Module Title | The Birth of the Modern: Art and Architecture in Austria and Germany c 1900 Onwards
Module Code | ARVC184H4
Programme | Cert HE History of Art and Architecture
Credits/Level | 15/Level 4
Entrance Requirements | None
First Class Term Dates | Thursday 27 April 2017
 | 27 April – 6 July 2017
Taught By | Dr Diane Silverthorne

Module Description
The late nineteenth century onwards were years of innovation and contradiction in Austria and Germany. This module focuses on dynamic periods of change centred on Vienna, Berlin and other German cities to examine Secession movements, early expressionist art, modern architecture and design, and in the post-war period, the founding of the Bauhaus. Artists and movements including Klimt, Kokoschka, Kandinsky, Wagner, Loos, Gropius, Die Brücke and Der Blaue Reiter (Blue Rider) are examined.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of art and architecture in Austria and Germany from c1900 onwards
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to art and architecture in Austria and Germany from c1900 onwards
- Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical
knowledge

- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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</thead>
<tbody>
<tr>
<td>Visual analysis of two objects (or in-class presentation)</td>
<td>1,000 (or 500 words)</td>
<td>40%</td>
<td>1 June</td>
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<tr>
<td>Essay</td>
<td>1,500</td>
<td>60%</td>
<td>6 July</td>
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</tbody>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of the learning experience.

Module Content

Session 1: 27th April: Cross-Currents – Schinkel's Berlin; Ringstrasse Vienna
An introduction to the themes of the course and the state of art and culture in 1860s Germany and Austria

Reading:
P. Vergo, 'Vienna 1900', in Art in Vienna 1898-1918, London, 1975, pp9-17
Session 2: 4 May: The Munich and Berlin Secessions; Max Liebermann
Cultural unity and disunity in the search for a national art

Reading:
S. West, 'Unity and Fragmentation: institutions, Secessions, Jugendstil', in The Visual Arts In Germany 1890-1937: Utopia and Despair, Manchester, 1988, pp116-29;

Session 3: 11 May: The Vienna Secession: Gustav Klimt and his followers
The founding of the Vienna Secession in 1898: notable architecture and exhibitions

Reading:
P. Vergo, 'Secession', in Art in Vienna, pp26-49

Session 4: 18 May: Austria's Modernist Architects: Otto Wagner, Adolf Loos
Otto Wagner, the 'father of modern architecture'; Adolf Loos, polemicist and architect of 'modern Vienna'

Reading:
P. Vergo, 'Architecture and the Applied Arts, in Art in Vienna, pp90-107; 161-173

Session 5: 25th May 2017 Session 6: Gallery Visit Leicester Art Museum/or Courtauld Gallery
To be confirmed

Session 6: 1 June 2017 Germany's early expressionism: Die Brücke and Der Blaue Reiter
Germany's expressionism, synonymous with avant-garde modern art emerged in Dresden (Die Brücke), and in Munich, with Wassily Kandinsky and his circle.

Reading:
S. Behr, Expressionism (Movements in Modern Art), London, 1999, pp30-40

Session 7: 8 June 2017 Expressionism in Austria: Kokoschka, Schiele
Portraiture became the main genre for Austria's expressionist artists

Reading:
P. Vergo, 'Kuntschau 1908-9' in Art in Vienna 1898-1918, pp189-218

Session 8: 15 June 2017 Design and the Applied Arts (1): Wiener Werkstätte (The Vienna Workshop)
The founding of Austria's applied arts collective by Josef Hoffman and Koloman Moser; applied arts and architecture

Session 9: 22 June The Birth of the Bauhaus: Dessau and Weimar
Walter Gropius and the Bauhaus school of design

Reading:
Session 10: 29 June 2017 Germany at war and beyond: Kirchner, Dix, Grosz
Germany's troubled WW1 reflected in art of the war years and beyond

Reading:
S.Behr, Expressionism, pp 58-75

Session 11: 6 July 2017 Epilogue Austria, Germany
The collapse of the Austro-Hungarian Empire; the immediate post-war years in Germany

Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:

Behr, S, Expressionism (Movements in Modern Art), Tate, London, 1999
West, S, The Visual Arts in Germany 1890-1937: Utopia and Despair, Manchester, 2000

Recommended Reading
The following are recommended as useful ancillary reading:

Kallir, J, Viennese Design and the Wiener Werkstätte, New York, 1986
Paret, P, German Encounters with Modernism 1840-1945, Cambridge, 2001
Topp, L, Architecture and Truth in Fin-de-Siècle Vienna, Cambridge, 2004
Whitford, F, Bauhaus (World of Art), London, 1984
Whitford, F, Klimt (World of Art), London, 1990

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