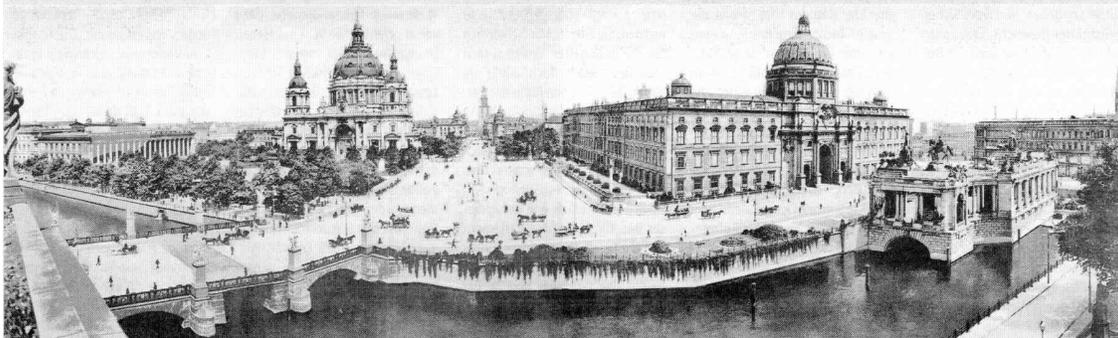


RUTGERS-DUKE-IN-BERLIN SUMMER 2013  
Syllabus

## ART & ARCHITECTURE IN BERLIN

Duke: 365A/297A  
Rutgers: 470:390  
Course times: Tue, 1-6pm

Instructor: Prof. Nicola Behrmann  
Department of Germanic Lang & Literatures  
Rutgers University  
[behrmann@rutgers.edu](mailto:behrmann@rutgers.edu)



**Course Objectives:** The goal of this course is to provide students with an introduction to visual arts and architecture of Germany from the 17<sup>th</sup> to the 21<sup>st</sup> century through lectures conducted in Berlin's museums and cultural sites. Classroom lectures will be kept to a minimum so that students may encounter actual works of art in the city's magnificent collections. The course will focus on the development of German art from Albrecht Dürer and other Old Masters through Neo-Classicism, Romanticism, Realism, Modernism, and contemporary artists. Students will learn in particular depth about artists and architects such as Karl Friedrich Schinkel, Caspar David Friedrich, Adolph Menzel, and Mies van der Rohe, as well as about innovative artistic organizations such as *Die Brücke* and

*The Bauhaus.* Germany's modernist art movements, such as Realism, Expressionism, Dada, and New Objectivity, will be considered in relation to the many upheavals in modern German history. Students will also be exposed to more recent artists as well as studio visits of contemporary painters. By the end of the course, students will not only have a broad understanding of the development of the visual arts in Germany but also of how art and architecture have served in the problematic search for German cultural identity.

**Attendance** (PLEASE READ): The summer in Berlin program is an intense academic experience. Every class meeting is important. Failure to attend regularly and to appear punctually will adversely affect your grade. After a grace period of one missed session (which you should reserve for unexpected illness), your final course grade will be lowered one "step" for each additional absence, e.g. from a B+ to a B for the second absence, and so forth. Given the intense nature of the program, even absences for reasons of ill health or other emergencies may result in your having to withdraw from a course. It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been distributed. While weekend excursions are optional, the trip to Dresden is mandatory for this class. The excursion to Potsdam will be optional but is highly recommended. *Only students who attend every class meeting and engage seriously in seminar discussions will be eligible for an A in this course.*

**Ekphrastic Journals:** Each student is required to keep a journal in which he or she will provide weekly descriptions of artworks and architecture encountered in class and on travels outside of Berlin. These objects and buildings will be described using the classical "ekphrastic" method of objective, yet vivid, description. ("ekphrasis" means "description" and has become the standard art historical term for describing works of art.) In addition to written descriptions, students will provide notational sketches of artworks and architectural sites, so that objects are encountered both through language and graphic line. The practice of drawing will also help us to understand some of the essential physicality of art objects and art-making. Early art historians up to the mid 20<sup>th</sup> Century often made thumbnail sketches of artworks, even as they explored the work in question linguistically and historically. This practice will be recovered in our class. Student drawings in the journals will NOT be judged for "artistic quality," nor is the ability to make finished drawings at all a prerequisite. The sketches will simply focus on a dynamic element or formal structure of a work of art; they can be as notational or as detailed as the student wishes. The drawings provide an additional tool to experiencing works of art and architecture more intensively.

Journals are due for review on June 4 and June 25. Students are obligated to purchase a sturdy journal, as no loose-leaf pages or spiral bound notebooks will be accepted. The larger hardcover Moleskine notebooks are the most highly recommended (8.4" x 5.2", with 240 acid-free pages; they open flat and have a storage pocket in the back).

**Pencils:** Please note that museums do not allow anyone to take notes in any kind of ink while in the galleries. Pencil must be used for note-taking and drawing within museums. Mechanical or wood-cased pencils are acceptable. One HB-grade pencil and one 3B-grade pencil are recommended. If you are budget-conscious, be sure to bring a dozen Dixon Ticonderoga no. 2 pencils, as German pencils, while excellent, are much more expensive (about \$1 apiece) and do not normally come equipped with erasers.

**Texts:** There is no textbook assigned for this course. Students will receive a variety of texts in PDF format uploaded on the Sakai site "Art & Architecture". To access Sakai please go to: <https://sakai.rutgers.edu/portal>. Students are recommended to purchase a good German-English dictionary (the Collins Gem is quite handy). Students with some reading knowledge of German will find Johannes Jahn's *Wörterbuch der Kunst* (Kröner Verlag, 1983 and subsequent editions) a useful resource.

**Pre-departure assignment:** This is a three-part task TO WHICH YOU MUST BE ATTENTIVE NOW:

1) Purchase your sketchbook as soon as possible. They are usually available in student bookstores or at a Barnes & Noble with the dimensions noted above. Moleskines are widely available in Berlin, too, but most likely at a higher price. However, any sturdy notebook may do. You may choose ruled or plain versions, whichever you prefer. Remember that you will be sketching in these books, as well as taking notes. Be sure that you have the hardcover and not the softcover. This will make a big difference in your ability to write and sketch while standing. You may purchase the plain or ruled version of the Moleskine through the following link: <http://www.amazon.com/Moleskine-Plain-Notebook-Large/dp/8883701143>

2) Please carefully read the introduction from Hans Belting's book *The Germans and Their Art: A Troublesome Relationship*, and Johann Joachim Winckelmann's foundational essay "On The Capacity for the

Sentiment for the Beautiful in Art". Both texts will serve as important background information for our first class excursion and will be made available on Sakai.

3) Prepare a discussion or thesis paper (2-3 pages, single-spaced) for Winckelmann's essay that should consist of three parts: (1) short biographical information about Winckelmann and his time; (2) summary of the essay in bullet points; (3) further bibliographical reference on Winckelmann. This paper is due by Monday, May 21 before class (electronic submission only).

**Drawing class:** To help us prepare for our drawing exercises, a practicing artist will conduct three 45-minute sessions introducing the basic techniques of sketching. These sessions will take place in the earlier half of the course. All supplies, such as drawing paper and pencils of varying degrees, will be provided to the students.

**Project presentation:** On the last day of class, students will present their research on one work of art that is on display in Berlin or one example of Berlin architecture and introduce into its main principles and history. Suggestions for topics can be found on Sakai.

**Museum conduct:** Museums are special places and we must always be respectful of other visitors. When possible, we will conduct lectures using low-noise audio equipment, which will make us as unobtrusive as possible. Pens of any kind are strictly forbidden. Never walk backwards in a museum, as you may bump into a sculpture on a pedestal. Never speak loudly or touch a work of art. Finally, dress code: no-one wants to be the fashion-police, especially your instructor, but museums in Europe are more akin in atmosphere to churches or temples, and students should dress accordingly. Remember, you are representing your university and your country. While it is advised to dress comfortably for class, please avoid flip-flops, extremely worn or distressed tennis shoes, shorts (except longer Bermuda types), tank or halter-tops, sleeveless t-shirts, ripped or torn jeans, and excessively short skirts.

**Museum admission:** ALWAYS BRING YOUR STUDENT IDENTIFICATION. For most museums in Berlin, students will have free admission IF they show their student ID's. In the rare cases where admission will be charged, students may or may not be expected to pay their individual admissions, depending on program finances. Students should always bring money with them for this or other eventualities.

**Academic Integrity:** Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work that you submit for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues. Internet sources are especially tempting. Beware: you may not simply cut and paste. Anything taken from another source—whether quoted, summarized, or paraphrased—must be referenced. See one of the instructors if you have any doubts. The minimum penalty for plagiarism is failure in the course. Don't do it.

### **Course Schedule (tentative\*):**

\*This class relies on museums and museums reserve the right to rotate works of art or place them in storage without prior warning. Flexibility is required in the event of unexpected changes. The subjects listed below must thus be considered tentative at all times.

- May 21      INTRODUCTION. Winckelmann and Schinkel (Friedrichswerder Church, Bauakademie, Altes Museum, Neue Wache).  
*Drawing session.*
- [May 25]      Optional: <http://www.schoenebergerartwalk.de/>  
Optional: Lecture/Discussion: "Embodied City" with Richard Sennett, Johannes Odenthal, Jochen Gerz, Manos Tsangaris (7pm; admission € 3)
- May 28      *Alte Nationalgalerie*: From German Romanticism to Realism (Friedrich, Feuerbach, Menzel, Spitzweg, Liebermann)  
*Drawing session.*
- June 1      **EXCURSION TO DRESDEN** (mandatory)  
*Albertinum*: "Constable, Delacroix, Friedrich, Goya: A Shock to the Senses"  
*Galerie alter Meister*: Raffael, *Sixtinische Madonna*; Holbein, Dürer, Rembrandt

- June 4      Expressionism, Berlin Dada, Bauhaus  
*Berlinische Galerie*  
*Bauhaus-Museum* (admission Euro 4)
- [June 5]    Optional: *Nikolaikirche* (free admission)
- June 6      Midterm take-home exam
- [June 7]    MEET THE ARTIST (optional): Vernissage Tobias Becker (Galerie  
Hunchentoot)
- June 11     Memory and Memorial: *Berliner Schloss* and *Palast der*  
*Republik / Jewish Museum* and *Holocaust-Memorial*
- June 18     *Hamburger Bahnhof*: Exhibition "Martin Kippenberger sehr gut  
| very good" (admission),  
*Deutsche Kinemathek*
- [June 21]   MEET THE ARTIST (optional): Studio visit Sabine Banic
- June 25     *Mini Conference*: Final Project Presentation (20 min. plus 10  
min. Q&A)
- June 27     Final paper due