**Experiencing Modernism: Utopia, Politics, and Times of Turmoil**

MA in the History of Art

The Courtauld Institute of Art

University of London

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 **Summer Reading**

(Read in English or German)

**Required:**

Walter Benjamin, *Berlin Childhood Around 1900*, translated by Howard Eiland (Cambridge, MA: Harvard University Press, 2006). For German readers: any edition is fine.

Irmgard Keun, *The Artificial Silk Girl*, translated by Katharina von Ankum (New York: Other Press, any edition). For German readers: any edition is fine.

Christopher Isherwood, *Goodbye To Berlin* (New York: New Directions, 2012).

Note: any version, any edition is fine.

Robin Schuldenfrei, *Luxury and Modernism: Architecture and the Object in Germany 1900-1933* (Princeton, NJ: Princeton University Press, 2018). Do try to acquire used.

**Not required: subset of more general books for the course, with an emphasis on visual materials**

(Not required but you may want to read some of these books. They are of particular use to students who have not previously focussed on the course’s period or material.)

Timothy O. Benson, *Expressionist utopias: paradise, metropolis, architectural fantasy*. Berkeley  University of California Press; Los Angeles County Museum of Art, 2001.

Ulrich Conrads, Ed., *Programs and Manifestoes on 20th-Century Architecture*, Cambridge: MIT Press, 1991

Charles W. Haxthausen and Heidrun Suhr, Eds., *Berlin: Culture and Metropolis*, Minneapolis: University of Minnesota Press, 1990.

Sabine Rewald, *Glitter and Doom: German Portraits from the 1920s*, Ex. Cat. Metropolitan Museum of Art, New Haven: Yale University Press, 2006,

Eberhard Roters et al, *Berlin, 1910-1933*, New York: Rizzoli, 1982.

Christopher Wilk, ed. *Modernism: Designing a New World*, *1914-1939*, London: V&A Publications; New York, N.Y.: H.N. Abrams, 2006.

Wieland Schmied, *Neue Sachlichkeit and German Realism of the Twenties*. London: Arts Council of Great Britain, 1978.

B. Walker, K. Zieve, K. & Brooklyn Museum. *Prints of the German expressionists and their circle: Collection of the Brooklyn Museum*. New York: Brooklyn Museum, 1988.

**Bibliography of general sources about art history**

For those students who have not previously studied art history at the undergraduate level and would like to prepare for The Courtauld, these books are not required but might be of use.

Dana Arnold, *Art history: a very short introduction*. Oxford: Oxford University Press, 2004.

Anne D’Alleva, *Methods and theories of art history*, London: Laurence King, 2012.

Eric Fernie, Ed. *Art history and its methods: a critical anthology*, London: Phaidon Press, 1995.

Michael Hatt and Charlotte Klonk, *Art history: a critical introduction to its methods*,

Manchester: Manchester University Press, 2006.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh, *Art Since 1900* (New York: Thames and Hudson, 2004), volume 1.

Christopher Wilk, ed., *Modernism 1914-1939: Designing a New World* (London: V&A, 2006).

**Core bibliography**

Here is the core bibliography for the course, you need not do so but I have included it so you can see the types of readings we *will be doing*.

Dawn Ades and Daniel F. Herrmann, Eds. *Hannah Höch*. Munich: Prestel, 2014.

Stanford Anderson, *Peter Behrens and a new architecture for the twentieth century*, Cambridge, Mass.: MIT Press, 2000.

Katharina von Ankum, Ed., *Women in the Metropolis: Gender and Modernity in Weimar Culture*. Berkeley: University of California Press, 1997.

Reyner Banham, *Theory and design in the first machine age*. Cambridge, Mass.: MIT Press, 1960. Other editions also available.

Stephanie Barron and Sabine Eckmann, eds. *New Objectivity: Modern German Art in the Weimar Republic 1919-1933*, Munich: Prestel, 2015.

Anja Baumhoff, *The Gendered World of the Bauhaus: The Politics of Power at the Weimar Republic's Premier Art Institute, 1919-1932*, Frankfurt am Main: Peter Lang, 2001.

Walter Benjamin, *Berliner Kindheit um Neunzehnhundert* (c. 1932), Frankfurt am Main 1950.

Timothy O. Benson, *Expressionist utopias: paradise, metropolis, architectural fantasy*. Berkeley  University of California Press; Los Angeles County Museum of Art, 2001.

Tim and Charlotte Benton, with Dennis Sharp, Eds. *Architecture and design, 1890-1939. Form and function: a source book for the history of architecture and design 1890-1939*. London: Crosby Lockwood Staples, in association with the Open University Press, 1975. Other editions available.

Barry Bergdoll and Leah Dickerman, Eds. *Bauhaus 1919-1933 : workshops for modernity*, New York: The Museum of Modern Art, 2009.

Tilmann Buddensieg, Ed. *Berlin, 1900-1933: architecture and design / Berlin 1900-1933: Architektur und Design*, New York : Cooper-Hewitt Museum, Smithsonian Institution’s National Museum of Design, 1987. English and German editions available.

Tilmann Buddensieg, *Industriekultur: Peter Behrens and the AEG, 1907-1914*, translated by Iain Boyd Whyte. Cambridge, Mass.: MIT Press, 1984.

Joan Campbell, *The German Werkbund: The Politics of Reform in the Applied Arts,* Princeton: Princeton University Press, 1978.

Ulrich Conrads, Ed., *Programs and Manifestoes on 20th-Century Architecture*, Cambridge: MIT Press, 1991.

Peggy Deamer, Ed. *Architecture and capitalism: 1845 to the present,* New York: Routledge, 2014.

David C. Durst, *Weimar Modernism: Philosophy, Politics, and Culture in Germany, 1918-1933*, Lanham, Md.: Lexington Books, 2004.

Starr Figura, *German Expressionism: the graphic impulse*, with an essay by Peter Jelavich, New York: Museum of Modern Art, 2011.

Peter Gay, *Weimar Culture* (New York: Harper and Row, 1968), especially “A Short Political History of the Weimar Republic,” pp. 147-164. Other editions also available.

Gerd Gemünden and Johannes von Moltke, Eds., *Culture in the Anteroom: The Legacies of Siegfried Kracauer*. Ann Arbor: The University of Michigan Press, 2012.

Peter E. Gordon and John P. McCormick, eds. *Weimar Thought: A Contested Legacy* (Princeton: Princeton University Press, 2013)

Charles W. Haxthausen and Heidrun Suhr, Eds., *Berlin: Culture and Metropolis*, Minneapolis: University of Minnesota Press, 1990.

Eleanor M. Hight, *Picturing modernism: Moholy-Nagy and photography in Weimar Germany,* Cambridge, Mass.: MIT Press, 1995.

Ludwig Hilberseimer, *Metropolisarchitecture and selected essays*, ed. Richard Anderson, New York: GSAPP Books, 2012.

Gordon Hughes and Philipp Blom, eds., *Nothing but the Clouds Unchanged: Artists in World War I*, Los Angeles: Getty Research Institute, 2014.

Noah Isenberg, Ed., *Weimar Cinema: An Essential Guide to Classic Films of the Era*, New York: Columbia University Press, 2009.

Kathleen James-Chakraborty, Ed., *Bauhaus Culture: From Weimar to the Cold War*, Minneapolis: University of Minnesota Press, 2006.

Anton Kaes, *Shell Shock Cinema: Weimar Culture and the Wounds of War*, Princeton: Princeton University Press, 2009.

Anton Kaes, Martin Jay, Edward Dimendberg, eds., *The Weimar Republic Sourcebook,* Berkeley: University of California Press, 1994.

Harry Kessler, *Tagebücher, 1918-1937*; *Berlin in Lights: The Diaries of Count Harry Kessler, 1918-1937*, New York: Grove Press, 2000.

Irmgard Keun, *Das Kunstseidene Mädchen* (1932), Berlin 2005; English: *The Artificial Silk Girl,* trans. Kathie von Ankum, New York: Other Press, 2002.

Siegfried Kracauer, *Das Ornament der Masse* (1927), Frankfurt am Main 1991.

Siegfried Kracauer, *Die Angestellten* (1930), Frankfurt am Main 1997.

Siegfried Kracauer, *Strassen in Berlin und Anderswo* (1926-1933), Berlin 1987.

Christopher Isherwood, *Goodbye to Berlin*, New York: Random House, 1939.

Barbara Miller Lane, *Architecture and Politics in Germany 1918-1945.* Cambridge: Harvard University Press, 1968.

Paul Lerner, The Consuming Temple: Jews, Department Stores, and the Consumer Revolution in Germany, 1880-1940. Ithaca: Cornell University Press, 2015.

Helmut Lethen, *Cool Conduct: The Culture of Distance in Weimar Germany*. Berkley: University of California Press, 2002.

Emily J. Levine, *Dreamland of Humanists: Warburg, Cassirer, Panofsky, and the Hamburg School*, Chicago: University of Chicago Press, 2013.

Rose-Carol Washton Long, Ed. *German expressionism: documents from the end of the Wilhelmine Empire to the rise of national socialism*, New York: Maxwell Macmilan International, 1992.

Daniel H. Magilow, *The Photography of Crisis: The Photo Essays of Weimar Germany*, University Park, PA: Pennsylvania State University Press, 2012.

Rainer Metzger, *Berlin: the twenties*, London: Thames & Hudson, 2007. German version: Rainer Metzger, *Berlin: die Zwanzigerjahre: Kunst und Kultur 1918-1933*, Wien: Brandstätter, 2006.

Sergiusz Michalski, *New objectivity: painting, graphic art and photography in Weimar Germany 1919-1933.* Translated by Michael Claridge. Köln: Taschen, 1994.

Victor H. Miesel, ed. *Voices of German Expressionism* (London: Tate Publishing, 2003 (or original 1970 edition).

Marsha Morton. *Max Klinger and Wilhelmine Culture: On the Threshold of*

*German Modernism*. Ashgate Press, 2014.

Kelly Morris and Amanda Woods, Eds., *Art in Berlin, 1815-1989*, Atlanta, Ga.: High Museum of Art ; Seattle: University of Washington Press, 1989.

Elizabeth Otto, *Tempo! Tempo! The Bauhaus Photomontages of Marianne Brandt*, Berlin: Jovis Verlag, 2005.

Detlev Peukert, *The Weimar Republic: The Crisis of Classical Modernity*. New York: Hill and Wang, 1989.

Christopher Phillips, Ed. *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940*, New York: Metropolitan Museum of Art/Aperture, 1989.

Sabine Rewald, *Glitter and Doom: German Portraits from the 1920s*, Ex. Cat. Metropolitan Museum of Art, New Haven: Yale University Press, 2006.

Terence Riley and Barry Bergdoll, Eds., *Mies in Berlin*, New York: MoMA, 2001.

Jeffrey Saletnik and Robin Schuldenfrei, ed. *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism*. London: Routledge / Taylor & Francis, 2009.

Wieland Schmied, *Neue Sachlichkeit and German Realism of the Twenties*. London: Arts Council of Great Britain, 1978.

Margarete Schütte-Lihotzky, Passages from ‘Why I Became an Architect’, selected and trans. by Juliet Kinchin, *West 86th*, vol. 18, no. 1 (Spring-Summer 2011), pp. 86-96.

Frederic J. Schwartz, *The Werkbund: Design Theory and Mass Culture before the First World War*, New Haven: Yale University Press, 1996.

Frederic J. Schwartz, *Blind spots: critical theory and the history of art in twentieth-century Germany*, New Haven: Yale University Press, 2005.

Dennis Sharp, Ed. *Glass architecture* by Paul Scheerbart; and *Alpine architecture*, by Bruno Taut. *Glass architecture* translated by James Palmes. *Alpine architecture* translated by Shirley Palmer. New York, Praeger, 1972.

T’ai Smith, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, Minneapolis: University of Minnesota Press, 2014.

Manfredo Tafuri, *Architecture and utopia: design and capitalist development*, translated by Barbara Luigia La Penta, Cambridge, Mass.: MIT Press, 1976.

Matthew Titelbaum, Ed. *Montage and Modern Life 1919-1942*, Cambridge, Mass.: MIT Press, 1992.

Maurice Tuchman and Judi Freeman, Eds. *The Spiritual in art: abstract painting 1890-1985*. Los Angeles County Museum of Art; New York: Abbeville Press, 1986. See especially ‘Expressionism, abstraction, and the search for utopia in Germany ‘ by Rose-Carol Washton Long, p. 201-217.

B. Walker, K. Zieve, K. & Brooklyn Museum. *Prints of the German expressionists and their circle: Collection of the Brooklyn Museum*. New York: Brooklyn Museum, 1988.

Janet Ward, *Weimar Surface: Urban Visual Culture in 1920s Germany*, Berkeley: University of California Press, 2001.

Eric D. Weitz, *Weimar Germany: Promise and Tragedy*, Princeton: Princeton University Press, 2007.

Iain Boyd Whyte and David Frisby, Eds. *Metropolis Berlin: 1880-1940*. Berkeley: University of California Press, 2012.

Christopher Wilk, ed. *Modernism: Designing a New World*, *1914-1939*, London: V&A Publications; New York, N.Y.: H.N. Abrams, 2006.

John Willett, *Art and Politics in the Weimar Period: The New Sobriety, 1917-1933*. New York: Pantheon, 1978.

Hans Maria Wingler, ed. *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, trans. Wolfgang Jabs and Basil Gilbert, Cambridge, Mass.: MIT Press, 1969 (and later editions).

Andrés Mario Zervigón, *John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-garde Photomontage*, Chicago: University of Chicago Press, 2012.

**On-line dictionary**

(For looking up individual German words)

http://dict.tu-chemnitz.de/