



TATE LIVERPOOL

23 JUN – 15 OCT 2017

# PORTRAYING A NATION

GERMANY 1919 – 1933

TEACHER'S PACK



# INTRODUCTION

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*Portraying a Nation: Germany 1919–1933* presents the faces of Germany between the two world wars told through the eyes of painter Otto Dix (1891–1969) and photographer August Sander (1876–1964) - two artists whose works document the radical extremes of the country during this period.

Featuring more than 300 paintings, drawings, prints and photographs, *Portraying a Nation* combines two exhibitions: *Otto Dix: The Evil Eye*, which includes paintings and works on paper that explore Dix's harshly realistic depictions of German society and brutality of war, and *ARTIST ROOMS: August Sander*, which presents photographs from Sander's best known series, *People of the Twentieth Century*, his attempt to document the German people. In painting and photography, these works from a pivotal point in the country's history reflect and depict both the glamour and the misery of Weimar Republic.

This pack is designed to support teachers, educators and students in planning a visit to the exhibition with a collection of ideas, activities and points for discussion with a focus on key works from the exhibition. We advise that some works in the exhibition may be unsuitable for younger audiences and would recommend that the content is more suitable for Key Stages 4 and 5. This pack has been designed with this age group in mind. The content has been written by artist educators and history teachers to ensure that the talking points and activities are relevant to both areas of the curriculum and support classroom and gallery engagement with the exhibition for both subject areas. Two key works have been selected from the exhibition for you and your students to focus on and each is presented with text about the artist and the work as well as relevant discussion points and suggested activities. There is also a separate activity sheet for history students to use in the gallery which can be printed out separately.

## BOOK YOUR SCHOOL VISIT

Visiting Tate Liverpool with a school group couldn't be easier – email [vsa@tate.org.uk](mailto:vsa@tate.org.uk) or call +44 (0)151 702 7400 today.

Tate Liverpool welcomes school visits Monday to Friday. Entrance to the special exhibition is priced at £6 per pupil, we also offer an audio guide at the discounted price of £1.50.

Teachers wanting to make a research trip to the exhibition in advance of a visit are welcome to do so free of charge.

For further details about visiting Tate Liverpool with your group see:

[www.tate.org.uk/learn/teachers/school-visits-tate-liverpool](http://www.tate.org.uk/learn/teachers/school-visits-tate-liverpool)

Details of events for teachers can be found on page 18

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The 'Golden Twenties' of the Weimar Republic have passed into myth. For many in the English-speaking world, the images of the hit musical Cabaret, with its scenes of Berlin glamour and decadence, have come to represent the period during which National Socialism rose to prominence. But the works of Otto Dix and August Sander offer a rather different set of images. Dix's often grotesque and deliberately shocking work presents an alternative view of the world, one documenting the savage effects of war and prostitution and in which the wealthy and influential queued up to be subject to his satirical caricatures.

By contrast, Sander's photographic portraits of ordinary Germans can seem mundane, but that contrast offers a clue to their power. The apparent objectivity of the camera lens draws viewers into Sander's documentation of the social reality of Germany between the two World Wars, inviting them to wonder what became of that overwhelming gallery of ordinary faces.

In both cases, it is impossible to view these portraits of the 1920s and 1930s without allowing our knowledge of the fate that would befall Germany to intrude, but brought together they offer a remarkable window into a historical present that would come to shape the twentieth century.

The chance to cut through the myths of Weimar and to see the works of these two great German artists in the flesh is a unique opportunity for students to understand that historical moment directly through the portraits of those who lived through it and to learn from the artistic vision of those who were trying to make sense of it.

Professor Matthew Philpott, Head of Modern Languages and Cultures, History Department, University of Liverpool,

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# ARTIST BIOGRAPHIES

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## OTTO DIX 1891–1969

Otto Dix was born in Untermhaus (now Gera), near Leipzig in eastern Germany, the son of a foundry mould-maker. He studied at the Dresden Art Academy from 1910 where his early influences were Durer, Van Gogh and Nietzsche. At the outbreak of the First World War Dix volunteered as an artilleryman and machine-gunner and fought on the Western Front, where he took part in the Battle of the Somme. In 1918, weary of trench fighting he volunteered as an aerial observer and trained as an aeroplane pilot. He was traumatised by the war and suffered recurring nightmares.

In 1924 he created a body of work based on his war experiences which he published as a suite of etchings. Now living and working in Dresden he met Georg Grosz and exhibited regularly with Expressionists and became known for his critical stance on contemporary German society. He continued to paint unflinching images of human disfigurement, and sleazy city life in a 'primitive' and raw style, depicting people on the margins of society; prostitutes, disabled war veterans, beggars. When the Nazis came to power in Germany in 1933 his art, along

with many of his contemporaries was declared 'degenerate' and banned. He was forced to paint inoffensive landscapes in the official realist style. After the war he remained in Dresden and painted religious allegories depicting a suffering Christ, and received many national and international awards for his life's work before his death aged 77.

# ARTIST BIOGRAPHIES

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## AUGUST SANDER 1876–1964

August Sander was born in Herdorf, Germany, near the River Rhine. Sander was best known for his photographic portraits taken during the 1920s and 1930s although he was also a landscape photographer.

His father was a carpenter in the coal mining industry. He was introduced to photography by his uncle and was largely self-taught. He worked for a photography studio in Linz, setting up his own studio in Cologne in 1909. In 1911 Sander began taking portraits for his major body of work *People of the 20th Century*. The series is divided into seven sections: The Farmer, The Skilled Tradesman, Woman, Classes and Professions, The Artists, The City, and The Last People (homeless persons, veterans, etc.) images from which were featured in his first book *Faces of Our Time*, published in 1929. After the Nazis came to power this book was condemned by the regime and the original photographic plates destroyed.

In 1942 Sander left Cologne to live in the country where his studio was hit by an Allied bomb. Thirty thousand negatives survived, but

in 1946 these were destroyed in an accidental fire. His son Erich had been arrested as a Communist Party member and imprisoned by the Nazi's. Sander photographed his son while he was in prison and included his portrait in his Political Prisoner series. Just before he was due to be released in 1945, he died of untreated appendicitis.

Sander made very few images after the war, concentrating on cataloguing the remaining images into his portfolios. He died aged 87.

# AN INTRODUCTION TO WEIMAR GERMANY

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The Germany that emerged from World War One was very different to the Germany that entered it. The defeat in the Great War brought massive changes to the country. The Kaiser had fled, leaving a country with a need for a new political system. The new, Weimar Germany was the most democratic country in the world, run by the left wing Socialist Party (SPD), which granted more freedom to people than ever before. Not everyone in Germany was happy with this change. The new government, for many, would forever be tied to losing WW1 and the humiliating punishments that followed from the Treaty of Versailles. For some people, the new Germany was not radical enough – the Spartacists, a left wing political group, attempted to take power in 1919, only for the government to use the Freikorps – bands of ex-soldiers – to crush the uprising. For some, the government was too new, too radical and they wanted a return to the traditional order of things – the Kapp Putsch of 1920 and the Munich Putsch of 1923 were right wing attempts to topple the government, both of which failed. Added to this the invasion of the Ruhr by France and Belgium in 1923 and the economic problems that followed meant that Germany by the middle of 1923 was extremely unstable.

Through a mixture of necessary, and sometimes unpopular, initiatives by the Foreign Minister of the time, Gustav Stresemann, and economic support from the USA, Weimar Germany settled down from 1924 and the period became known as the “Golden Years”. No attempted political takeovers and somewhat stable economic conditions led to a flourish of cultural development – art, literature, architecture, theatre, cabaret – all boomed after 1924. Germany’s international standing improved as it participated in international diplomacy, joining the League of Nations in 1926, and with Stresemann’s work, forged agreements with countries to improve international relations. However, Stresemann himself said that, despite all the improvements in Germany after 1924, it was still “dancing on a volcano”.

That volcano erupted in 1929, when Wall Street crashed in America and created an economic depression that hit Germany hard. Mass unemployment and hardship led to the rise of extreme political parties on the left (Communists) and the right (National Socialists). Hitler had attempted to seize power in 1923 in Munich, and his failure convinced him to change tactics and gain power democratically.

The depression helped the Nazis to increase their share of the votes, and alongside some backroom political deals, Hitler became Chancellor of Germany in January 1933. By August 1934, the democratic Weimar Germany had been replaced by a one-party Nazi dictatorship. The Nazis wanted to create a *volksgemeinschaft* or “people’s community” and used a variety of methods to achieve their aims. Propaganda and censorship was used to influence people’s beliefs and attitudes; policies changed to indoctrinate children and women; trade unions were banned, removing the rights of workers; religion was controlled, through a gradual takeover of the Protestant Church and a Concordat, or understanding, with the Roman Catholic Church; economic policies were enacted to reduce unemployment and re-arm and strengthen Germany. Overarching all of this was the use of terror and repression to squash opposition and remove those who did not fit in to the “people’s community” – political opponents, homosexuals, mentally and physically disabled, Jehovah’s Witnesses, gypsies, communists, Jews – all of whom were persecuted under Nazi rule.

## KEY WORKS AND ACTIVITIES: SKULL 1924 OTTO DIX



Otto Dix *Skull (Schädel)* 1924 © DACS 2017

### SKULL 1924 OTTO DIX

*Abnormal situations bring out all the depravity, the bestiality of human beings... I portrayed states, states that the war brought about, and the result of war, as states. — Otto Dix*

Dix made drawings as a soldier during the First World War, but these were not shown publicly until the 1960s, many years after they were made. They demonstrate Dix's early enthusiasm for war, under the influence of the philosopher Frederick Nietzsche (1844–1900), along with the gruesomeness of battle. After the war he produced two portfolios of etchings that dealt with the trauma of war and the memory of his experience of fighting in the trenches. These seem more critical, savage and abject than his earlier war pictures. *Skull*, is from this series. One of Dix's duties as a soldier was to dig trenches as part of the defensive system implemented by both sides in the conflict. Dix encountered large numbers of corpses, in different stages of decomposition, usually found in ruins of the shell-shattered trench system he was constantly ordered to repair, and these feature heavily in the etchings. In *Skull* we see a

*memento mori*, a subject at its height in Flemish painting of the 17th century, where human mortality is depicted in the starkest manner to warn us that life is transient and we should not put our vain hope in the material world. Often called a *vanitas*, in these works, the skull reminds us that death is a constant presence, lying in wait beneath living flesh. Dix's skull still has a tuft of hair clinging to it as the maggots are animatedly writhing in a depiction of life feeding off death. The theme of the life cycle is also present in Dix's depiction of the war torn landscape. *In Shell Craters with Flowers (Spring 1916 near Rheims)* 1924 (also part of the same series) Dix shows a part of no-man's land and a shell-hole with flowers growing up around it. The land which has been violated by war is recovering and life is continuing.

Prior to becoming an artist, Otto Dix had volunteered for the German army believing in the glory of war and in his country. Dix was wounded several times along the Western Front. In August 1918, he served in Flanders where he took a nearly fatal wound to the neck. A medic was able to stop the bleeding and he was moved back to an aid station. He was discharged in September 1918, two months



before the war ended. WWI clearly had a great psychological impact on Dix as his works, including *Skull*, reveal. Dix's representation of war following the end of WWI would suggest that he may have suffered what we now know today as post traumatic stress disorder. Indeed, *Skull* suggests war was incredibly brutal, not only taking human lives but leaving the dead unable to rest in peace, reflected in the worms crawling from the skull. Sadly, throughout the WWI many soldiers did go missing, their bodies never found. Today they are commemorated through monuments which hold their details. *Skull* not only symbolises the true cost of war, i.e. human lives, but that the bodies of many of those that were taken perished in the ground without a proper burial.

### ACTIVITIES

**FIND** another *vanitas* or *momento mori* in the gallery, a painting, photograph or sculpture that you think symbolises life and death. How would you depict the lifecycle today using modern media?

**MAKE** your own war artwork. Think about how you would depict modern warfare. How would you approach the subject and choose the media appropriate to today's conflicts with its impact on civilians?

**DISCUSS** which is more 'real': Dix's pictures or Sander's photographic portraits? Describe your idea of Realism. Does an artwork have to look real in order to show us something about life? What ideas do Sander's portraits convey? What do Dix's convey? Discuss the differences. Are there any similarities?

**DISCUSS** some of the things you may wish to consider as you study this for historical purposes.

- What interpretation of WWI does *Skull* present? What can you see that leads you to these conclusions?
- Why did Dix have this interpretation? Why may he have wanted to create this work at that time in the way that he did?
- How useful is this source to a historian wishing to gauge the feelings of soldiers post WWI?
- How reliable is this source to a historian wishing to understand the feelings of soldiers following WWI?

## KEY WORKS AND ACTIVITIES: VICTIM OF PERSECUTION C.1938 AUGUST SANDER



August Sander, *Victim of Persecution* c.1938  
© Die Photographische Sammlung / SK Stiftung Kultur –  
August Sander Archiv, Cologne / VG Bild-Kunst, Bonn and  
DACs, London 2017.

### VICTIM OF PERSECUTION C.1938 (PRINTED 1990) AUGUST SANDER

*[I want] to provide an insight into our age  
and its people — August Sander*

Sander took this photograph of a young Jewish woman from Cologne in about 1938 when he was photographing her family, the Oppenheims, in his photographic studio. There are also prints of her mother and father Mr. and Mrs. Oppenheim who perhaps had come to Sander for passport photographs. After the war Sander included these images in a portfolio he called *The Persecuted*. In 1934 the ruling National Socialists (Nazis) started boycotting Jewish businesses in cities like Cologne where Sander lived and worked. Jewish businessmen were often paraded in the streets and openly derided. Sander chose to pose the members of the Oppenheim family in a dignified manner. This is true of all of Sander's portraits, where he is careful not to assume racial or social stereotypes. Each person is presented as an individual with dignity.

Sander was a craftsman of photography. He didn't care for the 'snapshot' taken with the then new hand-held Leica camera. He preferred using the large format studio camera with its large negative (about 9cm x 12cm) that can pick up greater detail. Sander equated taking an image and printing photographs on photographic paper with painting in oils, although instead of pigment and canvas, he used light and chemicals.

In *People of the 20th Century*, his major photographic collection, Sander presents a cross-section of German society of his time. Portraits are not named, but are categorised in sections based on their place in the social order. This sociological method aims to reveal the hierarchies and structure of German society in the 1920s and '30s and creating a 'portrait' of the era itself. There are several 'classes' including 'working class' (divided into urban industrial workers and rural farm workers) and representatives of the military class which include members of the Nazi Party in uniform. According to Franz Wilhelm Seiwert, Sander's artist friend, Sander believed that his photographs would "serve as documents of our time, passed down from our era to future ones."

## VICTIM OF PERSECUTION C.1938 AUGUST SANDER

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After gaining power in 1933, the National Socialist Party began to work towards creating a "volksgemeinschaft" or "people's community". Hitler saw everything in racial and biological terms. The people's community was to consist of "Aryan" Germans, who were pure German blooded, athletic and hardworking. As part of this community, the Nazis singled out and persecuted groups who they believed did not fit within the people's community; those whom they believed were inferior. These groups included political opponents, such as the Communists, and those who they classed as inferior, such as Slavs, gypsies, black people and Jews. Laws that became increasingly harsh were put in to place to make the lives of these people difficult.

From 1933 the Nazis enacted laws to remove the rights of Jews like the Oppenheims. Jews were not allowed to join the army, inherit land, work for the government or work as teachers. In 1935 the Nuremburg Laws were passed which removed citizenship rights from Jews living in Germany, stating that they could not vote, be protected by the law or have a German passport. In the same year the Law for the Protection of German Blood and Honour

forbade Jews from marrying German citizens. Increasingly, laws against Jews became harsher; businesses were taken away, property had to be registered and Jewish people had to wear a yellow Star of David for easy identification.

By the time Sander's photograph was taken, there had been open violence against Jews in Germany. In November 1938, *Kristallnacht*, or "Night of Broken Glass" saw Jewish homes, businesses and synagogues attacked and 100 Jews were killed. Jews were blamed for starting the trouble and fined 1 billion marks to pay for the damage caused. From 1937 to 1939 the Reich Office for Emigration aimed to make Jews leave Germany. From 1939, this became a policy of forced removal.

When World War II broke out in 1939, Germany invaded Poland which had a Jewish population of 3.3 million. As Germany continued to invade countries in Europe, more and more Jewish people came under their control. As this continued, increasingly severe policies were enacted to control the movements of Jews before being removed from German territory. Ghettos (areas of cities sealed off to contain Jews) were created, restricting movement and

resources, and hundreds of thousands died through malnutrition and ill-treatment.

When Germany invaded the USSR in 1941, a further 3 million Jews came under Nazi control, and the policies put in place became more extreme; Einsatzgruppen, or killing squads, were created to murder Jews and communists. The first death camp was built in 1941 at Belzec in Poland and in 1942 the industrialised mass murder of Jews began. Ghettos were rounded up and the transportation of Jews to death camps was organised. What followed was known as the Final Solution.

By the end of World War II in 1945, it is estimated that the Nazis had murdered 11 million people, of whom 6 million were Jewish.

## VICTIM OF PERSECUTION C.1938 AUGUST SANDER

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### ACTIVITIES

**FIND** another Sander portrait. What can you tell about the sitter (the person portrayed in the photograph) without us knowing the name or circumstances of the person? Look at what they are wearing and the setting they are in. Make a list of information gained about the person from analysing the photograph in this way.

**MAKE** a photographic portfolio of portraits of people in your family, class or neighbourhood. (You can use either your mobile phone or a separate camera). Think about the setting of the photograph (background context) and how you would pose the subject; should they be sitting or standing still or doing something? Think about how you are documenting our specific time and a place in your portfolio.

**COMPARE** two of Sander's portraits. Try to choose two that are linked in some way (e.g. two women, two working people etc.) List what they have in common and then list the differences. Can you say why these differences exist from Sander's categories? Are they due to social class or other factors?



# GALLERY HISTORICAL INTERPRETATION SHEET

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## ACTIVITY 1

Can you find two examples (one from Dix and one from Sander) that show what the situation was like in Germany between 1919–19?  
Write down the titles in the spaces below.

1 .....

2 .....

What interpretation do they present of the situation in Germany? You must refer to details in the artwork selected.

1. This suggests that Germany was

.....  
.....  
.....  
.....

It does this through  
(give details of what you can see)

.....  
.....  
.....  
.....

This links with (give details of your other knowledge of the time)

.....  
.....  
.....  
.....

2. This suggests that Germany was

.....  
.....  
.....  
.....

It does this through  
(give details of what you can see)

.....  
.....  
.....  
.....

This links with (give details of your other knowledge of the time)

.....  
.....  
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.....

# GALLERY HISTORICAL INTERPRETATION SHEET

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## ACTIVITY 2

1. Look at Otto Dix's *Servant Girls on a Sunday* and August Sander's *Cleaning Woman*. How would you interpret Dix's *Servant Girls on a Sunday*? Refer to details in the painting to explain your thoughts

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2. What is the interpretation of Sander's *Cleaning Woman*? Refer to details in the photograph to explain your thoughts

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3. How do these interpretations differ?

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4. Why do the interpretations differ? Within this you must consider the author (artist), purpose of its creation and when it was created

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# GLOSSARY OF TERMS (FROM WWW.TATE.ORG.UK)

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## THE NEW OBJECTIVITY

Usually translated as 'New Objectivity', *Neue Sachlichkeit* was a German modern realist movement of the 1920s

It took its name from the exhibition *Neue Sachlichkeit* held in Mannheim in 1923. The exhibition was part of the phenomenon of the 'return to order' following the First World War (when artists rejected the more extreme avant-garde forms of art for more reassuring and traditional approaches); and was described by the organiser G.F. Hartlaub, as 'new realism bearing a socialist flavour'.

The two key artists associated with *Neue Sachlichkeit* are Otto Dix and George Grosz, two of the greatest realist painters of the twentieth century. In their paintings and drawings they vividly depicted and excoriated the corruption, frantic pleasure seeking and general demoralisation of Germany following its defeat in the war, and the ineffectual Weimar Republic which governed until the arrival in power of the Nazi Party in 1933. But their work also constitutes a more universal, savage satire on the human condition.

Other artists include Christian Schad and Georg Schrimpf.

## EXPRESSIONISM

Expressionism refers to art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings or ideas

In expressionist art, colour in particular can be highly intense and non-naturalistic, brushwork is typically free and paint application tends to be generous and highly textured. Expressionist art tends to be emotional and sometimes mystical. It can be seen as an extension of Romanticism.

Although the term expressionist can be applied to artworks from any era, it is generally applied to art of the twentieth century. It may be said to start with Vincent Van Gogh and then form a major stream of modern art embracing, among many others, Edvard Munch, fauvism and Henri Matisse, Georges Rouault, the *Brücke* and *Blaue Reiter* groups, Egon Schiele, Oskar Kokoschka, Paul Klee, Max Beckmann, most of Pablo Picasso, Henry Moore, Graham Sutherland, Francis Bacon, Alberto Giacometti, Jean Dubuffet, Georg Baselitz, Anselm Kiefer and the

neo-expressionism of the 1980s.

The term is often specifically associated with modern German art (also referred to as German expressionism), particularly the *Brücke* and *Blaue Reiter* groups.

After World War II an abstract form of expressionism developed in America, known as abstract expressionism.

## PRIMITIVISM

The term Primitivism is used to describe the fascination of early modern European artists with what was then called primitive art – including tribal art from Africa, the South Pacific and Indonesia, as well as prehistoric and very early European art, and European folk art.

Such work has had a profound impact on modern Western art. The discovery of African tribal art by Picasso around 1906 was an important influence on his painting in general, and was a major factor in leading him to cubism.

Primitivism also means the search for a simpler

# GLOSSARY OF TERMS (FROM WWW.TATE.ORG.UK)

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more basic way of life away from Western urban sophistication and social restrictions. The classic example of this is artist Paul Gauguin's move from Paris to Tahiti in the South Pacific in 1891. Primitivism was also important for expressionism, including *Brücke*.

As a result of these artists' interest and appreciation, what was once called primitive art is now seen as having equal value to Western forms and the term primitive is avoided or used in quotation marks.

## DOCUMENTARY

A movement in art usually associated with the 1930s when artists using mass media (photography, film) and other forms of art documented the lives of people in certain parts of society, often marginal communities or groups of workers.

## DER BLAUE REITER (BLUE RIDER)

*Der Blaue Reiter* was a German expressionist group originating in Munich in 1909.

## DIE BRÜCKE (BRIDGE)

*Brücke* was a German expressionist group founded in Dresden in 1905 which developed a radical anti-traditional style characterised by vivid non-naturalistic colour and emotional tension

## MEMENTO MORI

A memento mori is an artwork designed to remind the viewer of their mortality and of the shortness and fragility of human life

## VANITAS

A still life artwork which includes various symbolic objects designed to remind the viewer of their mortality and of the worthlessness of worldly goods and pleasures



## FURTHER RESOURCES

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[www.tate.org.uk/context-comment/articles/otto-dix-and-paul-nash-views-first-world-war](http://www.tate.org.uk/context-comment/articles/otto-dix-and-paul-nash-views-first-world-war)

Dorothy C. Rowe, 'August Sander and the Artists: Locating the Subjects of New Objectivity', Tate Papers, no.19, Spring 2013, [www.tate.org.uk/research/publications/tate-papers/19/august-sander-and-the-artists-locating-the-subjects-of-new-objectivity](http://www.tate.org.uk/research/publications/tate-papers/19/august-sander-and-the-artists-locating-the-subjects-of-new-objectivity) Accessed 11 April 2017.

Rose-Carol Washton Long, 'August Sander's Portraits of Persecuted Jews', Tate Papers, no.19, Spring 2013, [www.tate.org.uk/research/publications/tate-papers/19/august-sanders-portraits-of-persecuted-jews](http://www.tate.org.uk/research/publications/tate-papers/19/august-sanders-portraits-of-persecuted-jews) Accessed 10 April 2017.

Susanne Meyer-Buser  
*Otto Dix: The Evil Eye* Prestel 2017 Tate

Daniel Spanke (Editor), Nils Buttner (Editor)  
*Otto Dix and New Objectivity* Hatje Cantz 2013

Stephanie Barron, Sabine Eckmann  
*New Objectivity: Modern German Art in the Weimar Republic 1919-1933* LACMA 2015

Christoph Schreier, Shaun Whiteside  
*August Sander* National Portrait Gallery 1997

# EVENTS

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## SPECIAL PREVIEW FOR HISTORY TEACHERS

Tuesday 27 June, 17.00–18.30

Free and exclusive session for teachers of Key Stage 4 and 5 History organised and delivered in collaboration with University of Liverpool. The evening will include a private view and curator-led tour of the special exhibition *Portraying a Nation: Germany 1919-1933*, with refreshments on arrival.

We will be joined by guest speakers from the University of Liverpool's Department of History, Dr Myriam Wilks-Heeg will discuss the Weimar era and its culture, Professor Matthew Philpotts will present an analysis of selected works by Otto Dix and August Sander, to demonstrate how they can be used as a valuable historical source, and Dr Samantha Caslin will talk about the use of art and pop culture sources in history, to make the subject more exciting and relatable.

To book a place please email  
Jennifer.marley@tate.org.uk

## ADULT STUDY DAY: OTTO DIX AND AUGUST SANDER: ART, POLITICS, AND SOCIETY IN WEIMAR GERMANY

Saturday 30 September, 10.30–16.30

Clore Learning Studio, Tate Liverpool  
Admission: £22, £20 concession,  
(includes entry into exhibition)

Advanced Booking Essential

Through their contrasting modes of portraiture Otto Dix and August Sander provide us with a fascinating window into the social and political realities of Germany in the 1920s. Who were Sander and Dix and what were they seeking to do with their art? How was their work received in the increasingly polarised and turbulent political context of Germany in the 1920s and early 1930s? Through illustrated talks, group discussion and gallery workshops, this study day will use the exciting Tate exhibition *Portraying a Nation: Germany 1919-1933* to explore the relationship between art, politics, and society at this unique and crucial moment in twentieth-century history. Programmed in association with the Department of Modern Languages and Cultures, University of Liverpool and with the Institute of Modern

Languages Research, University of London.

To book and for more information,  
please visit the website  
[www.tate.org.uk/whats-on/tate-liverpool](http://www.tate.org.uk/whats-on/tate-liverpool)  
or call the box office on 0151 702 7400.

With special thanks to Leanne Judson,  
Broadgreen International School and Leila Charity,  
King David High School for their support and  
contributions to this pack.

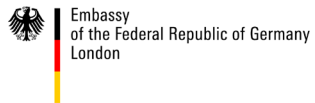
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## PORTRAYING A NATION GERMANY 1919–1933

23 June–15 October 2017

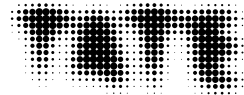
Curated by Tate Liverpool, based on *Otto Dix: The Evil Eye*  
at Kunstsammlung Nordrhein-Westfalen and  
ARTIST ROOMS: August Sander.

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