

HART30035: German Expressionism

View Online



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

—, 'The Visualization of National Socialist Ideology', in *The Arts of the Third Reich* (Thames and Hudson, 1992), pp. 129–73

Ades, Dawn, and others, *Art and Power: Europe under the Dictators 1930–45* (Thames and Hudson in association with Hayward Gallery, n.d.)

Anne Higonnet, 'Making Babies, Painting Bodies: Women, Art, and Paula Modersohn-Becker's Productivity', *Woman's Art Journal*, 30.2 (2009)
<https://www.jstor.org/stable/40605294?seq=1#metadata_info_tab_contents>

Antliff, Mark, 'Fascism, Modernism, and Modernity', *The Art Bulletin*, 84.1 (2002),
doi:10.2307/3177257

Bachert, Hildegard, 'Collecting the Art of Käthe Kollwitz', in *Käthe Kollwitz* (Yale University Press, 1992), pp. 117–36

Bahr, Hermann, 'Expressionism (1916)', in 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern, ed. by William Rubin (Museum of Modern Art, 1984)

Behr, Shulamith, 'Kandinsky, Münter and Creative Partnership', in *Kandinsky: The Path to Abstraction* (Tate, 2006), pp. 76–100

—, 'Künstlergruppe Brücke and the Public Sphere: Bridging the Gender Divide', in *New Perspectives on*

Bru

cke Expressionism: Bridging History (Ashgate, n.d.), pp. 99–123

—, *Women Expressionists* (Phaidon, 1988)

Betterton, Rosemary, '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, 1996), pp. 20–45

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

Braun, Emily, 'Return of the Repressed', *Art in America. Annual Guide to Galleries, Museums, Artists.*, 79.10 (1991), pp. 116–23

Carl E. Schorske, 'Mahler and Klimt: Social Experience and Artistic Evolution', *Daedalus*, 111.3 (1982)

<https://www.jstor.org/stable/20024801?seq=1#metadata_info_tab_contents>

Clark, Toby, 'Art Propaganda and Fascism', in *Art and Propaganda in the Twentieth Century: The Political Image in the Age of Mass Culture* (Weidenfeld and Nicolson, 1997), pp. 47–71

Crockett, Dennis, 'The Most Famous Painting of the "Golden Twenties"? Otto Dix and the Trench Affair', *Art Journal*, 51.1 (1992), doi:10.2307/777257

Deshmukh, Marion, 'The Cultural Politics of Max Liebermann', in *Imagining Modern German Culture, 1889-1910* (National Gallery of Art, 1996), pp. 165–83

Diane Radycki, '"Pictures of Flesh": Modersohn-Becker and the Nude', *Woman's Art Journal*, 30.2 (2009)

<https://www.jstor.org/stable/40605293?seq=1#metadata_info_tab_contents>

Duncan, Carol, 'Virility and Domination in Early Twentieth Century Vanguard Painting', in *Feminism and Art History: Questioning the Litany*, ed. by Norma Broude and Mary D. Garrard (Westview Press, 1982)

<<https://www-taylorfrancis-com.bris.idm.oclc.org/books/e/9780429500534/chapters/10.4324/9780429500534-16>>

Dyke, J. van, 'Otto Dix's Streetbattle and the Limits of Satire in Dusseldorf, 1928', *Oxford Art Journal*, 32.1 (2009), pp. 37–65, doi:10.1093/oxartj/kcp005

Eberle, Matthias, 'Criticism, Conflict and Controversy', in *Max Liebermann and International Modernism: An Artist's Career from Empire to Third Reich*, ed. by Marion F. Deshmukh, Franc

oise Forster-Hahn, and Barbara Gaehtgens, First edition (Berghahn Books, 2011), v. 14, pp. 127–41

—, 'George Grosz: Theirate Dandy: Art as a Weapon in the Class Struggle', in *World War I and the Weimar Artists: Dix, Grosz, Beckmann, Schlemmer* (Yale University Press, 1985), pp. 54–72

—, 'Otto Dix: Fighting for a Lost Cause', in *World War I and the Weimar Artists: Dix, Grosz, Beckmann, Schlemmer* (Yale University Press, 1985), pp. 22–53

Florman, Lisa, 'Gustav Klimt and the Precedent of Ancient Greece', *The Art Bulletin*, 72.2 (1990), doi:10.2307/3045736

Forster-Hahn, Francoise, '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*, ed. by Marion F. Deshmukh, Franc

oise Forster-Hahn, and Barbara Gaehtgens, First edition (Berghahn Books, 2011), v. 14, pp. 143–56

Franciscono, Marcel, 'The Imagery of Max Beckmann's The Night', *Art Journal*, 33.1 (1973), doi:10.2307/775666

Gaiger, Jason, 'Der Blaue Reiter', in *Art of the Avant-Gardes*, ed. by Steve Edwards and Paul Wood (Yale University Press in association with the Open University, 2004), bk. 2, pp. 48–56

—, 'The Brücke', in *Art of the Avant-Gardes*, ed. by Steve Edwards and Paul Wood (Yale University Press in association with the Open University, 2004), bk. 2, pp. 24–37

Gemma Blackshaw, 'The Pathological Body: Modernist Strategising in Egon Schiele's Self-Portraiture', *Oxford Art Journal*, 30.3 (2007)

<https://www.jstor.org/stable/4500071?seq=1#metadata_info_tab_contents>

Goggin, Mary-Margaret, '"Decent" vs. "Degenerate" Art: The National Socialist Case', *Art Journal*, 50.4 (1991), doi:10.2307/777328

Gordon, Donald E., *Expressionism: Art and Idea* (Yale University Press, n.d.)

Guenther, Peter W., 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, ed. by Stephanie Barron (Los Angeles County Museum of Art, n.d.), pp. 9–24

<<https://archive.org/stream/degenerateartfa00barr/degenerateartfa00barr#page/8/mode/2up>>

Haxthausen, Charles W., '"A New Beauty": Ernst Ludwig Kirchner's Images of Berlin', in *Berlin: Culture and Metropolis* (University of Minnesota Press, 1990), pp. 58–94

<<https://www.jstor.org/stable/10.5749/j.ctttv05x.8?refreqid=excelsior%3Ad1695b2380890b308da62920e3e3c3bf>>

Heller, Reinhold, '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*, ed. by Richard A. Born and Stephanie D'Alessandro (Philip Wilson Publishers, in association with the David and Alfred Smart Museum of Art, the University of Chicago, 1992), pp. 9–31

—, 'Recent Scholarship on Vienna's "Golden Age," Gustav Klimt, and Egon Schiele', *The Art Bulletin*, 59.1 (1977), doi:10.2307/3049602

—, Gabriele

Mu

nter, and Milwaukee Art Museum, Gabriele

Mu

nter: *The Years of Expressionism, 1903-1920* (Prestel, n.d.)

Herbert, Barry, 'Der Blaue Reiter', in *German Expressionism: Die Bru*

cke and *Der Blaue Reiter* (Hippocrene Books, 1983), pp. 98–194

- Jenkins, Jennifer, 'Heimat Art, Modernism, Modernity', in *Localism, Landscape, and the Ambiguities of Place: German-Speaking Central Europe, 1860-1930* (University of Toronto Press, 2007), pp. 60–75
<https://www.jstor.org/stable/10.3138/9781442684522.6?seq=1#metadata_info_tab_contents>
- Jill Lloyd, 'Emil Nolde's Still Lifes, 1911-1912: Modernism, Myth, and Gesture', *RES: Anthropology and Aesthetics*, no. 9 (1985)
<https://www.jstor.org/stable/20166722?seq=1#metadata_info_tab_contents>
- Kandinsky, Wassily, and others, *The Blaue Reiter Almanac*, New documentary ed (Thames and Hudson, 1974)
- , and Michael Sadleir, *Concerning the Spiritual in Art*, [New ed.] (Tate, 2006)
- Kets de Vries, Henriette, '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*, ed. by Claire C. Whitner (Davis Museum at Wellesley College, 2016), pp. 11–19
- Kirchner, Ernst Ludwig, and others, *Ernst Ludwig Kirchner: The Dresden and Berlin Years* (Royal Academy of Arts, n.d.)
- Kort, Pamela and Neue Galerie New York, *Ernst Ludwig Kirchner: Berlin Street Scene* (Neue Galerie New York, 2008)
- L. D. Ettliger, 'German Expressionism and Primitive Art', *The Burlington Magazine*, 110.781 (1968)
<https://www.jstor.org/stable/875584?seq=1#metadata_info_tab_contents>
- Lasko, Peter, 'The Blaue Reiter', in *The Expressionist Roots of Modernism* (Manchester University Press, 2003), pp. 83–97
- Lenman, Robin, 'Introduction: Painting and Society in Germany 1850-1914', in *Artists and Society in Germany, 1850-1914* (Manchester University Press, 1997)
- Levi, Neil, "'Judge for Yourselves!'"—The "Degenerate Art" Exhibition as Political Spectacle', *October*, 85 (1998), doi:10.2307/779182
- Levine, Frederick S., *The Apocalyptic Vision: The Art of Franz Marc as German Expressionism*, First edition (Harper & Row, 1979)
- , 'The Iconography of Franz Marc's Fate of the Animals', *The Art Bulletin*, 58.2 (1976), doi:10.2307/3049502
- Lewis, Beth Irwin, '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, n.d.), pp. 28–92
- Lloyd, Jill, 'Brücke: National Identity and International Style', in *Brücke*

cke: *The Birth of Expressionism in Dresden and Berlin, 1905-1913*, ed. by Reinhold Heller (Hatje Cantz, 2009), pp. 59–77

—, *German Expressionism: Primitivism and Modernity* (Yale University Press, 1991)

Long, Rose-Carol Washton, and others, *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (University of California Press, 1995)

Lu

bbren, Nina, 'Painting Place Myths', in *Rural Artists' Colonies in Europe, 1870-1910* (Rutgers University Press, 2001), pp. 115–36

Malycheva, Tanja, and Isabel

Wu

nsche (eds), *Marianne Werefkin and the Women Artists in Her Circle* (Brill, 2016), volume 33 <<https://www.jstor.org/stable/10.1163/j.ctt1w8h0q1>>

Marlowe-Storkovich, Tina, '"Medicine" by Gustav Klimt', *Artibus et Historiae*, 24.47 (2003), doi:10.2307/1483769

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

Mittig, Hans-Ernst, 'Art and Oppression in Fascist Germany', in *The Divided Heritage: Themes and Problems in German Modernism* (Cambridge University Press, 1991), pp. 191–215

Modersohn-Becker, Paula, and others, *Paula Modersohn-Becker*, ed. by Michael Juul Holm, Tine Colstrup, and Lærke Rydal Jørgensen (Louisiana Museum of Modern Art, 2014)

Moffitt, John F., '"Fighting Forms: The Fate of the Animals." The Occultist Origins of Franz Marc's "Farbentheorie"', *Artibus et Historiae*, 6.12 (1985), doi:10.2307/1483239

Moorjani, Angela, 'Kathe Kollwitz on Sacrifice, Mourning, and Reparation: An Essay in Psychoaesthetics', *MLN*, 101.5 (1986), doi:10.2307/2905713

Neue Galerie New York, 'Brücke in Dresden and Berlin, 1905-1913', in
Brü

cke: *The Birth of Expressionism in Dresden and Berlin, 1905-1913*, ed. by Reinhold Heller (Hatje Cantz, 2009), pp. 13–57

Obler, Bibiana K., 'The Matter of Geist', in *Intimate Collaborations: Kandinsky & Mu*

nter, Arp & Taeuber (Yale University Press, 2014), pp. 73–118
<<https://aaeportal-com.bris.idm.oclc.org/?id=-100980>>

Paret, Peter, 'Expressionism in Imperial Germany', in *German Expressionism: Art and Society*, 1st ed (Thames and Hudson, n.d.), pp. 29–34

—, 'Modernism and the Alien Element in German Art', in *German Encounters with Modernism: 1840-1945* (Cambridge University Press, 2001), pp. 60–91

—, 'The Berlin Secession', in *Berlin Metropolis: Jews and the New Culture, 1890-1918* (University of California Press, n.d.)

Paul Fox, 'Confronting Postwar Shame in Weimar Germany: Trauma, Heroism and the War Art of Otto Dix', *Oxford Art Journal*, 29.2 (2006)

<https://www.jstor.org/stable/3841015?seq=1#metadata_info_tab_contents>

Perry, Gill, 'The Expressive and the Expressionist', in *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (Yale University Press, in association with the Open University, 1993), pp. 62–81

Peter Vergo, 'Gustav Klimt's Beethoven Frieze', *The Burlington Magazine*, 115.839 (1973)

<https://www.jstor.org/stable/877280?seq=1#metadata_info_tab_contents>

Pirsig-Marshall, Tania, 'Otto Mueller and the Brücke', in *New Perspectives on Brücke Expressionism: Bridging History* (Ashgate, n.d.)

Prelinger, Elizabeth, 'Kollwitz Reconsidered', in *Käthe Kollwitz* (Yale University Press, 1992), pp. 13–88

Prelinger, Elizabeth, 'Kollwitz Reconsidered', in *Käthe Kollwitz* (Yale University Press, 1992), pp. 13–88

Price, Dorothy C., 'The Rise of Berlin in Imperial Germany', in *Representing Berlin: Sexuality and the City in Imperial and Weimar Germany* (Ashgate, n.d.)

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

<https://www.jstor.org/stable/4289436?seq=1#metadata_info_tab_contents>

Schubert, Dietrich, 'Death in the Trench: The Death of the Portrait: Otto Dix's Wartime Self-Portraits 1915-1918', in *Otto Dix* (Prestel, n.d.), pp. 33–55

Schulz, Chana, 'Max Liebermann as a "Jewish" Painter', in *Berlin Metropolis: Jews and the New Culture, 1890-1918* (University of California Press, n.d.)

Selz, Peter, 'Max Beckmann: The Self Portraits', in *Beyond the Mainstream: Essays on Modern and Contemporary Art* (Cambridge University Press, 1997), pp. 91–106

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

Short, Christopher, *The Art Theory of Wassily Kandinsky, 1909-1928: The Quest for Synthesis* (Peter Lang, n.d.)

Siebrecht, Claudia, *The Aesthetics of Loss: German Women's Art of the First World War* (Oxford University Press, 2014)

<<https://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199656684.001.0001/acprof-9780199656684>>

- Simmel, Georg, 'The Metropolis and Mental Life', in *Art in Theory 1900-1990: An Anthology of Changing Ideas* (Blackwell, 1992), pp. 130–35
- Simmons, Sherwin, 'August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy and the Inexhaustible Will of Kitsch', *Zeitschrift Für Kunstgeschichte*, 63.1 (2000), doi:10.2307/1587426
- , 'Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16', *The Art Bulletin*, 82.1 (2000), doi:10.2307/3051367
- Soika, Aya, 'Max Pechstein: Outsider or Trailblazer?', in *New Perspectives on Bru*
 ..
 cke Expressionism: Bridging History (Ashgate, n.d.)
- Stamm, Rainer, 'Paula Modersohn-Becker and the Body in Art', *Woman's Art Journal*, 30.2 (2009) <https://www.jstor.org/stable/40605295?seq=1#metadata_info_tab_contents>
- Strauss, Monica J., 'Helen Serger's Galerie La Boetie: Paula Modersohn Becker on Madison Avenue', *Woman's Art Journal*, 30.2 (2009)
 <https://www.jstor.org/stable/40605297?seq=1#metadata_info_tab_contents>
- Vangen, Michelle, 'Left and Right: Politics and Images of Motherhood in Weimar Germany', *Woman's Art Journal*, 30.2 (2009)
 <https://www.jstor.org/stable/40605296?seq=1#metadata_info_tab_contents>
- Vergo, Peter, 'Music, Kandinsky and the Idea of the Gesamtkunstwerk', in *Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925* (Hatje Cantz, 2013), pp. 49–63
- , 'Secession', in *Art in Vienna, 1898-1918: Klimt, Kokoschka, Schiele and Their Contemporaries*, 3rd ed (Phaidon, 1993), pp. 18–85
- Washton Long, Rose-Carol, 'Die Brücke', in *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (University of California Press, 1995), pp. 21–36
- West, Shearer, 'Chapter 2', in *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (Rutgers University Press, 2001)
- , 'Community and Personality: Art on the Left', in *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (Rutgers University Press, 2001)
- , 'Introduction', in *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (Rutgers University Press, 2001)
- , 'Reaction: Degenerate Art', in *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (Rutgers University Press, 2001)
- , 'The Spiritual in Art', in *The Visual Arts in Germany, 1890-1937: Utopia and Despair* (Rutgers University Press, 2001)
- Wood, Paul, 'The Spiritual in Art: Kandinsky', in *Art of the Avant-Gardes*, ed. by Steve

Edwards and Paul Wood (Yale University Press in association with the Open University, 2004), bk. 2, pp. 238–46

Wye, Deborah, and Ernst Ludwig Kirchner, Kirchner and the Berlin Street (Museum of Modern Art, n.d.)