

Paper Instructions

The lectures on campus are designed to give you enough background so that you can adequately assess the art that you will see while we are in Munich. You will write two formal essays on the various works of art that characterized specific periods of German art history.

You will notice as you read through this that there are five eras of art history to write about; you only have to write about two of them. Which two you write about is your decision.

Both essays will be written as a separate paper of four to five pages. You will use APA citation. Instructions for APA are found on page 14. Both essays will be turned in as separate papers with separate reference lists. I would prefer that you first use the sources I gave you in class for these papers. You can use other sources in addition to those that I suggest for each essay, including web pages, but make sure they are quality sources. Remember also that Wikipedia is not a great source, although it usually has a list of really good sources at the end of its essays.

Before you start writing, I would like all of you to read two samples of work that generally illustrate what you should do. The first is found in Henry Sayre, Writing About Art, 6th ed. (2009), pages 60-61. This short section provides a sample essay that an art history student wrote concerning a black-and-white photograph that is reproduced in these pages. The second is a sample entry that I wrote for Biedermeier art, and it is found below.

Your essays should be double spaced, 12-point font, one-inch margins on all sides, and four to five pages in length. They should have an introduction paragraph with a thesis statement, a conclusion, and body composed of supporting paragraphs. Do not use subtitles. The reference lists of works you use in your essays should be at the very end of each paper on a separate sheet or sheets. Quotations that are longer than four lines of text should be set off as block quotations without quotation marks. Write about the paintings and the subjects they depict in the present tense. If you provide historical background and context (which you will want to do in just about every case), write this material in the past tense. Your reference list entries, unlike the essays, should be single spaced. Make sure your pages are numbered.

1. Renaissance Art

During your time in Munich, you visited the Alte Pinakothek. Write an essay that describes the works of the greatest German Renaissance painter, Albrecht Dürer. In particular, describe three of his paintings in Gallery II of the Alte Pinakothek: The Paumgartner Altarpiece, The Four Apostles, and his Self-Portrait. Remember, his works always exhibited a certain seriousness and solemnity. You can write about how he exhibited these characteristics in his works. You can also focus on how he had mastered the techniques that characterized Renaissance art such as his use of perspective and gradual shading that he achieved by applying layers of blended paint. You can also consider how Dürer's paintings reflect his Protestant sentiments and the seriousness with which he understood the importance of Christian scriptures as being critical to a person's salvation. If you want to write about another Renaissance artist or artists, you can also consider the works of Lucas Cranach, who also has two important works in Gallery II and Gallery IIB. Other significant figures of the German Renaissance in Gallery II and Gallery IIB (both on the second floor), and Gallery XII and Gallery XIII (on the first floor) are Albrecht Altdorfer, Matthias Grünewald, and Martin Schongauer.

Sources to consider for this essay:

Davies, Penelope, et al. Janson's History of Art: The Western Tradition. 7th edition.
Vol. 3. The Renaissance through the Rococo. Upper Saddle River, New Jersey:
Prentice Hall, 2007. pp. 632-645.

Getlein, Mark. Gilbert's Living With Art. 7th edition. Boston: McGraw Hill, 2005.
pp 397-402.

Lindemann, Gottfried. History of German Art: Painting Sculpture Architecture. New York:
Praeger Publishers, 1971. pp 75-97.

Piper, David. The Illustrated History of Art. New York: Crescent Books, 1994. pp 150-157.





Paumgartner Altarpiece



Four Apostles



Self Portrait

2. Baroque Art

During your time in Munich, you saw Nymphenburg Palace, the Theatinerkirche, and the Asamkirche. Write an essay, based upon your own observations and notes as well as secondary sources from class, and explain why these structures reflect the general characteristics of Baroque art. You may write about one of them, two of them, or all three of them. Remember, Baroque art and architecture stressed the theatrical; it suggested dynamism, movement, and energy. In particular, it reflected the renewed vitality of the Catholic Church during the Catholic Counter-Reformation and the rise of powerful absolute monarchs in Europe. Baroque architecture often (but not always) employs sweeping oval shapes that project forward toward the viewer as well as recessed ceilings with paintings on them that give a sense of heaven opening above the viewer.

Sources to consider for this essay:

Getlein, Mark. Gilbert's Living With Art. 7th edition. Boston: McGraw Hill, 2005. pp 407-428.

Killing, Irmgard. Nymphenburg: Palace, Park and Pavilions. Freising, Germany: Sellier Druck, 2009. pp 47-56.

Lindemann, Gottfried. History of German Art: Painting Sculpture Architecture. New York: Praeger Publishers, 1971. pp 98-130.



Nymphenburg



Theatinerkirche



Asamkirche

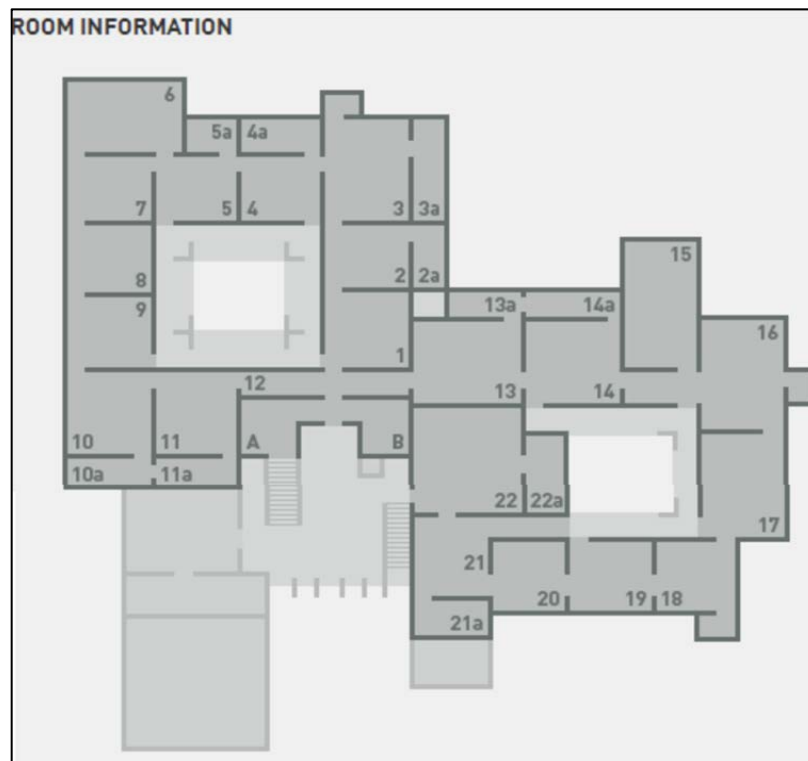
3. German Realism and Impressionism – The Neue Pinakothek has a large number of paintings by German Realists and Impressionists that you saw during your visit to Munich. Remember, Realism and Impressionism were closely linked by their subject matter. They tended to focus on the lives of everyday people, often the poor and downtrodden, and the artists tried to depict them with a sense of sympathy so the viewer could understand their lives. Often, German Realists became Impressionists by shifting their painting style from carefully blended strokes of paint to unblended strokes that depicted the subjects in a hazier, more tentative manner. For this assignment, focus on the works of Adolph Menzel, Max Liebermann, Lovis Corinth, Max Slevogt, and Fritz von Uhde in Gallery 17. You can write about one or more of these artists and their works. I would suggest the following paintings: von Uhde, The Hard Path (1890); Slevogt, The Day's Work Done (1900); Liebermann, Woman with Goats in the Dunes (1890); Menzel, Procession in Hofgastein (1880); Corinth, Fisherman's Cemetery (1893). You may also write about other, related Realist artists, particularly Wilhelm Leibl in Gallery 18.

Sources to consider for this essay:

Lindemann, Gottfried. History of German Art: Painting Sculpture Architecture. New York: Praeger Publishers, 1971. pp 160-174.

Makela, Maria. The Munich Secession: Art and Artists in Turn-of-the-Century Munich. Princeton, New Jersey: Princeton University Press, 1990. Chapter 4.

Roh, Franz. German Art in the 20th Century. Greenwich, Connecticut: New York Graphic Society, 1968. pp 14-24





The Hard Path



Procession in Hofgastein



The Day's Work Done



Fisherman's Cemetery



Woman with Goats in the Dunes

4. German Expressionism – During our trip to Munich, we saw German Expressionist works in two museums: the Pinakothek der Moderne, Saals (Rooms) 1 and 2; and Lenbachhaus in the special Blaue Reiter exhibition on the third floor (or what Germans call the second floor). Using your notes, observations, and information from the secondary sources below, write an essay that describes the general characteristics of Expressionist art. Remember, the two most significant characteristics of German Expressionism were bold use of color, and abstract forms of real objects and scenes, often tending to look primitive. Some of the artists you may want to concentrate on are Emil Nolde, Oskar Kokoschka, Wassily Kandinsky, Erich Heckel, Ernst Ludwig Kirchner, Franz Marc, Gabriele Münter, Alexej Jawlensky, Marianne von Werefkin, August Macke, and Paul Klee.

Sources to consider for this essay:

Piper, David. The Illustrated History of Art. New York: Crescent Books, 1994. pp 376-387

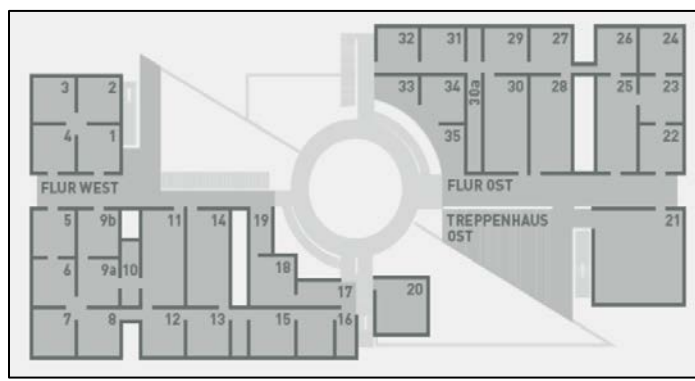
Getlein, Mark. Gilbert's Living With Art. 7th edition. Boston: McGraw Hill, 2005. pp 505-508

Davies, Penelope, et al. Janson's History of Art: The Western Tradition. Seventh edition. Vol. 4. The Modern World. Upper Saddle River, New Jersey: Prentice Hall, 2007. pp 954-962

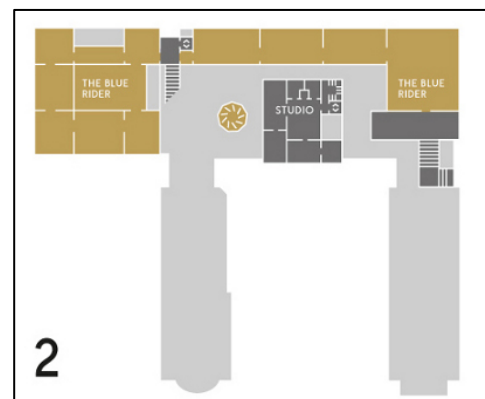
Ritchie, Andrew C., ed. German Art of the Twentieth Century. New York: Simon and Schuster, 1957. pp 27-70

Roh, Franz. German Art in the 20th Century. Greenwich, Connecticut: New York Graphic Society, 1968. pp 54-85

Pinakothek der Moderne



Lenbachhaus





Franz Marc, Blue Horse I
Lenbachhaus



Kandinsky, Impression III
Lenbachhaus



Franz Marc, Tiger
Lenbachhaus



August Macke, Promenade
Lenbachhaus



Jawlensky, Alexander Sacharow
Lenbachhaus



August Macke, Mandrill
Pinakothek der Moderne



Kirchner, Circus Rider
Pinakothek der Moderne

5. Post-War German Art – For post-war German art, we will focus on Joseph Beuys, whose works we saw in Saals (Rooms) 18, 19, and 20 of the Pinakothek der Moderne in Munich. In particular, focus upon his work The End of the Twentieth Century (Das Ende des 20. Jahrhunderts) in Saal 20. He produced this work between 1983 and 1985. Discuss what Beuys was trying to do with this installation. In particular, what was he trying to say about Germany and the German people at the end of World War II? What did he believe the future held for Germany, and how did he symbolize this in this installation? To get you started, I will give you a few hints. The basalt rocks symbolize the dead produced by World War II. The hole in each, lined with clay and felt, symbolizes the possibility of new life emerging from the ruins in post-war Germany. You may also discuss some of his other works in Saals 18 and 19 if you wish, and you can also consider any pieces by Beuys that you saw during our visit to Lenbachhaus and the special exhibition of his works on the second floor (or the first floor in Germany).

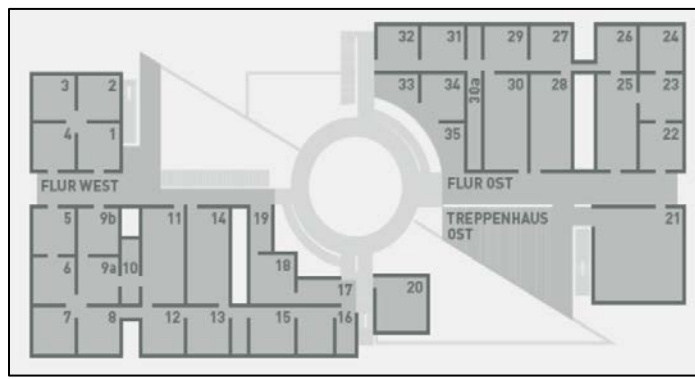
Sources to consider for this essay:

Davies, Penelope, et al. Janson's History of Art: The Western Tradition. 7th edition. Vol. 4. The Modern World. Upper Saddle River, New Jersey: Prentice Hall, 2007. p. 1064

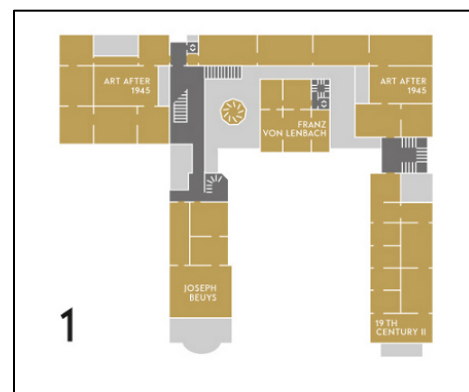
Joachimides, Christos, ed. German Art in the 20th Century: Painting and Sculpture, 1905-1985. Munich: Prestel Verlag, 1985. pp 470-472.

Acton, Mary. Learning to Look at Modern Art. London: Routledge, 2004. pp 106-110.

Pinakothek der Moderne



Lenbachhaus





Beuys, Bathtub
Lenbachhaus



Beuys, End of the Twentieth Century
Pinakothek der Moderne

Sample Essay

Biedermeier Art – During our visit to the Neue Pinakothek, we saw many examples of Biedermeier art, which was largely a style of art popular with Germany's growing middle classes during the first half of the nineteenth century. Focus on the paintings of Carl Spitzweg. Pay particular attention to two paintings found in Cabinet 10a: The Poor Poet, and the Convent School Outing. Discuss how these paintings are characteristic Biedermeier pieces. Pay particular attention to the subject matter as well as how it is portrayed. Remember, too, that Biedermeier artists were influenced by Dutch genre art produced two centuries earlier that depicted scenes of everyday life of the common people, particularly the lives of rural peasants. Also remember that Biedermeier artists were influenced by their Barbizon contemporaries in France who sought to depict nature without embellishment and without the very stylized techniques used by earlier Baroque and Rococo painters. Cabinet 10a and Gallery 10 right next to it also have works by other Biedermeier artists such as Ferdinand Georg Waldmüller. Consider using these pieces of art in your essay as well.

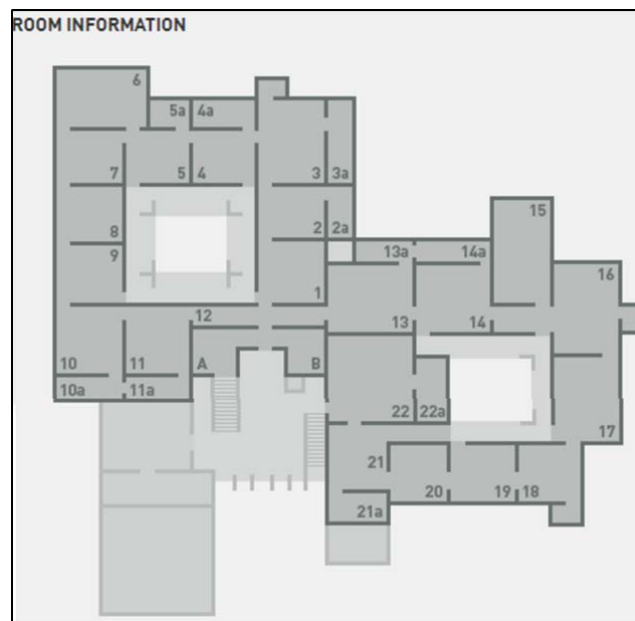
Sources to consider for this essay:

Bernstein, Eckhard. Culture and Customs of Germany. Westport, Connecticut: Greenwood Press, 2004. p. 163

Boime, Albert. Art in the Age of Civil Struggle, 1848-1871. Chicago: University of Chicago Press, 2007. pp 471-576

Lenz, Christian. The Neue Pinakothek Munich. London: Scala Publishers, 2003. pp 41-45, 55-61.

Lindemann, Gottfried. History of German Art: Painting Sculpture Architecture. New York: Praeger Publishers, 1971. pp 159-160.



Peter Hasenpfeffer
HU 487 Visual Art
Dr. Jung

Biedermeier Art

The Congress of Vienna in 1815 ushered in an era of relative stability that began with the defeat of Napoleon that same year and lasted until the Revolutions of 1848. This was a period when the middle classes—the bourgeoisie—developed a strong sense of class identity and sought a greater role in the cultural life of Europe. In the German countries, Biedermeier art became the most conspicuous aesthetic manifestation of this bourgeois dominance (Boime, 2007, pp 471-475). Biedermeier art was influenced to a degree by the Romantic Movement, but it eschewed the great drama of Romantic painters such as Francisco Goya and Theodore Gericault. Biedermeier artists instead took their cues from another school of Romantic art, the French Barbizon painters, who sought to depict landscapes in a sincere manner that was a clear departure from the earlier Baroque and Rococo periods. Biedermeier painters rendered scenes of everyday life much as their Dutch predecessors had done two centuries earlier, and while rustic peasants working in the countryside were characteristic of both Dutch genre painting and Biedermeier pieces, Biedermeier artists were more apt to depict scenes of bourgeois life in the growing urban centers. The works of Carl Spitzweg and Ferdinand Georg Waldmüller in the Neue Pinakothek in Munich are some of the most representative of German Biedermeier art, although Waldmüller tended to emphasize scenes of rural life, while Spitzweg focused more upon urban subjects. While both Spitzweg and Waldmüller painted the countryside and city in unadorned, rustic glory, both men, like other Biedermeier artists, presented urban dwellers and rural peasants in a rather idealized manner that masked any deep-seated discontent in order to make their works palatable to middle-class patrons.

Art scholar Christian Lenz summarizes this incongruous dichotomy between the unidealized landscape and the idealized depictions of the populations that inhabited them when he writes that:

Biedermeier art is quintessentially bourgeois. It depicts ordinary middle-class life, with a greater or lesser degree of sentimentality, but always unheroically and without political comment. It eschews the high ideals of Neoclassical and Romantic academic history painting, and it is instead self-consciously unpretentious. Like the burghers' art of seventeenth-century Holland...Biedermeier art reflected the world with which its patrons felt at home as naturalistically as possible (2003, p. 41).

Carl Spitzweg's works beautifully reflect these aesthetic sensibilities. Spitzweg lived in Munich and painted the residents of the city and their day-to-day activities (Lindemann, 1971, p. 159). In his famous work The Poor Poet (1839), the subject is a poverty stricken bard, a man who seeks someday to become a great writer who will bask in the glow of public adulation for his sublime verses. The books that surround him indicate that he is well educated as members of the middle classes were in Europe during the first half of the nineteenth century. However, this poet has yet to achieve the social and economic status he undoubtedly craves. He resides in a cramped attic room, huddled under a blanket for warmth and burning earlier drafts of his poems in his stove; he obviously cannot afford coal or firewood. The umbrella over his head guards him from the rain that comes into his room through a leaky roof. He is surrounded by his books of literature that he uses for inspiration. He clutches his quill pen in his mouth, as he counts with his fingers the syllables in the verse of poetry that he composes in his head. Like many of Spitzweg's characters, he is drawn not in the naturalistic manner of the Dutch masters (who Spitzweg studied) but as a caricature, almost like a modern cartoon figure (Boime, 2007, p. 500).

While he tended to paint mostly scenes of urban life, Spitzweg also rendered scenes of daily life in the countryside of Bavaria. One of these in the Neue Pinakothek is The Convent School Outing (ca. 1860). This landscape painting definitely illustrates the influence of the Barbizon School of France, for it depicts the rural countryside of Germany in a realistic, objective fashion (Lenz, 2003, p. 41). On the left side of the painting are a group of young girls accompanied by two nuns. The deeply rutted dirt road and the rickety wood fence falling into decay are clearly Spitzweg's attempt to show the countryside in all its rustic glory. On the right side of the painting in the background is the town from where the children and their chaperones departed. It is a hot day as the sun beats down from a steel-blue sky, for the nuns and one of the young girls shield themselves with parasols. Moreover, the painting depicts not a dramatic, heroic, or historical scene characteristic of earlier Neo-Classical art or contemporary Romantic art; instead, it illustrates, much like earlier Dutch genre art, a common scene of everyday life.

Ferdinand Georg Waldmüller, more so than Spitzweg, painted the rural landscapes of his native Austria and the peasants who resided in the rolling foothills of the Alps. Such scenes were popular among the bourgeois members of Austrian society. Thus, Waldmüller's depictions of rural life were meant for the urban middle classes who craved social stability rather than the often tumultuous and chaotic elements that were common to rural life in early nineteenth-century Europe. Indeed, art scholar Albert Boime asserts that Waldmüller:

never showed rustic laborers at work in the fields but preferred to portray them in moments of ritual and festive occasions that emphasized passive acceptance of...the social and political institutions that exploited them from the metropolitan center...The Austrian upper classes who visited these sites as landholders and as summer inhabitants

of nearby resort areas desired to see a benign rustic labor force happily accepting the restored Austrian hierarchy as the best of all possible worlds (Boime, 2007, pp 486-489).

This somewhat sterilized view of the countryside is evident in his painting Young Peasant Woman with Three Children at the Window (1840). A young woman and her three children peer out of a window; their smiling faces are meant to demonstrate a happy countenance and disposition. The frame of the window and its wooden door hint that this is a simple cottage common to the rural districts of Austria. The children all look healthy and well nourished. The young woman, her face partially hidden in the shadows, evinces a beauty that originates from her simple life as a peasant engaged in the work of agriculture. Just as important is what this work does not show; the long hours toiling in the hot sun, or the dust and dirt that come from the tedious, exhausting labor of planting and harvesting. Such depictions were not found in Biedermeier paintings but would come in the later works of the Realists and Impressionists (Bernstein, 2004, pp 163-164; Lindemann, 1971, pp 160-174).

Another work by Waldmüller that also illustrates these themes is The Expected One (ca. 1850), which shows a young peasant lad waiting in a shady bower for the young, pretty peasant girl with whom he is smitten. Again, the influence of the Barbizon School is present in the depiction of the landscape: it painted objectively and unidealized. The path is strewn with great boulders and rocks, while the hills in the distance are bathed in the summer sun. However, the two people in the painting are definitely idealized by Waldmüller. He paints what can only be called a touching scene prized by his bourgeois clients: two young lovers who seek to steal away for a few short hours of romantic bliss. The young man holds a freshly picked flower for his love interest. The young girl appears suddenly over the rise, the wind catching her apron and dress. She looks slightly nervous and absorbed, excited yet anxious for the encounter.

These Biedermeier pieces illustrate a clear break with the idealized landscapes of the Baroque and Neo-Classical eras. Indeed, the influence of the Barbizon School is evident in the naturalistic and objective depictions of the countryside. However, these Biedermeier works seek to show a world that was recognizable to the middle-class patrons who sought a world without tension or conflict. Thus, while the landscapes of Biedermeier paintings reveal the world as the eye saw it, the simple peasants and urban dwellers who inhabited these rustic, sincere landscapes were often romanticized, ideal images that did not reflect reality. The Revolutions of 1848 revealed the discontent of the urban masses and rural peasantry, and these rebellions spelled the end of this rather idyllic aesthetic. Art historian Franz Lindemann summarizes this phenomenon perfectly when he writes “this peaceful life of the Biedermeier, of small pleasures enjoyed in the comfort and privacy of the home...was disrupted by political events” (1971, p. 160). Thus, it is not surprising that the Realists and Impressionists who dominated the second half of the nineteenth century produced works that were far grittier and more stark than their Biedermeier predecessors.

Bibliography

- Acton, Mary. Learning to Look at Modern Art. London: Routledge, 2004.
- Bernstein, Eckhard. Culture and Customs of Germany. Westport, Connecticut: Greenwood Press, 2004.
- Boime, Albert. Art in the Age of Civil Struggle, 1848-1871. Chicago: University of Chicago Press, 2007.
- Davies, Penelope, et al. Janson's History of Art: The Western Tradition. 7th edition. Vol. 3. The Renaissance through the Rococo. Upper Saddle River, New Jersey: Prentice Hall, 2007.
- Davies, Penelope, et al. Janson's History of Art: The Western Tradition. 7th edition. Vol. 4. The Modern World. Upper Saddle River, New Jersey: Prentice Hall, 2007.
- Getlein, Mark. Gilbert's Living With Art. 7th edition. Boston: McGraw Hill, 2005.
- Joachimides, Christos, ed. German Art in the 20th Century: Painting and Sculpture, 1905-1985. Munich: Prestel Verlag, 1985.
- Killing, Irmgard. Nymphenburg: Palace, Park and Pavilions. Freising, Germany: Sellier Druck, 2009.
- Lenz, Christian. The Neue Pinakothek Munich. London: Scala Publishers, 2003.
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- Ritchie, Andrew C., ed. German Art of the Twentieth Century. New York: Simon and Schuster, 1957.
- Roh, Franz. German Art in the 20th Century. Greenwich, Connecticut: New York Graphic Society, 1968.
- Sayre, Henry M. Writing About Art. 6th edition. Upper Saddle River, New Jersey: Prentice Hall, 2009.

Basic Rules for APA Citation

1. In-text citations should be used every time you take information from a source. An in-text citation should consist of the author's last name, the year the book was published, and the page or pages where you found the information. If you mention the author's name in the text, you only need to have the year and the page or pages. Examples are below.

Abstract Expressionism emerged after World War II in Germany, and Joseph Beuys became the most well-known practitioner of this style (Roh, 1968, p. 357).

According to Franz Roh, Abstract Expressionism emerged after World War II in Germany, and Joseph Beuys became the most well-known practitioner of this style (1968, p. 357).

2. If you use information from more than one source to write a passage, you can include two or more sources in a single citation. See the example below.

Abstract Expressionism emerged after World War II in Germany, and Joseph Beuys became the most well-known practitioner of this style (Roh, 1968, p. 357; Joachimides, 1985, pp 467-468).

3. There are two books by Penelope Davies that have the same year of publication. In order to delineate which one you are using, also include the volume number in the in-text citation. Examples are below.

When discussing important German artists, one must first consider Albrecht Dürer, the greatest German artist of the Renaissance period (Davies, 2007, pp 3:567-568). In the post-World War II period, Abstract Expressionism emerged, and Joseph Beuys became the most well-known practitioner of this style (Davies, 2007, pp 4:468).

4. As far as your bibliography, use the exact same format for all the books that are found above on page 13. This format is a little different from normal APA format, but I would prefer you use the format I proscribe.

5. If you have any questions about APA, either ask me or see the Online Write Lab (OWL) at Purdue University at <https://owl.english.purdue.edu/>.