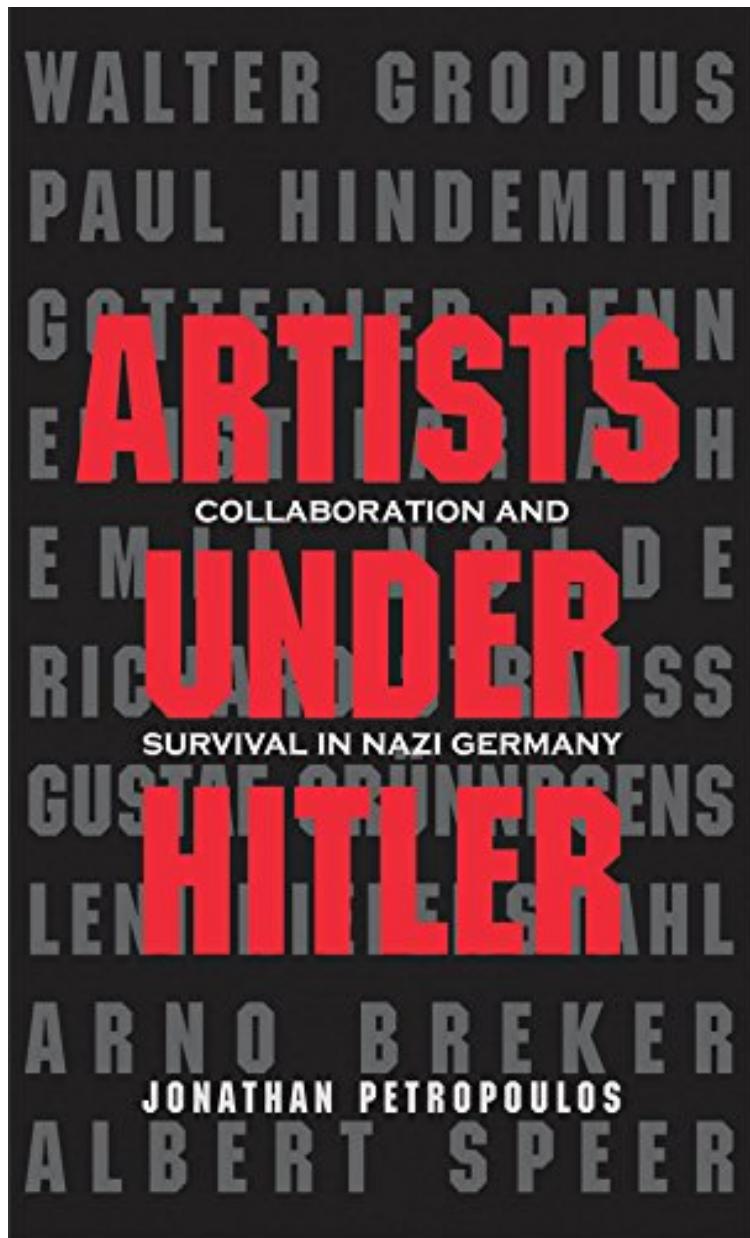


Artists Under Hitler: Collaboration and Survival in Nazi Germany

Jonathan Petropoulos
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Jonathan Petropoulos : Artists Under Hitler: Collaboration and Survival in Nazi Germany before purchasing it in order to gage whether or not it would be worth my time, and all praised Artists Under Hitler: Collaboration and Survival in Nazi Germany:

4 of 5 people found the following review helpful. To collaborate or not?By Paul GelmanThis is a very interesting

book, which deconstructs the works of many famous artists who had been working in Nazi Germany during the years 1933-1945. There were, of course, collaborators and those who were opposed to the brutal and murderous regime. Sometimes the reader gets the feeling that the author admires some of those artists, especially Leni Riefenstahl. Plus the fact that, as previously mentioned by others, there are some factual errors concerning Richard Strauss. However, the point made in this book shows very clearly that things were not black or white and there were some artists who to this day are controversial when passing a verdict of culpability on them. All in all, the author has done a very good job in explaining and discussing his subject. 4 of 6 people found the following review helpful. *Artists in Nazi Germany* By Michael Driscoll Superior analysis of the Nazi control of the arts and artists. Author also describes German Expressionism and the lengths they went to destroy this period. It was interesting to read about artists who collaborated and those who resisted. The chapter on Leni Riefenstahl was fascinating especially after seeing a documentary in which she clearly was prevaricating about her relationships with both Hitler and the upper echelon of the Nazi Propogada and Cultural Ministries. 3 of 5 people found the following review helpful. *Factual errors in the Strauss chapter...* By Robert Devereaux Mixed feelings so far. I too bought this primarily for information on Richard Strauss, though I will read with fascination the other chapters as well. Another error in the Strauss chapter (other than referencing a nonexistent Requiem, called out in another review) is that *Die Liebe der Danae*, a three-act opera, is referred to as a symphony. So, grains of salt shall be at hand for the rest of the book.

“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 Grunwald, 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.

“A persuasive, nuanced, and surprising picture of German culture under the Nazis.” Kirkus