

# HART30035: German Expressionism

[View Online](#)

[1]

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

[2]

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

[3]

P. Paret, 'Expressionism in Imperial Germany', in *German Expressionism: art and society*, 1st ed., England: Thames and Hudson, pp. 29-34.

[4]

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

[5]

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

[6]

F. Forster-Hahn, '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, First edition., vol. v. 14, M. F. Deshmukh, F. Forster-Hahn, and B. Gaehtgens, Eds. New York: Berghahn Books, 2011, pp. 143–156.

[7]

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

[8]

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

[9]

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

[10]

C. Schulz, 'Max Liebermann as a "Jewish" painter', in Berlin metropolis: Jews and the new culture, 1890-1918, Berkeley, CA: University of California Press.

[11]

B. I. Lewis, '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.

[12]

T. Marlowe-Storkovich, "'Medicine' by Gustav Klimt", *Artibus et Historiae*, vol. 24, no. 47, 2003, doi: 10.2307/1483769.

[13]

Gemma Blackshaw, 'The Pathological Body: Modernist Strategising in Egon Schiele's Self-Portraiture', *Oxford Art Journal*, vol. 30, no. 3, 2007 [Online]. Available: [https://www.jstor.org/stable/4500071?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/4500071?seq=1#metadata_info_tab_contents)

[14]

P. Vergo, 'Secession', in *Art in Vienna, 1898-1918: Klimt, Kokoschka, Schiele and their contemporaries*, 3rd ed., London: Phaidon, 1993, pp. 18-85.

[15]

R. Heller, 'Recent Scholarship on Vienna's "Golden Age," Gustav Klimt, and Egon Schiele', *The Art Bulletin*, vol. 59, no. 1, Mar. 1977, doi: 10.2307/3049602.

[16]

Carl E. Schorske, 'Mahler and Klimt: Social Experience and Artistic Evolution', *Daedalus*, vol. 111, no. 3, 1982 [Online]. Available: [https://www.jstor.org/stable/20024801?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/20024801?seq=1#metadata_info_tab_contents)

[17]

L. Florman, 'Gustav Klimt and the Precedent of Ancient Greece', *The Art Bulletin*, vol. 72, no. 2, Jun. 1990, doi: 10.2307/3045736.

[18]

Peter Vergo, 'Gustav Klimt's Beethoven Frieze', *The Burlington Magazine*, vol. 115, no. 839, 1973 [Online]. Available: [https://www.jstor.org/stable/877280?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/877280?seq=1#metadata_info_tab_contents)

[19]

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

[20]

Regina Schulte and Pamela Selwyn, 'Käthe Kollwitz's Sacrifice', *History Workshop Journal*, no. 41, 1996 [Online]. Available:  
[https://www.jstor.org/stable/4289436?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/4289436?seq=1#metadata_info_tab_contents)

[21]

A. Moorjani, 'Kathe Kollwitz on Sacrifice, Mourning, and Reparation: An Essay in Psychoaesthetics', *MLN*, vol. 101, no. 5, Dec. 1986, doi: 10.2307/2905713.

[22]

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

[23]

R. Heller, '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*, R. A. Born and S. D'Alessandro, Eds. London: Philip Wilson Publishers, in association with the David and Alfred Smart Museum of Art, the University of Chicago, 1992, pp. 9–31.

[24]

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

[25]

H. Kets de Vries, '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, C. C. Whitner, Ed. Wellesley, MA: Davis Museum at Wellesley College, 2016, pp. 11–19.

[26]

R. Betterton, '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, 1996, pp. 20–45 [Online]. Available:

<https://www-taylorfrancis-com.bris.idm.oclc.org/books/9781315003931/chapters/10.4324/9781315003931-10>

[27]

Diane Radycki, "'Pictures of Flesh': Modersohn-becker and the Nude', Woman's Art Journal , vol. 30, no. 2, 2009 [Online]. Available: [https://www.jstor.org/stable/40605293?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40605293?seq=1#metadata_info_tab_contents)

[28]

Anne Higonnet, 'Making Babies, Painting Bodies: Women, Art, and Paula Modersohn-Becker's Productivity', Woman's Art Journal, vol. 30, no. 2, 2009 [Online]. Available: [https://www.jstor.org/stable/40605294?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40605294?seq=1#metadata_info_tab_contents)

[29]

P. Modersohn-Becker, J. Manley, G. Garner, E. Volk, and L. Rennison, Paula Modersohn-Becker. [Humlebaek]: Louisiana Museum of Modern Art, 2014.

[30]

J. Jenkins, 'Heimat Art, Modernism, Modernity', in Localism, landscape, and the ambiguities of place: German-speaking central Europe, 1860-1930, Toronto: University of Toronto Press, 2007, pp. 60-75 [Online]. Available: [https://www.jstor.org/stable/10.3138/9781442684522.6?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/10.3138/9781442684522.6?seq=1#metadata_info_tab_contents)

[31]

N.  
Lu  
..

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

[32]

R. Stamm, 'Paula Modersohn-Becker and the Body in Art', Woman's Art Journal, vol. 30, no. 2, 2009 [Online]. Available:

[https://www.jstor.org/stable/40605295?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40605295?seq=1#metadata_info_tab_contents)

[33]

M. Vangen, 'Left and Right: Politics and Images of Motherhood in Weimar Germany', *Woman's Art Journal*, vol. 30, no. 2, 2009 [Online]. Available: [https://www.jstor.org/stable/40605296?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40605296?seq=1#metadata_info_tab_contents)

[34]

M. J. Strauss, 'Helen Serger's Galerie La Boetie: Paula Modersohn Becker on Madison Avenue', *Woman's Art Journal*, vol. 30, no. 2, 2009 [Online]. Available: [https://www.jstor.org/stable/40605297?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/40605297?seq=1#metadata_info_tab_contents)

[35]

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

[36]

R.-C. W. Long, I. K. Rigby, S. Barron, and N. Roth, *German expressionism: documents from the end of the Wilhelmine Empire to the rise of National Socialism*. Berkeley: University of California Press, 1995.

[37]

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

[38]

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

[39]

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

[40]

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

[41]

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

[42]

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

[43]

S. Behr, '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.

[44]

L. D. Ettlinger, 'German Expressionism and Primitive Art', The Burlington Magazine, vol. 110, no. 781, 1968 [Online]. Available:  
[https://www.jstor.org/stable/875584?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/875584?seq=1#metadata_info_tab_contents)

[45]

Jill Lloyd, 'Emil Nolde's Still Lifes, 1911-1912: Modernism, Myth, and Gesture', RES: Anthropology and Aesthetics, no. 9, 1985 [Online]. Available: [https://www.jstor.org/stable/20166722?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/20166722?seq=1#metadata_info_tab_contents)

[46]

T. Pirsig-Marshall, 'Otto Mueller and the Brücke', in New perspectives on  
Bru

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

[47]

A. Soika, 'Max Pechstein: outsider or trailblazer?', in New perspectives on  
Bru

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

[48]

D. E. Gordon, Expressionism: art and idea. New Haven: Yale University Press.

[49]

S. Simmons, 'Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16', The Art Bulletin, vol. 82, no. 1, Mar. 2000, doi: 10.2307/3051367.

[50]

C. W. Haxthausen, '"A New Beauty": Ernst Ludwig Kirchner's Images of Berlin', in Berlin: culture and metropolis, University of Minnesota Press, 1990, pp. 58-94 [Online]. Available: <https://www.jstor.org/stable/10.5749/j.cttv05x.8?refqid=excelsior%3Ad1695b2380890b308da62920e3e3c3bf>

[51]

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

[52]

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

[53]

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

[54]

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

[55]

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

[56]

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

[57]

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

[58]

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

[59]

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

[60]

B. Herbert, 'Der Blaue Reiter', in German expressionism: Die Brücke and Der Blaue Reiter, [New York]: Hippocrene Books, 1983, pp. 98-194.

[61]

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

[62]

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

[63]

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

[64]

C. Short, The art theory of Wassily Kandinsky, 1909-1928: the quest for synthesis. New York: Peter Lang.

[65]

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

[66]

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

[67]

B. K. Obler, 'The Matter of Geist', in Intimate collaborations: Kandinsky & Mu

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

[68]

F. S. Levine, 'The Iconography of Franz Marc's Fate of the Animals', The Art Bulletin, vol. 58, no. 2, Jun. 1976, doi: 10.2307/3049502.

[69]

S. Behr, Women expressionists. Oxford: Phaidon, 1988.

[70]

R. Heller, G.

Mu

nter, and Milwaukee Art Museum, Gabriele  
Mu

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

[71]

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

[72]

J. F. Moffitt, "'Fighting Forms: The Fate of the Animals.' The Occultist Origins of Franz Marc's 'Farbentheorie'", Artibus et Historiae, vol. 6, no. 12, 1985, doi: 10.2307/1483239.

[73]

S. Simmons, 'August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy and the Inexhaustible Will of Kitsch', *Zeitschrift für Kunstgeschichte*, vol. 63, no. 1, 2000, doi: 10.2307/1587426.

[74]

T. Malycheva and I.  
Wu  
"

nsche, Eds., Marianne Werefkin and the women artists in her circle, vol. volume 33. Boston: Brill, 2016 [Online]. Available: <https://www.jstor.org/stable/10.1163/j.ctt1w8h0q1>

[75]

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

[76]

D. Schubert, '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.

[77]

M. Eberle, '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, 1985, pp. 54-72.

[78]

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

[79]

M. Franciscono, 'The Imagery of Max Beckmann's The Night', *Art Journal*, vol. 33, no. 1, Autumn 1973, doi: 10.2307/775666.

[80]

D. Crockett, 'The Most Famous Painting of the "Golden Twenties"? Otto Dix and the Trench Affair', *Art Journal*, vol. 51, no. 1, Spring 1992, doi: 10.2307/777257.

[81]

Paul Fox, 'Confronting Postwar Shame in Weimar Germany: Trauma, Heroism and the War Art of Otto Dix', *Oxford Art Journal*, vol. 29, no. 2, 2006 [Online]. Available: [https://www.jstor.org/stable/3841015?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/3841015?seq=1#metadata_info_tab_contents)

[82]

J. van Dyke, 'Otto Dix's Streetbattle and the Limits of Satire in Dusseldorf, 1928', *Oxford Art Journal*, vol. 32, no. 1, pp. 37–65, Mar. 2009, doi: 10.1093/oxartj/kcp005.

[83]

S. West, '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, 2001.

[84]

C. Siebrecht, *The aesthetics of loss: German women's art of the First World War*. Oxford: Oxford University Press, 2014 [Online]. Available: <https://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199656684.001.0001/acprof-9780199656684>

[85]

P. W. Guenther, Los Angeles County Museum of Art, and Art Institute of Chicago, '1937: Modern Art and Politics in Prewar Germany', in 'Degenerate art': the fate of the avant-garde in Nazi Germany, S. Barron, Ed. Los Angeles, Calif: Los Angeles County Museum of Art, pp. 9–24 [Online]. Available: <https://archive.org/stream/degenerateartfa00barr/degenerateartfa00barr#page/8/mode/2u>

p

[86]

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

[87]

N. Levi, "'Judge for Yourselves!'-The "Degenerate Art" Exhibition as Political Spectacle', October, vol. 85, Summer 1998, doi: 10.2307/779182.

[88]

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

[89]

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

[90]

T. Clark, '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, 1997, pp. 47-71.

[91]

D. Ades, *Hayward Gallery, Centre de Cultura Contempora*,

nia de Barcelona, Deutsches Historisches Museum, and Council of Europe. *Exhibition, Art and power: Europe under the dictators 1930-45*. London: Thames and Hudson in association with Hayward Gallery.

[92]

M. Antliff, 'Fascism, Modernism, and Modernity', *The Art Bulletin*, vol. 84, no. 1, Mar. 2002,  
doi: 10.2307/3177257.

[93]

E. Braun, 'Return of the Repressed', *Art in America*. Annual guide to galleries, museums, artists., vol. 79, no. 10, pp. 116–123, 1991.

[94]

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

[95]

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

[96]

M.-M. Goggin, "'Decent' vs. 'Degenerate' Art: The National Socialist Case', *Art Journal*, vol. 50, no. 4, Winter 1991, doi: 10.2307/777328.