitz*; Yale University Press: New Haven, 1992; pp 13-88.

(20)

Regina Schulte and Pamela Selwyn. Käthe Kollwitz's Sacrifice. *History Workshop Journal* **1996**, No. 41.

(21)

Moorjani, A. Kathe Kollwitz on Sacrifice, Mourning, and Reparation: An Essay in Psychoaesthetics. *MLN* **1986**, 101 (5). <https://doi.org/10.2307/2905713>.

(22)

Bachert, H. Collecting the Art of Käthe Kollwitz. In *Kathe Kollwitz*; Yale University Press: New Haven, 1992; pp 117–136.

(23)

Heller, R. Observations, in the Form of a Survey, on the History of Print Cycles in German Art from the Fifteenth to the Nineteenth Century. In *The German print portfolio, 1890-1930: serials for a private sphere*; Born, R. A., D'Alessandro, S., Eds.; Philip Wilson Publishers, in association with the David and Alfred Smart Museum of Art, the University of Chicago: London, 1992; pp 9–31.

(24)

Sharp, I. Käthe Kollwitz's Witness to War: Gender, Authority, and Reception. *Women in German Yearbook* **2011**, 27. <https://doi.org/10.5250/womgeryearbook.27.2011.0087>.

(25)

Kets de Vries, H. Mother's Arms: Käthe Kollwitz's Women and War. In *Käthe Kollwitz and the women of war: femininity, identity, and art in Germany during World Wars I and II*; Whitner, C. C., Ed.; Davis Museum at Wellesley College: Wellesley, MA, 2016; pp 11–19.

(26)

Betterton, R. Mother Figures: The Maternal Nude in the Work of Käthe Kollwitz and Paula Modersohn-Becker. In *An intimate distance: women, artists, and the body*; Routledge: London, 1996; pp 20–45.

(27)

Diane Radycki. 'Pictures of Flesh': Modersohn-Becker and the Nude. *Woman's Art Journal*

2009, 30 (2).

(28)

Anne Higonnet. Making Babies, Painting Bodies: Women, Art, and Paula Modersohn-Becker's Productivity. *Woman's Art Journal* **2009**, 30 (2).

(29)

Modersohn-Becker, P.; Manley, J.; Garner, G.; Volk, E.; Rennison, L. Paula Modersohn-Becker; Holm, M. J., Colstrup, T., Rydal Jørgensen, L., Eds.; Louisiana Museum of Modern Art: [Humblebaek], 2014.

(30)

Jenkins, J. Heimat Art, Modernism, Modernity. In *Localism, landscape, and the ambiguities of place: German-speaking central Europe, 1860-1930*; University of Toronto Press: Toronto, 2007; pp 60–75.

(31)

Lu

bbren, N. Painting Place Myths. In *Rural artists' colonies in Europe, 1870-1910*; Rutgers University Press: New Brunswick, NJ, 2001; pp 115–136.

(32)

Stamm, R. Paula Modersohn-Becker and the Body in Art. *Woman's Art Journal* **2009**, 30 (2).

(33)

Vangen, M. Left and Right: Politics and Images of Motherhood in Weimar Germany. *Woman's Art Journal* **2009**, 30 (2).

(34)

Strauss, M. J. Helen Serger's Galerie La Boetie: Paula Modersohn Becker on Madison Avenue. *Woman's Art Journal* **2009**, 30 (2).

(35)

West, S. Chapter 2. In *The visual arts in Germany, 1890-1937: utopia and despair*; Rutgers University Press: New Brunswick, N.J., 2001.

(36)

Long, R.-C. W.; Rigby, I. K.; Barron, S.; Roth, N. *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*; University of California Press: Berkeley, 1995.

(37)

Gaiger, J. The Brücke. In *Art of the avant-gardes*; Edwards, S., Wood, P., Eds.; Yale University Press in association with the Open University: New Haven, 2004; Vol. bk. 2, pp 24-37.

(38)

Perry, G. The Expressive and the Expressionist. In *Primitivism, cubism, abstraction: the early twentieth century*; Yale University Press, in association with the Open University: New Haven, 1993; pp 62-81.

(39)

Neue Galerie New York. *Brücke in Dresden and Berlin, 1905-1913*. In *Brücke: the birth of Expressionism in Dresden and Berlin, 1905-1913*; Heller, R., Ed.; Hatje Cantz: Ostfildern, 2009; pp 13-57.

(40)

Lloyd, J. *Brücke: National Identity and International Style*. In *Brücke: the birth of Expressionism in Dresden and Berlin, 1905-1913*; Heller, R., Ed.; Hatje Cantz: Ostfildern, 2009; pp 59-77.

(41)

Duncan, C. Virility and Domination in Early Twentieth Century Vanguard Painting. In *Feminism and art history: questioning the litany*; Broude, N., Garrard, M. D., Eds.; Westview Press: Boulder, CO., 1982.

(42)

Lloyd, J. *German Expressionism: Primitivism and Modernity*; Yale University Press: New Haven, Conn, 1991.

(43)

Behr, S. Künstlergruppe Brücke and the Public Sphere: Bridging the Gender Divide. In *New perspectives on Brücke expressionism: bridging history*; Ashgate: Farnham, Surrey; pp 99-123.

(44)

L. D. Ettlinger. German Expressionism and Primitive Art. *The Burlington Magazine* **1968**, 110 (781).

(45)

Jill Lloyd. Emil Nolde's Still Lifes, 1911-1912: Modernism, Myth, and Gesture. *RES: Anthropology and Aesthetics* **1985**, No. 9.

(46)

Pirsig-Marshall, T. Otto Mueller and the Brücke. In *New perspectives on Brücke expressionism: bridging history*; Ashgate: Farnham, Surrey.

(47)

Soika, A. Max Pechstein: Outsider or Trailblazer? In *New perspectives on  
Bru*

...  
cke expressionism: bridging history; Ashgate: Farnham, Surrey.

(48)

Gordon, D. E. *Expressionism: Art and Idea*; Yale University Press: New Haven.

(49)

Simmons, S. Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16. *The Art Bulletin* **2000**, 82 (1). <https://doi.org/10.2307/3051367>.

(50)

Haxthausen, C. W. "A New Beauty": Ernst Ludwig Kirchner's Images of Berlin. In *Berlin: culture and metropolis*; University of Minnesota Press, 1990; pp 58-94.

(51)

Simmel, G. The Metropolis and Mental Life. In *Art in theory 1900-1990: an anthology of changing ideas*; Blackwell: Oxford, 1992; pp 130-135.

(52)

Wye, D.; Kirchner, E. L. *Kirchner and the Berlin Street*; Museum of Modern Art: New York.

(53)

Kirchner, E. L.; Lloyd, J.; Moeller, M. M.; National Gallery of Art (U.S.); Royal Academy of Arts (Great Britain). *Ernst Ludwig Kirchner: The Dresden and Berlin Years*; Royal Academy of Arts: London.

(54)

Bahr, H. Expressionism (1916). In *'Primitivism' in 20th century art: affinity of the tribal and*

the modern; Rubin, W., Ed.; Museum of Modern Art: New York, 1984.

(55)

Kort, P.; Neue Galerie New York. Ernst Ludwig Kirchner: Berlin Street Scene; Neue Galerie New York: New York, NY, 2008.

(56)

Washton Long, R.-C. Die Brücke. In German expressionism: documents from the end of the Wilhelmine Empire to the rise of National Socialism; University of California Press: Berkeley, 1995; pp 21-36.

(57)

West, S. The Spiritual in Art. In The visual arts in Germany, 1890-1937: utopia and despair; Rutgers University Press: New Brunswick, N.J., 2001.

(58)

Gaiger, J. Der Blaue Reiter. In Art of the avant-gardes; Edwards, S., Wood, P., Eds.; Yale University Press in association with the Open University: New Haven, 2004; Vol. bk. 2, pp 48-56.

(59)

Wood, P. The Spiritual in Art: Kandinsky. In Art of the avant-gardes; Edwards, S., Wood, P., Eds.; Yale University Press in association with the Open University: New Haven, 2004; Vol. bk. 2, pp 238-246.

(60)

Herbert, B. Der Blaue Reiter. In German expressionism: Die Bru

cke and Der Blaue Reiter; Hippocrene Books: [New York], 1983; pp 98-194.

(61)

Lasko, P. The Blaue Reiter. In *The expressionist roots of modernism*; Manchester University Press: Manchester, 2003; pp 83–97.

(62)

Kandinsky, W.; Marc, F.; Lankheit, K.; Falkenstein, H.; Terzian, M.; Hinderlie, G. *The Blaue Reiter Almanac*, New documentary ed.; Thames and Hudson: London, 1974.

(63)

Kandinsky, W.; Sadleir, M. *Concerning the Spiritual in Art*, [New ed. ]; Tate: London, 2006.

(64)

Short, C. *The Art Theory of Wassily Kandinsky, 1909-1928: The Quest for Synthesis*; Peter Lang: New York.

(65)

Vergo, P. Music, Kandinsky and the Idea of the Gesamtkunstwerk. In *Vasily Kandinsky: from Blaue Reiter to the Bauhaus, 1910-1925*; Hatje Cantz: Ostfildern, 2013; pp 49–63.

(66)

Behr, S. Kandinsky, Münter and Creative Partnership. In *Kandinsky: the path to abstraction* ; Tate: London, 2006; pp 76–100.

(67)

Obler, B. K. The Matter of Geist. In *Intimate collaborations: Kandinsky & Mu*

nter, Arp & Taeuber; Yale University Press: New Haven, 2014; pp 73–118.

(68)

Levine, F. S. The Iconography of Franz Marc's Fate of the Animals. *The Art Bulletin* **1976**,

58 (2). <https://doi.org/10.2307/3049502>.

(69)

Behr, S. *Women Expressionists*; Phaidon: Oxford, 1988.

(70)

Heller, R.;

Mu

nter, G.; Milwaukee Art Museum. *Gabriele*

Mu

nter: *The Years of Expressionism, 1903-1920*; Prestel: Munich.

(71)

Levine, F. S. *The Apocalyptic Vision: The Art of Franz Marc as German Expressionism*, First edition.; Harper & Row: New York, 1979.

(72)

Moffitt, J. F. 'Fighting Forms: The Fate of the Animals.' *The Occultist Origins of Franz Marc's 'Farbentheorie'*. *Artibus et Historiae* **1985**, 6 (12). <https://doi.org/10.2307/1483239>.

(73)

Simmons, S. *August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy and the Inexhaustible Will of Kitsch*. *Zeitschrift für Kunstgeschichte* **2000**, 63 (1). <https://doi.org/10.2307/1587426>.

(74)

Marianne Werefkin and the Women Artists in Her Circle; Malycheva, T.,

Wu

nsche, I., Eds.; Brill: Boston, 2016; Vol. volume 33.

(75)

Eberle, M. Otto Dix: Fighting for a Lost Cause. In *World War I and the Weimar artists: Dix, Grosz, Beckmann, Schlemmer*; Yale University Press: New Haven, 1985; pp 22-53.

(76)

Schubert, D. Death in the Trench: The Death of the Portrait: Otto Dix's Wartime Self-Portraits 1915-1918. In *Otto Dix*; Prestel: Munich; pp 33-55.

(77)

Eberle, M. George Grosz: The Irate Dandy: Art as a Weapon in the Class Struggle. In *World War I and the Weimar artists: Dix, Grosz, Beckmann, Schlemmer*; Yale University Press: New Haven, 1985; pp 54-72.

(78)

Selz, P. Max Beckmann: The Self Portraits. In *Beyond the mainstream: essays on modern and contemporary art*; Cambridge University Press: Cambridge [England], 1997; pp 91-106.

(79)

Franciscono, M. The Imagery of Max Beckmann's *The Night*. *Art Journal* **1973**, 33 (1). <https://doi.org/10.2307/775666>.

(80)

Crockett, D. The Most Famous Painting of the 'Golden Twenties'? Otto Dix and the Trench Affair. *Art Journal* **1992**, 51 (1). <https://doi.org/10.2307/777257>.

(81)

Paul Fox. Confronting Postwar Shame in Weimar Germany: Trauma, Heroism and the War Art of Otto Dix. *Oxford Art Journal* **2006**, 29 (2).

(82)

van Dyke, J. Otto Dix's Streetbattle and the Limits of Satire in Dusseldorf, 1928. *Oxford Art Journal* **2009**, 32 (1), 37–65. <https://doi.org/10.1093/oxartj/kcp005>.

(83)

West, S. Community and Personality: Art on the Left. In *The visual arts in Germany, 1890-1937: utopia and despair*; Rutgers University Press: New Brunswick, N.J., 2001.

(84)

Siebrecht, C. *The Aesthetics of Loss: German Women's Art of the First World War*; Oxford University Press: Oxford, 2014.

(85)

Guenther, P. W.; Los Angeles County Museum of Art; Art Institute of Chicago. 1937: Modern Art and Politics in Prewar Germany. In 'Degenerate art': the fate of the avant-garde in Nazi Germany; Barron, S., Ed.; Los Angeles County Museum of Art: Los Angeles, Calif; pp 9–24.

(86)

West, S. Reaction: Degenerate Art. In *The visual arts in Germany, 1890-1937: utopia and despair*; Rutgers University Press: New Brunswick, N.J., 2001.

(87)

Levi, N. 'Judge for Yourselves!'-The 'Degenerate Art' Exhibition as Political Spectacle. *October* **1998**, 85. <https://doi.org/10.2307/779182>.

(88)

Adam, P. The Nordic Myth: National Socialist Ideology. In *The arts of the Third Reich*; Thames and Hudson: London, 1992; pp 23–27.

(89)

Adam, P. The Visualization of National Socialist Ideology. In *The arts of the Third Reich*;

Thames and Hudson: London, 1992; pp 129-173.

(90)

Clark, T. Art Propaganda and Fascism. In *Art and propaganda in the twentieth century: the political image in the age of mass culture*; Weidenfeld and Nicolson: London, 1997; pp 47-71.

(91)

Ades, D.; Hayward Gallery; Centre de Cultura Contemporària

de Barcelona; Deutsches Historisches Museum; Council of Europe. Exhibition. *Art and Power: Europe under the Dictators 1930-45*; Thames and Hudson in association with Hayward Gallery: London.

(92)

Antliff, M. Fascism, Modernism, and Modernity. *The Art Bulletin* **2002**, 84 (1).  
<https://doi.org/10.2307/3177257>.

(93)

Braun, E. Return of the Repressed. *Art in America*. Annual guide to galleries, museums, artists. **1991**, 79 (10), 116-123.

(94)

Mesch, C. The National Socialist 'Degenerate Art' Exhibition (1937) and the Subject of Hygienic Vision. *Chicago art journal* **1992**, 3-12.

(95)

Mittig, H.-E. Art and Oppression in Fascist Germany. In *The Divided heritage: themes and problems in German modernism*; Cambridge University Press: Cambridge [England], 1991; pp 191-215.

(96)

Goggin, M.-M. 'Decent' vs. 'Degenerate' Art: The National Socialist Case. *Art Journal* **1991**, 50 (4). <https://doi.org/10.2307/777328>.