

HART30035: German Expressionism

[View Online](#)

Adam, P. (1992a) 'The Nordic Myth: National Socialist Ideology', in *The arts of the Third Reich*. London: Thames and Hudson, pp. 23–27.

Adam, P. (1992b) 'The Visualization of National Socialist Ideology', in *The arts of the Third Reich*. London: Thames and Hudson, pp. 129–173.

Ades, D. et al. (no date) *Art and power: Europe under the dictators 1930-45*. London: Thames and Hudson in association with Hayward Gallery.

Anne Higonnet (2009) 'Making Babies, Painting Bodies: Women, Art, and Paula Modersohn-Becker's Productivity', *Woman's Art Journal*, 30(2). Available at: https://www.jstor.org/stable/40605294?seq=1#metadata_info_contents.

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

Bachert, H. (1992) 'Collecting the Art of Käthe Kollwitz', in *Kathe Kollwitz*. New Haven: Yale University Press, pp. 117–136.

Bahr, H. (1984) 'Expressionism (1916)', in W. Rubin (ed.) 'Primitivism' in 20th century art: affinity of the tribal and the modern. New York: Museum of Modern Art.

Behr, S. (1988) *Women expressionists*. Oxford: Phaidon.

Behr, S. (2006) 'Kandinsky, Münter and Creative Partnership', in *Kandinsky: the path to abstraction*. London: Tate, pp. 76–100.

Behr, S. (no date) 'Künstlergruppe Brücke and the public sphere: bridging the gender divide', in *New perspectives on
Bru*
...

cke expressionism: bridging history. Farnham, Surrey: Ashgate, pp. 99–123.

Betterton, R. (1996) 'Mother Figures: The Maternal Nude in the work of Käthe Kollwitz and Paula Modersohn-Becker', in *An intimate distance: women, artists, and the body*. London: Routledge, pp. 20–45. Available at: <https://www-taylorfrancis-com.bris.idm.oclc.org/books/9781315003931/chapters/10.4324/9781315003931-10>.

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

Carl E. Schorske (1982) 'Mahler and Klimt: Social Experience and Artistic Evolution', *Daedalus*, 111(3). Available at:
https://www.jstor.org/stable/20024801?seq=1#metadata_info_tab_contents.

Clark, T. (1997) 'Art Propaganda and Fascism', in *Art and propaganda in the twentieth century: the political image in the age of mass culture*. London: Weidenfeld and Nicolson, pp. 47-71.

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

Deshmukh, M. (1996) 'The Cultural Politics of Max Lieberman', in *Imagining modern German culture, 1889-1910*. Washington: National Gallery of Art, pp. 165-183.

Diane Radycki (2009) "'Pictures of Flesh": Modersohn-becker and the Nude', *Woman's Art Journal*, 30(2). Available at:
https://www.jstor.org/stable/40605293?seq=1#metadata_info_tab_contents.

Duncan, C. (1982) 'Virility and domination in early twentieth century vanguard painting', in N. Broude and M.D. Garrard (eds) *Feminism and art history: questioning the litany*. Boulder, CO.: Westview Press. Available at:
<https://www-taylorfrancis-com.bris.idm.oclc.org/books/e/9780429500534/chapters/10.4324/9780429500534-16>.

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

Eberle, M. (1985a) '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*. New Haven: Yale University Press, pp. 54-72.

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

Eberle, M. (2011) 'Criticism, Conflict and Controversy', in M.F. Deshmukh, F. Forster-Hahn, and B. Gaehtgens (eds) *Max Liebermann and international modernism: an artist's career from empire to Third Reich*. First edition. New York: Berghahn Books, pp. 127-141.

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

Forster-Hahn, F. (2011) 'How Modern is Modern? Max Liebermann and the Discourses of Modernism', in M.F. Deshmukh, Franc

oise Forster-Hahn, and B. Gaehtgens (eds) *Max Liebermann and international modernism: an artist's career from empire to Third Reich*. First edition. New York: Berghahn Books, pp. 143-156.

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

Gaiger, J. (2004a) 'Der Blaue Reiter', in S. Edwards and P. Wood (eds) Art of the avant-gardes. New Haven: Yale University Press in association with the Open University, pp. 48-56.

Gaiger, J. (2004b) 'The Brücke', in S. Edwards and P. Wood (eds) Art of the avant-gardes. New Haven: Yale University Press in association with the Open University, pp. 24-37.

Gemma Blackshaw (2007) 'The Pathological Body: Modernist Strategising in Egon Schiele's Self-Portraiture', Oxford Art Journal, 30(3). Available at:
https://www.jstor.org/stable/4500071?seq=1#metadata_info_tab_contents.

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

Gordon, D.E. (no date) Expressionism: art and idea. New Haven: Yale University Press.

Guenther, P.W., Los Angeles County Museum of Art, and Art Institute of Chicago (no date) '1937: Modern Art and Politics in Prewar Germany', in S. Barron (ed.) 'Degenerate art': the fate of the avant-garde in Nazi Germany. Los Angeles, Calif: Los Angeles County Museum of Art, pp. 9-24. Available at:
<https://archive.org/stream/degenerateartfa00barr/degenerateartfa00barr#page/8/mode/2up>.

Haxthausen, C.W. (1990) "'A New Beauty": Ernst Ludwig Kirchner's Images of Berlin', in Berlin: culture and metropolis. University of Minnesota Press, pp. 58-94. Available at: <https://www.jstor.org/stable/10.5749/j.ctttv05x.8?refreqid=excelsior%3Ad1695b2380890b308da62920e3e3c3bf>.

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

Heller, R. (1992) 'Observations, in the form of a survey, on the history of print cycles in German Art from the fifteenth to the nineteenth century', in R.A. Born and S. D'Alessandro (eds) The German print portfolio, 1890-1930: serials for a private sphere. London: Philip Wilson Publishers, in association with the David and Alfred Smart Museum of Art, the University of Chicago, pp. 9-31.

Heller, R.,

Mu

"

nter, G., and Milwaukee Art Museum (no date) Gabriele
Mu

"

nter: the years of expressionism, 1903-1920. Munich: Prestel.

Herbert, B. (1983) 'Der Blaue Reiter', in German expressionism: Die
Bru

"

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

Jenkins, J. (2007) 'Heimat Art, Modernism, Modernity', in Localism, landscape, and the ambiguities of place: German-speaking central Europe, 1860-1930. Toronto: University of

Toronto Press, pp. 60–75. Available at:
https://www.jstor.org/stable/10.3138/9781442684522.6?seq=1#metadata_info_tab_contents.

Jill Lloyd (1985) 'Emil Nolde's Still Lifes, 1911-1912: Modernism, Myth, and Gesture', RES: Anthropology and Aesthetics [Preprint], (9). Available at:
https://www.jstor.org/stable/20166722?seq=1#metadata_info_tab_contents.

Kandinsky, W. et al. (1974) The Blaue Reiter almanac. New documentary ed. London: Thames and Hudson.

Kandinsky, W. and Sadleir, M. (2006) Concerning the spiritual in art. [New ed.]. London: Tate.

Kets de Vries, H. (2016) 'Mother's Arms: Käthe Kollwitz's Women and War', in C.C. Whitner (ed.)
Kä

the Kollwitz and the women of war: femininity, identity, and art in Germany during World Wars I and II. Wellesley, MA: Davis Museum at Wellesley College, pp. 11–19.

Kirchner, E.L. et al. (no date) Ernst Ludwig Kirchner: the Dresden and Berlin years. London: Royal Academy of Arts.

Kort, P. and Neue Galerie New York (2008) Ernst Ludwig Kirchner: Berlin street scene. New York, NY: Neue Galerie New York.

L. D. Ettlinger (1968) 'German Expressionism and Primitive Art', The Burlington Magazine, 110(781). Available at:
https://www.jstor.org/stable/875584?seq=1#metadata_info_tab_contents.

Lasko, P. (2003) 'The Blaue Reiter', in The expressionist roots of modernism. Manchester: Manchester University Press, pp. 83–97.

Lenman, R. (1997) 'Introduction: painting and society in Germany 1850-1914', in Artists and society in Germany, 1850-1914. Manchester: Manchester University Press.

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

Levine, F.S. (1976) 'The Iconography of Franz Marc's Fate of the Animals', The Art Bulletin, 58(2). Available at: <https://doi.org/10.2307/3049502>.

Levine, F.S. (1979) The apocalyptic vision: the art of Franz Marc as German expressionism. First edition. New York: Harper & Row.

Lewis, B.I. (no date) 'Modern Art for an Elite Public', in Art for all?: the collision of modern art and the public in late-nineteenth-century Germany. Princeton, N.J.: Princeton University Press, pp. 28–92.

Lloyd, J. (1991) German expressionism: primitivism and modernity. New Haven, Conn: Yale University Press.

- Lloyd, J. (2009) 'Brücke: National Identity and International Style', in R. Heller (ed.) Brü cke: the birth of Expressionism in Dresden and Berlin, 1905-1913. Ostfildern: Hatje Cantz, pp. 59-77.
- Long, R.-C.W. et al. (1995) German expressionism: documents from the end of the Wilhelmine Empire to the rise of National Socialism. Berkeley: University of California Press.
- Lu
" bbren, N. (2001) 'Painting Place Myths', in Rural artists' colonies in Europe, 1870-1910. New Brunswick, NJ: Rutgers University Press, pp. 115-136.
- Malycheva, T. and Wu
" nsche, I. (eds) (2016) Marianne Werefkin and the women artists in her circle. Boston: Brill. Available at: <https://www.jstor.org/stable/10.1163/j.ctt1w8h0q1>.
- Marlowe-Storkovich, T. (2003) "'Medicine' by Gustav Klimt", Artibus et Historiae, 24(47). Available at: <https://doi.org/10.2307/1483769>.
- Mesch, C. (1992) 'The National Socialist "Degenerate Art" Exhibition (1937) and the Subject of Hygienic Vision', Chicago art journal, pp. 3-12.
- Mittig, H.-E. (1991) 'Art and Oppression in Fascist Germany', in The Divided heritage: themes and problems in German modernism. Cambridge [England]: Cambridge University Press, pp. 191-215.
- Modersohn-Becker, P. et al. (2014) Paula Modersohn-Becker. Edited by M.J. Holm, T. Colstrup, and L. Rydal Jørgensen. [Humlebaek]: Louisiana Museum of Modern Art.
- Moffitt, J.F. (1985) "'Fighting Forms: The Fate of the Animals.' The Occultist Origins of Franz Marc's 'Farbentheorie'", Artibus et Historiae, 6(12). Available at: <https://doi.org/10.2307/1483239>.
- Moorjani, A. (1986) 'Kathe Kollwitz on Sacrifice, Mourning, and Reparation: An Essay in Psychoaesthetics', MLN, 101(5). Available at: <https://doi.org/10.2307/2905713>.
- Neue Galerie New York (2009) 'Brücke in Dresden and Berlin, 1905-1913', in R. Heller (ed.) Brü cke: the birth of Expressionism in Dresden and Berlin, 1905-1913. Ostfildern: Hatje Cantz, pp. 13-57.
- Obler, B.K. (2014) 'The Matter of Geist', in Intimate collaborations: Kandinsky & Mu nter, Arp & Taeuber. New Haven: Yale University Press, pp. 73-118.
- Paret, P. (2001) 'Modernism and the Alien Element in German Art', in German encounters

with Modernism: 1840-1945. New York: Cambridge University Press, pp. 60-91.

Paret, P. (no date a) 'Expressionism in Imperial Germany', in German Expressionism: art and society. 1st ed. England: Thames and Hudson, pp. 29-34.

Paret, P. (no date b) 'The Berlin Secession', in Berlin metropolis: Jews and the new culture, 1890-1918. Berkeley, CA: University of California Press.

Paul Fox (2006) 'Confronting Postwar Shame in Weimar Germany: Trauma, Heroism and the War Art of Otto Dix', Oxford Art Journal, 29(2). Available at: https://www.jstor.org/stable/3841015?seq=1#metadata_info_tab_contents.

Perry, G. (1993) 'The expressive and the Expressionist', in Primitivism, cubism, abstraction: the early twentieth century. New Haven: Yale University Press, in association with the Open University, pp. 62-81.

Peter Vergo (1973) 'Gustav Klimt's Beethoven Frieze', The Burlington Magazine, 115(839). Available at: https://www.jstor.org/stable/877280?seq=1#metadata_info_tab_contents.

Pirsig-Marshall, T. (no date) 'Otto Mueller and the Brücke', in New perspectives on
Bru

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

Prelinger, E. (1992) 'Kollwitz Reconsidered', in Kathe Kollwitz. New Haven: Yale University Press, pp. 13-88.

Price, D.C. (no date) 'The Rise of Berlin in Imperial Germany', in Representing Berlin: sexuality and the city in Imperial and Weimar Germany. Aldershot, Hants, England: Ashgate.

Regina Schulte and Pamela Selwyn (1996) 'Käthe Kollwitz's Sacrifice', History Workshop Journal [Preprint], (41). Available at: https://www.jstor.org/stable/4289436?seq=1#metadata_info_tab_contents.

Schubert, D. (no date) 'Death in the Trench: The Death of the Portrait: Otto Dix's Wartime Self-Portraits 1915-1918', in Otto Dix. Munich: Prestel, pp. 33-55.

Schulz, C. (no date) 'Max Liebermann as a "Jewish" painter', in Berlin metropolis: Jews and the new culture, 1890-1918. Berkeley, CA: University of California Press.

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

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

Short, C. (no date) The art theory of Wassily Kandinsky, 1909-1928: the quest for synthesis . New York: Peter Lang.

- Siebrecht, C. (2014) *The aesthetics of loss: German women's art of the First World War*. Oxford: Oxford University Press. Available at: <https://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199656684.001.0001/acprof-9780199656684>.
- Simmel, G. (1992) 'The Metropolis and Mental Life', in *Art in theory 1900-1990: an anthology of changing ideas*. Oxford: Blackwell, pp. 130-135.
- Simmons, S. (2000a) 'August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy and the Inexhaustible Will of Kitsch', *Zeitschrift für Kunstgeschichte*, 63(1). Available at: <https://doi.org/10.2307/1587426>.
- Simmons, S. (2000b) 'Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16', *The Art Bulletin*, 82(1). Available at: <https://doi.org/10.2307/3051367>.
- Soika, A. (no date) 'Max Pechstein: outsider or trailblazer?', in *New perspectives on Expressionism: bridging history*. Farnham, Surrey: Ashgate.
- Stamm, R. (2009) 'Paula Modersohn-Becker and the Body in Art', *Woman's Art Journal*, 30(2). Available at: https://www.jstor.org/stable/40605295?seq=1#metadata_info_tab_contents.
- Strauss, M.J. (2009) 'Helen Serger's Galerie La Boetie: Paula Modersohn Becker on Madison Avenue', *Woman's Art Journal*, 30(2). Available at: https://www.jstor.org/stable/40605297?seq=1#metadata_info_tab_contents.
- Vangen, M. (2009) 'Left and Right: Politics and Images of Motherhood in Weimar Germany', *Woman's Art Journal*, 30(2). Available at: https://www.jstor.org/stable/40605296?seq=1#metadata_info_tab_contents.
- Vergo, P. (1993) 'Secession', in *Art in Vienna, 1898-1918: Klimt, Kokoschka, Schiele and their contemporaries*. 3rd ed. London: Phaidon, pp. 18-85.
- Vergo, P. (2013) 'Music, Kandinsky and the Idea of the Gesamtkunstwerk', in *Vasily Kandinsky: from Blaue Reiter to the Bauhaus, 1910-1925*. Ostfildern: Hatje Cantz, pp. 49-63.
- Washton Long, R.-C. (1995) 'Die Brücke', in *German expressionism: documents from the end of the Wilhelmine Empire to the rise of National Socialism*. Berkeley: University of California Press, pp. 21-36.
- West, S. (2001a) 'Chapter 2', in *The visual arts in Germany, 1890-1937: utopia and despair*. New Brunswick, N.J.: Rutgers University Press.
- West, S. (2001b) 'Community and Personality: art on the left', in *The visual arts in Germany, 1890-1937: utopia and despair*. New Brunswick, N.J.: Rutgers University Press.
- West, S. (2001c) 'Introduction', in *The visual arts in Germany, 1890-1937: utopia and despair*. New Brunswick, N.J.: Rutgers University Press.

West, S. (2001d) 'Reaction: degenerate art', in *The visual arts in Germany, 1890-1937: utopia and despair*. New Brunswick, N.J.: Rutgers University Press.

West, S. (2001e) 'The Spiritual in Art', in *The visual arts in Germany, 1890-1937: utopia and despair*. New Brunswick, N.J.: Rutgers University Press.

Wood, P. (2004) 'The Spiritual in Art: Kandinsky', in S. Edwards and P. Wood (eds) *Art of the avant-gardes*. New Haven: Yale University Press in association with the Open University, pp. 238-246.

Wye, D. and Kirchner, E.L. (no date) *Kirchner and the Berlin Street*. New York: Museum of Modern Art.