

Art, Culture, and Media Under the Third Reich

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German Expressionism

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Introduction

In *Art, Culture, and Media Under the Third Reich*, Richard A. Etlin, distinguished professor in the School of Architecture at the University of Maryland, presents an anthology addressing the racially informed culture of the Third Reich, that paradoxically professed to be the highest manifestation of civilization in Europe, yet was experienced as the most barbaric by its opponents and victims. It is not a book about the "the Nazification of the arts," or the art representative of National Socialist aesthetic, or an expose on the political and legal *Gleichschaltung*, "the forcing into conformity"¹ under state control of all branches of national and local government including media, education, and the arts. Instead, the anthology examines how the Nazi racist ideology permeated various fields of artistic activities and how their racial conceptions of culture was used to define themselves. The twelve essays written by scholars of the designated fields (music, landscape design, pulp fiction, architecture and interior decor, film and radio, painting and sculpture, exposition, and cultural projects) present specific areas of culture in Germany during the National Socialist period with the purpose of forming an "accumulative portrait" of a culture infused by the totalizing racially inflected Nazi ideology.

The Anthology is thematically arranged in four sections: I. *Weltanschauung* (World view), II. Propaganda, III. Empire Building, and IV. Appeasement. The first part, *Weltanschauung*, explores how the National Socialist racial world view infected all aspects of cultural production. In the first essay, "The Target of Racial Purity: The 'Degenerate Music' Exhibition in Dusseldorf, 1938", Albrecht Dumling discusses how the perceived threat of Jewish-Bolshevik influence, considered alien and inimical to German culture, lead to a systematic purging of all modern, abstract, and "foreign" elements in German music.² The nineteenth century notion of music as the voice of the soul and of the nation provided the ideological justification for such "cleansing" of Germany's musical heritage one nostalgically traced back to the Middle Ages up through the Romantics as manifestations of the superiority of the German musical instinct. Dumling recounts how the New Aesthetic of atonal and abstract sounds, deemed as "diseased, unhealthy, and highly dangerous," were derided at the 1938 exposition of *Entartete Musik* (Degenerate Music), the musical counterpart to the earlier art exhibition of *Entartete Kunst* (Degenerate Art). The exhibition presented a spectrum of banned music such as popular tunes, cabaret, orchestral, and even American Jazz denounced as *Negerkultur* (Negro culture). All were censured as inappropriate for German "purity" and ideal in music. Joachim Wolschke-Bulmahn and Gert Groning in "The National Socialist Garden and Landscape Ideal," probes the pre-Nazi German cult of nature that was assimilated by the Third Reich in its "blood and soil" rhetoric.³ Under their racist program, gardens and landscape designs were pursued as expression of the German character distinct from other nationalities. Nature became defined in national terms and equated with the racial and cultural evolution whose apex was the German race. In their view, the landscape was a sign of the spiritual and creative health of the people. The aesthetic dimension of land was used to justify German expansion into the apparent "wastelands" of those races deemed inferior. The final essay, "Bearers of Culture, Harbingers of Destruction," Robert Jan van Pelt considers another aspect of the Nazi *Weltanschauung* whose roots stem far back in the

¹ Richard A. Etlin, "Editor's Note," *Art, Culture, and Media Under the Third Reich*, (Chicago, University of Chicago Press, 2002): xvi.

² Albrecht Dumling, "The Target of Racial Purity: The 'Degenerate Music' Exhibition in Dusseldorf, 1938, 43-72.

³ Joachim Wolschke-Bulmahn and Gert Groning, "The National Socialist Garden and Landscape Ideal: Bodenständigkeit (Rootedness in the Soil)," 73-97.

history of German thought: the problem of the peoples of the East.⁴ Portrayed as uncivilized and culturally inferior, the Slavs were the subject of countless scholarly writings and popular fiction as the embodiment of the forces of evil, chaos, and darkness eternally in conflict with the forces of good, order, and light represented by the German people. The origins of the Myth of the Teutonic Order and the Marienburg Castle are explored as evidence of Nazi historical revisionism and appropriation in support of the spiritual, cultural, and military war against the *untermensch* of the East.

Part two of this anthology, *Propaganda*, examines the use of film, radio, and scenographic effects to instill both the sense of a shared community (*Volksgemeinschaft*) imbued with the values of National Socialism and its exclusion of Jews as foreign and parasitic elements. David Culbert's essay, studies the impact of Anti-Semitic films on German audiences through two films of 1940: *Jew Suss* and *Der ewiger Jude* (The Wandering or Eternal Jew).⁵ The former was a success and the latter, a flop. The essay investigates why this is the case and the problems "inherent in using the medium of film to function as a type of social engineering."⁶ In "Celluloid War," Mary-Elizabeth O'Brien considers the effectiveness of Nazi films as ideological constructs in mass persuasion for the war effort of 1939-45.⁷ Three films are examined as exemplary of the "home-front" genre of war films. As wartime love stories and family dramas, these films illustrate "the bond between the civilian populace and the frontline soldier."⁸ O'Brien seeks to show how the film's ideological message is incorporated into narratives of family life and love while psychologically arousing them for war. In "The Drama of Illumination," Kathleen James-Chakraborty examines the role of artificial light as an effective emotional and psychological instrument of persuasion in the architecture of mass spectacles.⁹ Her case study is Albert Speer's *Lichtdoms* (Cathedral of Lights) where an unprecedented use of light as pillars of power was employed to galvanize the masses with the sense of heightened drama, awe, and solemn beauty during Nazi Party rallies. She points to several important architects who influenced Speer in his use of light as an architectural component and as an agent in the social and psychological transformation of the spectator.

Under the rubric of *Empire Building*, the three essays question issues of power and personal ambition that go beyond ideology. Jonathan Petropoulos's "From Seduction to Denial," tackles the problem of artistic complicity to the Nazi regime's criminal policies.¹⁰ The author takes the case of Arno Breker who was considered by the National Socialists as their greatest artist and best representative of the aesthetic ideals of the Third Reich. He attempts to demonstrate how the Nazi interest in Breker went beyond propaganda purposes. The leaders coveted his sculptures as commodity reflective of their supposed refinement, class, and power. This essay raises the important issue of the conflict between artistic integrity and the desire for fame and fortune at the expense of ethical considerations. Artists, like other professionals, had a choice. Many, including Breker, chose to collaborate in the building of the Third Reich only to deny it later. In "Heinrich Himmler and the Nuremberg Party Rally Grounds," Paul B. Jaskot examines the economic interests of the *Schutzstaffel* (SS) in labor camps and their role in architectural cultural policy during the Third Reich.¹¹ Ruth Ben-Ghiat, takes a closer look at the contentious relationship between the Italian Fascists and National Socialism in her essay "Italian

⁴ Robert Jan van Pelt, *Bearers of Culture, Harbingers of Destruction: The Mythos of the Germans in the East*, 98-138.

⁵ David Culbert, "The Impact of Anti-Semitic Film Propaganda on German Audiences: Jew Suss and The Wandering Jew (1940)," 139-157.

⁶ *Ibid.*, 140.

⁷ Mary-Elizabeth O'Brien, "The Celluloid War: Packaging War for Sale in Nazi Home-Front Films," 158-180.

⁸ *Ibid.*, 140.

⁹ Kathleen James-Chakraborty, "The Drama of Illuminations: Visions of Community from Wilhelmine to Nazi Germany," 181-204.

¹⁰ Jonathan Petropoulos, "From Seduction to Denial: Arno Breker's Engagement with National Socialism," 205-229.

¹¹ Paul B. Jaskot, "Heinrich Himmler and the Nuremberg Party Rally Grounds: The Interest of the SS in the German Building Economy," 230-256.

Fascists and National Socialists: The Dynamics of an Uneasy Relationship" and finds that it is one based on both cooperation and rivalry in establishing Europe's cultural paradigm and power.¹²

The final part, *Appeasement*, addresses the problem of the "purposeful accommodation of Nazi goals by muting or stifling criticism and opposition."¹³ The reasons are numerous. The three essays consider this willing accommodation in the context of art and cultural production. Karen Koehler in "The Bauhaus, 1919-1928: Gropius in Exile and the Museum of Modern Art, NY, 1938," looks into the experience of exile, specifically that of Walter Gropius as reflected in the exhibition *The Bauhaus, 1919-1928* at the Museum of Modern Art in New York.¹⁴ In this exhibition, self-censorship, de-politization, and historical misrepresentation were conspicuous elements in the exhibition design, objects, catalog, and text. Koehler interprets these digressions as signs of negotiation in which the absence of controversy and avoidance of historical specificity implied.¹⁵ Karen A. Fiss examines the French reconciliatory efforts with Nazi Germany in "Hitler's Salon: The German Pavilion at the 1937 Paris Exposition Internationale."¹⁶ By sanctioning the building of Albert Speer's German Pavilion at the Paris Exposition, the author implicates the French in capitulating to German interests and in suppressing anti-Nazi sentiments. Addressed is the problem of granting the National Socialists legitimacy and a voice by employing the Pavilion as a political and propagandist tool intended to refashion the image of Germany as the benevolent cultural and economic partner. In the final essay, "The Exiled Artists from Nazi Germany and Their Art," Keith Holz presents an account of the artists' emigration from Nazi controlled Germany to the cities of Paris, Prague, and London.¹⁷ Examined are the achievements, limits, and reception of these exiled artists in their adopted countries and their formation of artist organizations and political associations. Other issues discussed are the democratic countries' efforts in implementing cultural policies intended to silence opposition to the German government for a number of reasons including: economic advantage and the desire to placate German aggression and expansion. The three essays demonstrate the power of economic interests in curbing private and public ethical considerations when engaging a murderous regime to satisfy opportunistic objectives of both a cultural and political nature.

Relationship to the subject matter of course:

Though the course is primarily focused on art of the late Wilhelmine and Weimar Republic – Expressionism and *Neue Sachlichkeit*, I found it fitting to end with a study of the art produced after the demise of the Weimar government and the rise of the National Socialists. To a great extent the art produced in this period was a reaction to the plurality of forms, aesthetic sensibilities, and the political and social imperatives of the failed democratic experiment. Understanding the nature of Nazi art, its influence, antecedents, and final product provide the student of German Twentieth Century Art an important insight into the psychology of a nation defeated in the First War, crippled economically by the Versailles Treaty, and whose unity and identity increasingly became grounded on racial terms. The racial theories of pre-Weimar Germany surfaced with a vengeance after the Nazi seizure of power and infused all cultural activities with Nordic meaning and exaltation. In *Art, Culture, and Media Under the Third Reich*, the emphasis is appropriately placed on the art that emerged after 1933. Nevertheless, discussions of Weimar art are treated in the following two essays and to a lesser extent in others: Chapter 10 – "The Bauhaus, 1919-1928: Gropius in Exile and the Museum of Modern Art, NY, 1938" by Karen Koehler.

Chapter 12 – "The Exiled Artists from Nazi Germany and Their Art" by Keith Holz

¹² Ruth Ben-Ghiat, "Italian Fascists and National Socialists: The Dynamics of an Uneasy Relationship," 257-286.

¹³ Richard A. Etlin, "Introduction: The Perverse Logic of Nazi Thought," 1-42.

¹⁴ Karen Koehler, "The Bauhaus, 1919-1928: Gropius in Exile and the Museum of Modern Art, NY, 1938," 287-315.

¹⁵ Ibid., 287.

¹⁶ Karen A. Fiss, "In Hitler's Salon: The German Pavilion at the 1937 Paris Exposition Internationale," 316-342.

¹⁷ Keith Holz, "The Exiled Artists from Nazi Germany and Their Art," 343-368.

Comparison to other books on similar topic:

- ***Art in the Third Reich*** by Berthold Hinz, New York, Random House, 1979.
- ***Art as Politics in the Third Reich*** by Jonathan Petropoulos, Chapel Hill, University of North Carolina Press, 1996.

Berthold Hinz's book, *Art in the Third Reich*, an English translation of the original book, *Die Malerei im deutschen Faschismus: Kunst und Konterrevolution* (Painting under German Fascism: Art and Counterrevolution), published in 1974, was the first scholarly study of the art produced and promoted under the National Socialist government. After the war the art of the Third Reich was kept from public viewing hidden in the vaults of several German institutions. This led to its mystification and sensationalization in the media that only served to obstruct the possibility of an objective assessment. Berthold Hinz's was one of the first to demystify Nazi art through a historical and critical analysis. Instead of an advanced culture that proclaimed to be the culmination of Germany's artistic heritage and the summit of European culture, Hinz succeeds in revealing the banality of a racist culture imbued with conventional and retrogressive notions of art. What was sanctioned as the official art of the Third Reich was the outcome of a fierce ideological and aesthetic battle for self-identity. To a large extent what became the official Nazi aesthetic orientation was determined by the *Führer's* own aesthetic preference. The result was a mixture of traditional genres, provincial sentimentality, and folkish kitsch. The genres included romantic portraiture, historic narratives, Nordic landscapes, seascapes, idealized nudes, farmers, families, heroic soldiers, and battle scenes evocative of bravery and sacrifice where the accepted subjects of art. It was a vision of art based on sentimental and emotional appeal within a didactic and propagandistic agenda. It was hailed as the authentic expression of the German soul and genius. Shunned was all works of art considered obscure, difficult, and unpleasant for the average man - hence all modern and abstract art. Formal clarity, comprehensibility, and pleasant subject matter dictated art production, as well as those themes that extolled the German *volk* and the Third Reich.

Unlike Richard A. Etlin's anthology that examines the penetration of Nazi racist ideology into all aspects of cultural production, empire building, propaganda, and appeasement (Note: The anthology excludes any discussion of the sanctioned paintings of the Third Reich), the *Art of the Third Reich* focuses instead on the aesthetic, thematic, and iconographic program of National Socialist art. The medium of painting has primary place in this study, but photography, mass media, sculpture, and architecture are briefly discussed toward the end of the book. The racist foundation of Nazi culture, which is the impetus for Etlin's collection of essays, is of less importance here. *Art of the Third Reich* attempts to describe the historical antecedents, process, and objectives of the Reich Chamber of Culture's policy on art including an account of the systematic elimination of all modern and expressionist art deemed "degenerate." Demonstrated is the exaggerated social value granted to art and culture by the leaders of the Third Reich. Many in the Nazi hierarchy even claimed it to be of greater importance than meeting the basic needs of their constituency. Hitler himself professed, "Art is the only truly enduring investment of human labor."¹⁸ Establishing a defining culture and art for the "Thousand-Year Reich," a "new and genuine German art," was what Hitler considered to be his most important mission even of greater worth than military conquests. This grand delusion of Hitler's implied the aesthetic reordering of Europe and ultimately the whole world. The fact that the very first major architectural project was the "House of German Art" in Munich where Hitler himself laid the corner stone in October 15, 1933, attests to the primal and mystifying role that art was to play under the National Socialist regime. "This was the first new building," declared Hitler, "worthy enough to take a place among the immortal achievements of our German artistic heritage,"¹⁹ On the contrary, as Hinz so amply demonstrates, it marked the eclipse of German art and culture.

¹⁸ Quoted in Berthold Hinz, "Introduction and Methodology," *Art in the Third Reich*, (New York, Random House, 1979): 6.

¹⁹ Ibid., 7

Art as Politics in the Third Reich, by Jonathan Petropoulos, is another book treating the subject of art in Germany under the National Socialists. In this book, the author probes the evolution of official aesthetic policy, its implementation, and the key figures involved. He begins by examining the gradual governmental intervention and control of all cultural organizations, public forums, and art production that eventually led to reprehensible acts and the policies of purging all museum staff, academies, and cultural institutions of "undesirable" elements (particularly Jews) in 1933. What followed was the confiscation of Jewish owned artworks and the plundering of art in occupied territories by the Nazi leaders. Of particular importance is Petropoulos's account of the actions carried out by the Nazi hierarchy to manipulate policies in order to indulge in their own collecting frenzy during the war years. The final chapter describes the personal art collections and methods of acquisition of the major leaders of the Third Reich including Hitler, Hermann Goring, Joseph Goebbels, and Heinrich Himmler. What we get is a picture of ruthless men seething with greed and vying for power, prestige, and wealth through the expropriation of works of art.

Differing in intent and thematic approach to the two books already discussed, *Art as Politics in the Third Reich* does not discuss National Socialist art per se or examine the pernicious infusion of racist theories into art production and policy. It is primarily an expose of how cultural policies served to satisfy the covetousness of their leaders and how they were able to amass enormous collections that included masterpieces of Western art. Petropoulos convincingly shows how art can be used as a tool for status, power, and personal aggrandizement, elite conceptions, manipulation of public and private relations, and self-image construction.

Anothology's contribution and conclusion:

One of the most important contributions of *Art, Culture, and Media Under the Third Reich* is its bridging of nineteenth century and early twentieth century philosophical, aesthetic, and social concepts: Darwinian social and evolutionary theories, race based pseudo sciences, Romantic yearnings and aesthetic premises, mythologizing grand narratives, mystification of history, cult of the primordial and primitive, glorification of the *volk*, the masses, and the state, of the cult of war and violence, and ultimately of anti-Semitism. All of these notions have in some way or another contributed to the development of National Socialism and its culture. Some of the authors, philosophers, and social scientists mentioned as either laying the grounds for what was to come or as prophets foreseeing the coming night were: Oswald Spengler, Ernst Junger, Gustave Le Bon, Georges Sorel, Johann Gottlieb Fichte, Karl Lamprecht, Friedrich Nietzsche, Richard Wagner, Franz Ludtke, Martin Heidegger, Hence Klagges, and others. This reaffirms the premise that art and culture does not surface out of a vacuum but is the fruit of many varying and complex factors including those of an intellectual, social, and political nature.

Another important point adduced from Etlin's anthology, as the editor himself states, is the reality of a microcosm penetrated deeply by Nazi racist ideas and worldview.²⁰ This was made possible not only by the aid of propaganda, but by the enthusiastic embrace and promulgation of professionals in all fields including those in the world of art and culture. The complicity of artists and cultural leaders with the Nazi totalizing reconfiguration of Germany's cultural, political, and social spheres (the macrocosm of the National Socialist's *Weltanschauung*) is one of the most regrettable and tragic episodes in the vast and perverse Nazi experiment.

Directions for further study:

Continuing with the premise of this book – the microcosmic penetration of Nazi ideology in culture as *Weltanschauung*, Propaganda, Empire Building, and Appeasement could be extended to other media and issues in art and culture such as:

Industrial design, commercial design, poster design, fashion, dance, theater, literature, poetry, art institutions (museums, art galleries, art dealers, academies, auction houses,

²⁰ See Etlin's, "Introduction."

etc.), depiction of foreigners, Jews, and women in art, the use of mythology, *volk* costumes, pageants, sports culture, linguistics, children's literature, illustrations, cartoons, industrial and leisure architecture, cult of beauty, popular music, etc.

[CHAPTER SELECTED FOR CLASS PRESENTATION]

6

THE DRAMA OF ILLUMINATION

Visions of Community from Wilhelmine to Nazi Germany

Kathleen James-Chakraborty

Kathleen James-Chakraborty's essay, "The Drama of Illumination: Visions of Community from Wilhelmine to Nazi Germany," examines the role of artificial light as an effective emotional and psychological instrument of persuasion in the architecture of mass spectacles. Presented is Albert Speer's unprecedented use of light as ephemeral pillars of power in his *Lichtdoms* or "Cathedral of Lights" of 1938 that galvanized masses with a sense of heightened drama through a spectacle of awe and solemn beauty. The manipulation of light as a theatrical and architectural element imbued with ideological and psychological ends had its roots in pre-fascist Germany. The Expressionist artists, theater directors, and architects were the first to grasp the emotional power of light to affect personal and social change. They took advantage of its expressive possibilities transcendent qualities, abstract and organic dimensions, and its power to transform space into spiritualized "ritual spaces that would promote social as well as aesthetic communion and harmony."²¹ Of the outstanding qualities of Light was its universality and accessibility as a medium that appealed to all social classes especially the alienated working classes of which the Expressionist strived so hard to reach.

The Expressionist Roots

The exemplary proto-type of Expressionist use of artificial light in Architecture that the author cites is Heinrich Tessenow's Festhalle of Hellerau completed in 1914. One of Albrecht Speer's former teachers, Tessenow was revolutionary in his manipulation of light as a structural element in architectural design. The walls and ceiling of Tessenow's sparse Festhalle performance space were lined with translucent linen and lit from behind transforming the walls into immaterial surface planes infusing the space with spiritual content. The Festhalle was a model of abstraction and modernism in architectural design incorporating the new technology of lighting to engage the emotions and shape the environment by light rather than (material) substance. The surfaces appeared glowing with life and warmth that instilled "the mythic sense of communion."²²

Taut and His Impact

Another important Expressionist Architect who viewed light as an integral component of his work was Bruno Taut (1880-1938).²³ In Taut's masterwork, the *Glashaus* of 1914, light filtered through a domed structure of stained glass and reflected off tiles imbuing the space with a magical play of colored lights likened to that of a kaleidoscope. His use of light and space incorporated modern industrial materials with the intent of adding a social and democratic dimension. Avant-garde architects of the Weimar Republic later adopted many of Taut's ideas about the spiritually regenerating effect of light in architecture. Their utopian conceptions rested in the belief of the social transformative power of architecture. The use of both natural and artificial light was one of the means to strengthen that objective.

²¹ James-Chakraborty, 184.

²² Ibid., 190.

²³ Ibid., 187.

Architecture for the Masses.

The *Große Schauspielhaus* in Berlin of 1919 by Hans Poelzig is one of the examples of experimentation initiated by Taut in its fantastical use of light as a social and spiritual agent in the architecture for mass spectacles.²⁴ It was a new type of theater build for the entertainment of huge audiences; the *Große Schauspielhaus* had the capacity to seat 3,000. Circular in design, the stage was set protruding outward into the audience drawing the viewers into the theatrical act. The space was divided by arched eccentric forms that reached downward from the ceiling as if defying gravity. These forms evoked the sense of organic growth. Lights bathed the theater transforming it into an emotional charged space where isolated individuals merged into the organic mass of the shared experience of the spectacle.

The Nazi Spectacle

Architecture for the masses as a public arena for social and political experimentation took on a greater and more ominous role under the Third Reich. Their use of light as an architectural element in conjunction with stone and steel became another means of ideological formation and concretizing of the illusion of strength and unity. Albert Speer's, *Lichtdoms* at the Zeppelin Field in Nuremberg, was the epitome of the Nazi aesthetic of power. The Zeppeling Field built in 1937 as part of the Nuremberg party grounds was designed by Speer for massive displays of public unity and support. Speer introduced light with his first *Lichtdom* of 1934 as an important part of the whole collective experience of the Nazi spectacle. Fusing theater and architecture, the spotlights were pointed toward the open sky as columns of light piercing the heavens. Grand architecture ensembles of stone in stream-lined neo-classical style evocative of order and permanence were contrasted to the ephemeral and mystical beams of light. The beams surrounded Hitler's loyal followers in a mythical embrace echoing those of the Gothic Cathedral, a sacred site of ritual. Under the theme of "Unity and Power" the lights became the visual counterpart to the party dictum. All sense of class distinctions seemed to dissolve in the aura of luminosity cloaking the night with its pillars of light. Metaphorically, the embrace of lights represented the Nazi party's embrace of all Germans into a unified body and soul with Hitler as its head. Such Lighting techniques became a strategic tool in the construction of the mythic sense of community and identity. They were also effective agents in appealing to the audiences' emotional and myth making needs. Stone cathedrals took decades to build, but here was a "Cathedral of Light" that was built quickly and cheaply with stunning effects. However, its military identity and glorification of the state undermined its spiritual ascent.

Tessenow, Taut, and Poelzig are Speer's predecessors in their experimental use of light for spiritual awakening, theatrical effect, and as a social unifying force. Unlike Speer though, these architects used light as a means of realizing their utopian aims of shaping a benevolent society and not for the promotion of an authoritative state and a murderous ideology.

²⁴ Ibid., 191

BOOK REVIEW

BOOK TO BE REVIEWED:

Etlin, Richard A., Ed. *Art, Culture, and Media Under the Third Reich*. Chicago: University of Chicago Press, 2002.

ANNOTATED BIBLIOGRAPHY:

[Taylor, Brandon. *The Nazification of Art: Art, Design, Music, Architecture and Film in the Third Reich*. Winchester: Winchester Press, 1990.]

- I would like to do a comparison primarily with this book for its similar content but have not yet been able to find a copy.
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Barron, Stephanie. *Degenerate Art: the Fate of the Avant-Garde in Nazi Germany*. Los Angeles County Museum of Art. New York: H.N. Abrams, 1991.

The catalog to the exhibition in Los Angeles is a survey of the work included in the infamous "Entartete Kunst" exhibition that occurred in 1937 as a condemnation of avant-grade art. The essays in the catalog are written by various authors who examine the ideology and conditions leading to this public assault on modernist art in Germany and its consequences on the fate of these artist represented and on art production afterwards in Germany. Of particular concern for me is the chapter: 1937, Modern Art and Politics in Prewar Germany.

Hinz, Berthold. *Art in the Third Reich*. New York: Pantheon Books, 1979.

This book examines that kind of art that was chosen to represent the Third Reich and how ideology shapes the art production during this period of Nazi rule. Of particular interest is the chapter on Degenerate art. This chapter examines what was considered "degenerate" art and why this unprecedented fury against it. Discussed are which works were included in this group, the procedures used to eliminate them, and what policies were enacted to carry forth the purging of all modernist art in Germany. Also included is a section on the use of mass media and reproduction.

Petropoulos, Jonathan. *Art as Politics in the Third Reich*. Chapel Hill: University of North Carolina Press, c1996.

This book probes the evolution of official aesthetic policy and the key figures involved. Beginning with its implementation by purging all museum staff, academies, and cultural institutions of "undesirable" elements in 1933 to the confiscation of Jewish owned artworks, the plundering of art in occupied territories, and the actions of the Nazi hierarchy to manipulate policies in order to indulge in their own collecting frenzy for personal status and power during the war years.

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