



Art In The Third Reich

Jonathan Petropoulos



Art In The Third Reich:

Art of the Third Reich Peter Adam, 1992 Nearly 50 years after the collapse of Hitler's Third Reich the officially sanctioned art of his National Socialist regime remains largely unknown Many were destroyed or stored away in inaccessible locations Now a documentary film producer offers a thoroughly researched engrossing examination of the art of National Socialist Germany 324 illustrations 33 in full color *Art, Culture, and Media Under the Third Reich* Richard A. Etlin, 2002-10-15 This work explores the ways in which Nazi Germany used art and media to portray their country as a champion of Kultur and civilization Revealing how multiple domains of cultural activity served to conceptually dehumanize Jews this work shows how the seeds of the Holocaust were sown **The Cult of Art in Nazi Germany** Eric Michaud, Janet Lloyd, 2004 The Cult of Art in Nazi Germany presents a new interpretation of National Socialism arguing that art in the Third Reich was not simply an instrument of the regime but actually became a source of the racist politics upon which its ideology was founded Through the myth of the Aryan race a race pronounced superior because it alone creates culture Nazism asserted art as the sole raison d'être of a regime defined by Hitler as the dictatorship of genius Michaud shows the important link between the religious nature of Nazi art and the political movement revealing that in Nazi Germany art was considered to be less a witness of history than a force capable of producing the future the actor capable of accelerating the coming of a reality immanent to art itself [Art as Politics in the Third Reich](#) Jonathan Petropoulos, 1999-02-01 The political elite of Nazi Germany perceived itself as a cultural elite as well In *Art as Politics in the Third Reich* Jonathan Petropoulos explores the elite's cultural aspirations by examining both the formulation of a national aesthetic policy *Art of Suppression* Pamela M. Potter, 2016-06-28 One thinks of the arts in Nazi Germany as struggling in an oppressive system yet evidence has repeatedly shown that conditions were far more favourable than we assume Potter conducts a historiography of Nazi arts examining writings from the last seven decades to demonstrate how historical moral and intellectual conditions have sustained a distorted characterization of cultural life in the Third Reich Showing how past research has revealed the decentralized nature of Nazi arts policies Potter argues that the insulation of academic disciplines allowed outdated presumptions about Nazi micromanagement of the arts to persist

The Nazification of Art Brandon Taylor, Wilfried van der Will, 1990 This book raises the question to what extent Nazi culture prefigured the Post Modernism of today **Art and the Nazis, 1933-1945** Arthur J. McLaughlin, Jr., 2022-01-07 This first comprehensive analysis of the Third Reich's efforts to confiscate loot censor and influence art begins with a brief history of the looting of artworks in Western history The artistic backgrounds of Adolf Hitler and Hermann Goring are examined along with the various Nazi art looting organizations and Nazi endeavors to both censor and manipulate the arts for propaganda purposes Long held beliefs about the Nazi destruction of degenerate art are examined drawing on recently developed university databases new translations of original documents and recently discovered information Theft and destruction of artworks by the Allies and looting by Soviet trophy brigades are also documented **Artists Under Hitler**

Jonathan Petropoulos,2014-11-28 What are we to make of those cultural figures many with significant international reputations who tried to find accommodation with the Nazi regime Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich In his nuanced analysis of prominent German artists architects composers film directors painters and writers who rejected exile choosing instead to stay during Germany s darkest period Petropoulos shows how individuals variously dealt with the regime s public opposition to modern art His findings explode the myth that all modern artists were anti Nazi and all Nazis anti modernist Artists Under Hitler closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime Walter Gropius Paul Hindemith Gottfried Benn Ernst Barlach Emil Nolde as well as others whose desire for official acceptance was realized Richard Strauss Gustaf Gr ndgens Leni Riefenstahl Arno Breker Albert Speer Collectively these ten figures illuminate the complex cultural history of Nazi Germany while individually they provide haunting portraits of people facing excruciating choices and grave moral questions

Hitler's Last Hostages Mary M. Lane,2019 The story of art is integral to the story of the rise of Nazi Germany Adolf Hitler an artist himself was obsessed with art in particular the aesthetic of a purified regime scoured of degenerate influences that characterized Germany during the 1920s and 1930s When they came to power in 1933 Hitler and Goebbels set their aesthetic vision into motion and removed degenerate art from German life artists fled the country museums were purged and great works disappeared only a fraction of which were rediscovered at the end of the Second World War Most remained in garrets and cellars the last hostages of the era of the Reich In 2013 1290 works by Chagall Picasso Matisse Otto Dix Max Beckmann and others were rediscovered In Hitler s Last Hostages Mary Lane brilliantly tells the story of art and the Third Reich and the fate of Germany s great artists as they fought to survive the Nazi era The Arts in Nazi Germany Jonathan Huener,Francis R. Nicosia,2007-09 Culture and the arts played a central role in the ideology and propaganda of National Socialism from the early years of the movement until the last months of the Third Reich in 1945 This volume s essays explore these and other aspects of the arts and cultural life under National Socialism Cover **An Artist Against the Third Reich**

Peter Paret,2003-03-24 The conflict between National Socialism and Ernst Barlach one of the important sculptors of the twentieth century is an unusual episode in the history of Hitler s efforts to rid Germany of international modernism Barlach did not passively accept the destruction of his sculptures He protested the injustice and continued his work The author s discussion of Barlach s art and struggle over creative freedom are joined to an analysis of Barlach s opponents Peter Paret s fine study of an artist in a time of crisis seamlessly combines the history of modern Germany and the history of modern art

The Visual Arts in Germany, 1890-1937 Shearer West,2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by

responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing important of mass culture

Photography in the Third Reich: Art, Physiognomy and Propaganda Christopher Webster, 2021-01-07 This lucid and comprehensive collection of essays by an international group of scholars constitutes a photo historical survey of select photographers who embraced National Socialism during the Third Reich These photographers developed and implemented physiognomic and ethnographic photography and through a Selbstgleichschaltung a self co ordination with the regime continued to practice as photographers throughout the twelve years of the Third Reich The volume explores through photographic reproductions and accompanying analysis diverse aspects of photography during the Third Reich ranging from the influence of Modernism the qualitative effect of propaganda photography and the utilisation of technology such as colour film to the photograph as ideological metaphor With an emphasis on the idealised representation of the German body and the role of physiognomy within this representation the book examines how select photographers created and developed a visual myth of the master race and its antitheses under the auspices of the Nationalist Socialist state Photography in the Third Reich approaches its historical source photographs as material culture examining their production construction and proliferation This detailed and informative text will be a valuable resource not only to historians studying the Third Reich but to scholars and students of film history of art politics media studies cultural studies and holocaust studies

Art, Ideology, and Economics in Nazi Germany Alan E. Steinweis, 1993 From 1933 to 1945 the Reich Chamber of Culture exercised a profound influence over hundreds of thousands of German artists and entertainers Alan Steinweis focuses on the fields of music theater and the visual arts in this first major study of Nazi cultural administration examining a complex pattern of interaction among leading Nazi figures German cultural functionaries ordinary artists and consumers of culture Steinweis gives special attention to Nazi efforts to purge the arts of Jews and other so called undesirables Steinweis describes the political professional and economic environment in which German artists were compelled to function and explains the structure of decision making thus showing in whose interest cultural policies were formulated He discusses such issues as insurance minimum wage statutes and certification guidelines all of which were matters of high priority to the art professions before 1933 as well as after the Nazi seizure of power By elucidating the economic and professional context of cultural life Steinweis helps to explain the widespread acquiescence of German artists to artistic censorship and racial purification His work also sheds new light on the purge of Jews from German cultural life

Weekend in Munich Robert S. Wistrich, 1995 Discusses Nazi ideology and the centrality of the arts in Hitler s worldview and as an instrument of propaganda Analyzes the Nazi concept of degenerate art which was equated with Jewish influenced art even though most of the artists condemned by the Nazis were not in fact Jewish Describes the third annual Day of German Art celebrated in Munich on 14 16 July 1939 and attended by Hitler and most of the leading Nazis This festival was filmed in technicolor by a group of amateurs In conjunction with the

screening on British television in 1993 of a documentary based on this film *Good Morning Mr Hitler* the directors interviewed Munich citizens who had taken part in the Festival in their youth and who recalled their enjoyment Most of them denied having known anything of the Holocaust Charlotte Knobloch a Jewish survivor recalls a very different youth spent in constant fear The last chapter points to the revival of neo Nazism Skinhead violence against foreigners and Jews and Holocaust denial in reunified Germany and elsewhere in the world **The Oxford Illustrated History of the Third Reich** Robert

Gellately,2018 A thought provoking assessment and documentation of one of the most terrible periods in history the rise and fall of the Nazi Party **The Arts in Nazi Germany** Jonathan Huener,Francis R. Nicosia,2006-11-01 Culture and the arts

played a central role in the ideology and propaganda of National Socialism from the early years of the movement until the last months of the Third Reich in 1945 Hitler and his followers believed that art and culture were expressions of race and that Aryans alone were capable of creating true art and preserving true German culture This volume s essays explore these and other aspects of the arts and cultural life under National Socialism and are authored by some of the most respected authorities in the field Alan Steinweis Michael Kater Eric Rentschler Pamela Potter Frank Trommler and Jonathan Petropoulos The result is a volume that offers students and interested readers a brief but focused introduction to this important aspect of the history of Nazi Germany Emil Nolde Bernhard Fulda,2019-09-03 This trenchant reconsideration

of artist Emil Nolde s life and work deconstructs the myths that have surrounded Nolde s legacy until today Emil Nolde created some of the most powerful works of the Expressionist movement Despite the fact that his art was represented more prominently than anyone else s in the infamous exhibition *Degenerate Art* he continued to be an ardent sympathizer of the Nazi regime and an admirer of Adolf Hitler This book provides a comprehensive introduction to Nolde s ambiguous position during the Third Reich In addition the book takes a fresh look at Nolde s artistic production during the Nazi period featuring numerous works which have not yet been published or publicly displayed Eight illustrated essays draw on a wealth of unpublished letters and documents from the artist s estate that offer new insights into Nolde s artistic practices his political beliefs and his anti-Semitism deconstructing the myths that have surrounded Nolde s legacy until today *Art in the Third*

Reich Berthold Hinz,Robert Kimber,Rita Kimber,1980 **The ^AFaustian Bargain** Jonathan Petropoulos,2000-03-30 Nazi art looting has been the subject of enormous international attention in recent years and the topic of two history bestsellers Hector Feliciano s *The Lost Museum* and Lynn Nicholas s *The Rape of Europa* But such books leave us wondering What made thoughtful educated artistic men and women decide to put their talents in the service of a brutal and inhuman regime This question is the starting point for *The Faustian Bargain* Jonathan Petropoulos s study of the key figures in the art world of Nazi Germany Petropoulos follows the careers of these prominent individuals who like Faust that German archetype chose to pursue artistic ends through collaboration with diabolical forces Readers meet Ernst Buchner the distinguished museum director and expert on Old Master paintings who repatriated the Van Eyck brother s Ghent altarpiece to Germany and Karl

Haberstock an art dealer who filled German museums with works bought virtually at gunpoint from Jewish collectors Robert Scholz the leading art critic in the Third Reich became an officer in the chief art looting unit in France and Kajetan Muhlmann a leading art historian was probably the single most prolific art plunderer in the war and arguably in history Finally there is Arno Breker a gifted artist who exchanged his modernist style for monumental realism and became Hitler's favorite sculptor If it is striking that these educated men became part of the Nazi machine it is more remarkable that most of them rehabilitated their careers and lived comfortably after the war Petropoulos has discovered a network of these rehabilitated experts that flourished in the postwar period and he argues that this is a key to the tens of thousands of looted artworks that are still missing today Based on previously unreleased information and recently declassified documents *The Faustian Bargain* is a gripping read about the art world during this period and a fascinating examination of the intense relationship between culture and politics in the Third Reich

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