

**Drew University Center for Holocaust/Genocide Study  
presents**

**a three-part study seminar:**

**Modern Aesthetics / Nazi Aesthetics**

**On three Tuesdays: March 15, March 22, March 29, 2016**

**5:00 p.m. - 7:00 p.m.**

**Drew University, Dorothy Young Center for the Arts, Room 106**

This three-part study seminar explores the way that the modern conception of art clashed with that of the German National Socialist Party. Modern art, often called modernism, stressed innovation, irony, and subversion. Nazi art, by contrast, sought to emphasize heroism, clarity, and racial superiority. By comparing these two very different aesthetic paradigms, participants will learn about the ways that art can be misused for political purposes.

**Session I: March 15, 2016  
“Churchill and Hitler: Their  
Literary Lives”**

By 1940, the Second World War had become a duel between two artists. In profoundly different but parallel ways, Churchill and Hitler were both aesthetes of war -- and both were bestselling authors. And we can only fully understand their political agendas and methods if we understand their approaches to literature, art, music, and film.



**Session II: March 22, 2016  
“The Moral Complexity of  
French Composers during World  
War II”**



Francis Poulenc

In the immediate aftermath of the liberation of Paris from German occupation in 1944, people

in France were quick to make clear distinctions between *résistants* and *collaborateurs*, with no room for middle ground. Among French composers, in the court of public opinion, Francis Poulenc was praised for his heroic acts of resistance, whereas Arthur Honegger was found guilty of collaboration. Seventy years later, scholarly research has led to a more nuanced view not only of what each man actually did during the war, but also of what it means--in an art as abstract as music--to resist or collaborate while pursuing a career as a composer in politically charged times.



Arthur Honegger

**Session III: March 29, 2016  
“Modern Art in Nazi Germany”**

This talk will trace the trajectory of avant-garde art movements such as Die Brücke (The Bridge), Der Blaue Reiter (The Blue Rider), and Dada as they rose to prominence in early twentieth-century Germany



Painting by Otto Dix,  
Anita Berber (1925)

and were subsequently labeled and exhibited as “degenerate art” in Nazi Germany. The first half of the talk will introduce the modernist movements through discussion of the work of artists such as Ernst Ludwig Kirchner, Wassily Kandinsky, and Hannah Höch. In the second half, we will consider how works by these artists and others were displayed in the Nazi “Degenerate Art” exhibition of 1937 and how the “Degenerate Art” exhibition interacted politically and aesthetically with the Nazi-sponsored “Great German Art Exhibition” of the same year.

**Reservation requested by March 11, 2016**

**\$30 per person for all three sessions**

**Up to 6 continuing education credits available for educators**

Please complete the registration form attached, make your check payable to DREW UNIVERSITY, mail to:  
Drew University, Center for Holocaust/Genocide Study, Embury Hall, Madison, NJ 07940

**For more information call 973/408-3600 or visit our website at <https://www.drew.edu/chs/events>**