



# Nazikunst Ins Museum

**RC Schank**



## **Nazikunst Ins Museum:**

*Nazi-Kunst ins Museum?* Hans Mommsen, 1988      *The Faustian 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 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.

**Ministry of Illusion** Eric Rentschler, 1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear. His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy.

**Objects as History in Twentieth-century German Art** Peter Chametzky, 2010 This book provides an overview of twentieth-century German art, focusing on some of the period's key works. In Peter Chametzky's innovative approach, these works become representatives rather than representations of twentieth-century history. Chametzky draws on both scholarly and popular sources to demonstrate how the works, and in some cases the artists themselves, interacted with and even enacted historical events, processes, and ideas. *book jacket*

**Absence and Difficult Knowledge in Contemporary Art Museums** Margaret Tali, 2017-12-22 This book analyzes practices of collecting in European art museums from 1989 to the present, arguing that museums actualize absence both consciously and unconsciously while misrepresentation is an outcome of the absent perspectives and voices of minority community members, which are rarely considered in relation to contemporary art. Difficult knowledge is proposed as a way of dealing with absence productively.

Drawing on social art history museology postcolonial theory and memory studies Margaret Tali analyzes the collections of four modern and contemporary art museums across Europe the Hamburger Bahnhof in Berlin the Ludwig Museum of Contemporary Art in Budapest the Kiasma Museum in Helsinki and the Kumu Museum in Tallinn *The Nazi Worker* Sabine Hake,2023-10-24 The Nazi Worker is the second in a three volume project on the figure of the worker and by extension questions of class in twentieth century German culture It is based on extensive research in the archives and informed by recent debates on the politics of emotion the end of class and the future of work In seven chapters the book reconstructs the processes by which National Socialism appropriated aspects of working class culture and socialist politics and translated class based identifications into the racialized communitarianism of Volksgemeinschaft folk community Arbeitertum workerdom the operative term within these processes of appropriation not only established a discursive framework for integrating proletarian legacies into the cult of the German worker As a social imaginary workerdom also modelled the work related emotions e g joy pride essential to the culture of work promoted by the German Labor Front The contribution of images and stories in creating these new social imaginaries will be reconstructed through highly contextualized readings of the debates about workerdom Nazi movement novels worker s poetry workers sculpture as well as industrial painting photography film and design **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 Nostalgia for the Future: Modernism and Heterogeneity in the Visual Arts of Nazi Germany Gregory Maertz,2019-04-30 In the first chapter on the German military s unlikely function as an incubator of modernist art and in the second chapter on Adolf Hitler s advocacy for eugenic figurative representation embodying nostalgia for lost Aryan racial perfection and the aspiration for the future perfection of the German Volk Maertz conclusively proves that the Nazi attack on modernism was inconsistent In further chapters on the appropriation of Christian iconography in constructing symbols of a Nazi racial utopia and on Baldur von Schirach s heretical patronage of modernist art as the supreme Nazi Party authority in Vienna Maertz reveals that sponsorship of modernist artists continued until the collapse of the regime Also based on previously unexamined evidence including 10 000 works of art and documents confiscated by the U S Army Maertz s final chapter reconstructs the anarchic denazification and rehabilitation of German artists during the Allied occupation which had unforeseen consequences for the postwar art world **Franz Radziwill and the Contradictions of German Art History, 1919-45** James A. Van Dyke,2011 An exploration of the career of Franz Radziwill investigating the question of art in a Nazi context *The*

*Destruction of Art* Dario Gamboni, 2013-06-01 Last winter a man tried to break Marcel Duchamp's Fountain sculpture The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist With each incident intellectuals must confront the unsettling dynamic between destruction and art Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth exploring specters of censorship iconoclasm and vandalism that surround such acts Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide As he demonstrates through analyses of incidents occurring in nineteenth and twentieth century America and Europe a complex relationship exists among the evolution of modern art destruction of artworks and the long history of iconoclasm From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery Gamboni probes the concept of artist's rights the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture Compelling and thought provoking *The Destruction of Art* forces us to rethink the ways that we interact with art and react to its power to shock or subdue

**The Use and Abuse of Cinema** Eric Rentschler, 2015-04-28 Eric Rentschler's new book *The Use and Abuse of Cinema* takes readers on a series of enthralling excursions through the fraught history of German cinema from the Weimar and Nazi eras to the postwar and postwall epochs and into the new millennium These journeys afford rich panoramas and nuanced close ups from a nation's production of fantasies and spectacles traversing the different ways in which the film medium has figured in Germany both as a site of creative and critical enterprise and as a locus of destructive and regressive endeavor Each of the chapters provides a stirring minidrama the cast includes prominent critics such as Siegfried Kracauer and Rudolf Arnheim postwar directors like Wolfgang Staudte Rainer Werner Fassbinder Wim Wenders and Alexander Kluge representatives of the so called Berlin School and exponents of mountain epics early sound musicals rubble films and recent heritage features A film history that is both original and unconventional Rentschler's colorful tapestry weaves together figures motifs and stories in exciting unexpected and even novelistic ways

**Art and Resistance in Germany** Deborah Ascher Barnstone, Elizabeth Otto, 2018-11-01 In light of the recent rise of right wing populism in numerous political contexts and in the face of resurgent nationalism racism misogyny homophobia and demagoguery this book investigates how historical and contemporary cultural producers have sought to resist confront confound mock or call out situations of political oppression in Germany a country which has seen a dramatic range of political extremes during the past century While the current turn to nationalist populism is global it is perhaps most disturbing in Germany given its history with its stormy first democracy in the interwar Weimar Republic its infamous National Socialist Nazi period of the 1930s and 1940s and its split Cold War existence with Marxist Leninist Totalitarianism in the German Democratic Republic and the Federal Republic of Germany's barely hidden ties to the Nazi past Equally important Germans have long considered art and culture critical to constructions of national identity which meant that they were frequently implicated in political action This book therefore examines a range of work by artists from the early

twentieth century to the present work created in an array of contexts and media that demonstrates a wide range of possible resistance      **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      **Zum Bild der Frau in der Malerei des Nationalsozialismus** Helena Ketter, 2002      *Hitler's Salon* Ines Schlenker, 2007 From 1937 to 1944 the National Socialist regime organised a series of art exhibitions Grosse Deutsche Kunstausstellung in Munich This book traces the history of the exhibitions characterises the artists and artworks shown and investigates how the local Munich tradition of displaying art was reinvented for national purposes      **Museen im Nationalsozialismus** Tanja Baensch, Kristina Kratz-Kessemeier, Dorothee Wimmer, 2016-04-04 Erst vor wenigen Jahren haben Museen in Deutschland begonnen ihre Geschichte während des Nationalsozialismus aufzuarbeiten Ein geordneter Blick auf Funktionsweisen Entwicklung und Relevanz der Institution Museum im Dritten Reich steht noch aus Der Band der die Ergebnisse einer internationalen Tagung der Richard Schöne Gesellschaft für Museumsgeschichte e.V. und des Deutschen Historischen Museums in Berlin im Juni 2013 präsentiert erstmals eine grundsätzliche Annäherung unter Einbeziehung unterschiedlicher Museumstypen und Kontexte in verschiedenen deutschen Regionen bis in die okkupierten Gebiete hinein Gefragt wird nach Veränderungen in der Personal Sammlungs Ausstellungs und Vermittlungspolitik aber auch nach der Organisation und internationalen Rezeption des deutschen Museumswesens in der NS Zeit Bewusst facettenreich entsteht so ein neues vielschichtiges Bild von der Rolle der Museen im Nationalsozialismus zwischen Anpassung und Widerstand ideologischer Instrumentalisierung und der Suche nach Freiräumen      **POLITICAL INVERSIONS**, 1996-12 Political Inversions attempts to understand the forces at play in confluences both theoretical and cultural of homosexuality and fascism Taking its cue from Adorno's assertion that totalitarianism and homosexuality belong together the book examines how aberrant political and sexual economies have been equated across a variety of literary visual and theoretical discourses in contemporary debate At the same time the author explores the ways in which queer theory and historiography have responded defensively to such confluences thereby excluding from current discussions much important material Thus for example Political Inversions reassesses the work of German masculinist writers of the early part of the century thinkers whose definitive but politically troubling contributions to the construction of homosexual identity have been overlooked by a history heavily invested in the liberal Weimar tradition represented by figures such as Hirschfeld Rather than reconstructing a history of gay identity the book reads its texts as interventions in the broader political crises besetting democratic institutions in the first half of this century      **The Administration of Aesthetics** Richard Burt, 1994 Calls attention to the crucial difficulties inherent in censorship when it is used as a tool for cultural criticism The new censorship of the arts some cultural critics say is just one more item on the new Right's agenda and is part and parcel of attempts to regulate sexuality curtail female reproductive rights deny civil rights to

gays and lesbians and privatize public institutions Although they do not contest this assessment the writers gathered here expose crucial difficulties in using censorship old and new as a tool for cultural criticism Focusing on historical moments ranging from early modern Europe to the postmodern United States and covering a variety of media from books and paintings to film and photography their essays seek a deeper understanding of what censorship criticism and the public sphere really mean Getting rid of the censor the contributors suggest does not eliminate the problem of censorship In varied but complementary ways they view censorship as something more than a negative unified institutional practice used to repress certain discourses Instead the authors contend that censorship actually legitimates discourses not only by allowing them to circulate but by staging their circulation as performances through which good and bad discourses are differentiated and opposed These essays move discussions of censorship out of the present discourse of diversity into what might be called a discourse of legitimation In doing so they open up the possibility of realignments between those who are disenchanted with both stereotypical right wing criticisms of political critics and aesthetics and stereotypical left wing defenses Contributors Richard Burt Stuart Culver Donald Hedrick Christian Jouhaud Michael G Levine Timothy Murray Aamir Mufti David Norbrook Dennis Porter Brook Thomas Jirina Smejkalov Strickland Jeffrey Wallen and Rob Wilson      **Staging the Third Reich** Anson Rabinbach, 2020-07-08 A widely celebrated intellectual historian of twentieth century Europe Anson Rabinbach is one of the most important scholars of National Socialism working over the last forty years This volume collects for the first time his pathbreaking work on Nazi culture antifascism and the after effects of Nazism on postwar German and European culture Historically detailed and theoretically sophisticated his essays span the aesthetics of production messianic and popular claims the ethos that Nazism demanded of its adherents the brilliant and sometimes successful efforts of antifascist intellectuals to counter Hitler's rise the most significant concepts to emerge out of the 1930s and 1940s for understanding European authoritarianism the major controversies around Nazism that took place after the regime's demise the philosophical claims of postwar philosophers sociologists and psychoanalysts from Theodor Adorno to Hannah Arendt and from Alexander Kluge to Klaus Theweleit and the role of Auschwitz in European history      Die unästhetische Demokratie Walter Grasskamp, 1992

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