

'No More War, Never Again': Pandemic Of Nazi Hatred-Story Of Artists

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PAINTERS & ARTISTS WHO LIVED THE PAINFUL HISTORY AND MADE IT TOO!

Otto Dix, John Heartfield, Karl Liebknecht, Rosa Luxemburg, Kathe Kollwitz, George Grosz



It is to pay tribute to the Artists and Painters who Lived through the Painful Horrendous span of Human History and raised their Heads above to protest and stop the roll out to Wars, Hatred and Holocaust. The occasion is Centenary Year of Modern Art being declared as 'Degenerate Art' by NAZIS. It is the first half of 20th century, from 1890 to 1950 of German and European History which can accounted for as the period of maximum turmoil and turbulent times in Human History of civilization. From 1890 to 1920 was marked by ascendance of mass movements ending with Workers Revolt followed by 'cruel most' and atrocious- hateful assassination of Karl Liebknecht and Flower of revolution Rosa Luxemburg. 1930 to 1945 was the most dreadful period in Human History ending with World War II and ending with the Holocaust, also known as the Shoah! It was genocide in which approximately 11 million people - including Jews, Roma, Disabled people, Homosexual men, Communists', Trade Unionists, and Liberal Thinkers all were brutally murdered by Adolf Hitler's Nazi regime and its collaborators. It stands out as incomparable and non repeatable criminal human Hatful disaster in human history. However the origins and roots of the Annihilation of 'Mass movements' of the oppressed, carried out by Nazi liquidators which is termed as Holocaust and 'Final Solutions' lies in Centuries of European or rather German- Austrian History. However the regression to barbarism and primal mode of political rule was fully dominated by centralized 'Large Capital' with modern conditions of Production and was unimaginable. After 1919 Berlin Revolt of the proletariat and its suppression, the deep rooted forces of hatred raised their head, galloped manifold ways and made their strongest surface appearance particularly after 1929 economic depression. Like hurricane and storm it overthrew 'Civilization'. The phenomena can be comprehended under the term '**Return of the Repressed**'.

In Issac Deutscher's words, it was Rosa's assassination which is the turning point of History, "The Non-Jewish Jew," it's fair to say that in Rosa's assassination "Hohenzollern Germany" (Brandenburg and Prussia. Dynasty's Rule) celebrated its last triumph and Nazi Germany — it's first." The man who masterminded the killings was Waldemar Pabst — a fanatical nationalist officer whose paramilitaries became the rank and file for Nazism. His own proud confessions speak and highlight disheartening continuity between killings of Rosa and Karl and rise of NAZISM.

Three major time spans or mile stones in the first half of 20th Century German History can be identified – **First**, It all began intensely and with INHUMANANESS par excellence, the First World War from 1914-1918 specifically merging with the crushing of the Worker's and Soldier's Rebellion on 13th January 1919. It finally culminated into capturing of Rosa Luxemburg and Karl Liebknecht and their brutal murders on 16th & 17th January 1919. **Second** intense and rapid outbreak of Pandemic began with introduction of Citizenship Amendment Bill in 1931-33 to isolate and target Jews and continued ruthlessly through implementation of in different fields of Employment, Education, Schools, Editorial positions so on till dismantling of their

Citizenship. **Third** stage began with consolidation of Dictatorship through hatred, dictatorial storm troope and finally the Holocaust from 1941.

It was the Artists and painters who grew on German Soil kept alive the Imagery of this unfolding History through their unforgettable struggle. These modernists Artists were banished under one umbrella termed ‘Degenerate Artists’.

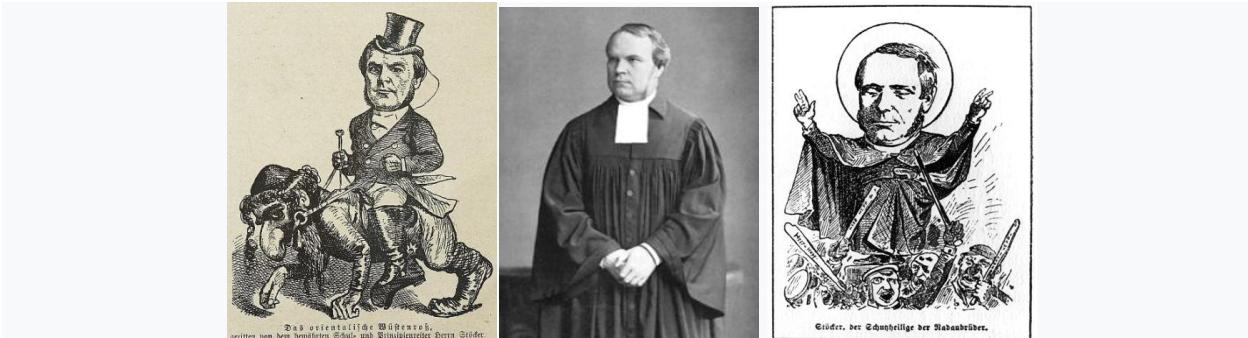
It is the First Anniversary of “Degenerate Art” as branded by NAZIS in 1920 for Modernist Art who resisted ‘World War One’ and Anti Semitism for World Peace and Human Progress is round the corner. It is great contribution of this ‘Degenerate Artist’ who kept alive and projected through Paintings, Lithographs and other mediums the memories of the experiences, the pains and agonies of the mass of working and poor people, citizens and also responded daringly to the designs of the Ruling classes, political ruling elite and stalwarts during the turning points of the world history. Our heart throbs for those who fought gallantly to prevent, and stop this inevitably appearing NAZI disaster of 1930 onwards. The term ‘Degenerate Art’ was introduced by NAZIs in 1920 after butchering of Rosa & Karl in Germany to define ‘Modern Art’ as “Insult to German Pride and Patriotism”, UN German’, Jewish or Communist’. During Dictatorship of ADOLF HITLER German & Internationally renowned Artists were subjected to boycott and their ART Work was removed from Museums and banned from display, Storm Troopers were provoked for attacks on them and incited to hound them for ‘Anti War’ propaganda and for ‘cultural purification’. Current years of CORONA or COVID -19 Pandemic will appears as very mild ones compared to what happened in the wake of genocide and counter revolution. In the wake of defeat of the proletarian- working class movement there were innumerable Artists and Painters have taken great efforts to articulate sufferings and displayed will to fight back and raise their Heads above History. Their struggle against the repression and who exposed the fetishistic clouds gathering over human race through their magnificent Art Work has no parallel.

NAZI catastrophe ruined the life of thousands of protesting Artists, Jewish and Non Jewish, in death camps or were severely traumatized by social or ethnic persecution. As early as 1920’s the Nazi party coined the Term- ‘Degenerate Art’, (DADA, Expressionist and Surrealist Movements) as launching pad designed to aggressively attack the Modern Art and the associated ‘CULTURAL CORROSION’ (Adolf Hitler’s identification) spread by them through Paintings, Caricatures, Prints, Sculpture, Lithographs etc. who challenged and resisted the hatred campaign. NAZI campaigned to make long lasting impact to make the these brave ARTISTS voiceless and promote ‘ARYAN CULTURE’. However a few of them were fully committed to the cause and dared to resist. Only as representatives of them I have selected four of them, fearless, courageous, daring ones who fought back till 1933 and continued till NAZI defeat in 1945 after second world War. In this process many artists were forced to flee their homeland; and many artworks were destroyed, burned or looted between 1933 and 1945. The four representative Artists from German Soil, were organically linked with World War one and heavily suffered too, made great efforts to raise their Heads above History. They raised their Voices against repression, and made brilliant efforts to ignite rays of hope for future of the Humanity and to awaken the masses relentlessly under grueling conditions right from beginning of Nineteenth Century till Holocaust covering forty to forty-five years historical trajectory in Germany. They fought for the working masses and upheld the cause of Humanity throughout their life. Finally struggle to defeat NAZISM was or became sole purpose of their life. Out of these, the Names of **Kathe Kollwitz**, **Georg Groz**, **John Heartfield**, **Otto Dix** standout as unforgettable. All four of them, were **German Nationals, well entrenched in German soil and who have raised the Historical Banner and Slogan, “Never Again- War!**

They are the Painters and Artists who not only “LIVED THROUGH THE PAINFUL HISTORY BUT WITH THEIR ACTIVE RESISTANCE AND DETERMINATION HAVE MADE IT TOO! This article is a small attempt to portray at least symbolically the efforts of the Visionary Artists through their ART WORK and attempted to prevent the historical slide down to Barbarism and regression to ‘Primal Conditions’ of Human existence. In these efforts one can decipher innovative attempts to keep alive the struggle of the masses and dared to confront Adolf Hitler, Gobbles and NAZI repression!

SATIRE MAGEZINE-DER WAHRE JACOB – COUNTERS ANTI JEWISH HATRED.

ANTI SEMITISM- “JEWS BEING CONSIDERED AS KILLER VIRUS”. The Radical Religious Anti Semitism was passed down from generation to generation: for over 2000 years. However 19th Century Germany saw very rapid progressive escalation of Anti Semitism along with large scale rebellion by the oppressed masses. **Anti Semitist Historian Heinrich Von Treitschke and Adolf Stoecker, German anti-Semitic preacher** and politician, founded the Christian Socialist Party (1879) and unleashed the beginning of the **political anti-Semitic movement** in Germany. Adolf Stoecker publically called the removal of Jews from public life. 1881. His rise marks Politicization of “Anti Semitism”. The International Anti- Jewish Congress led by Adolph Stoecker appealed to “the Government and Peoples of Christian Nations as being threatened by Judaism and called for expelling the “Semitic race of Jews” from Europe. Parerlaly, Georg Ritter von Schonerer , Pan German Austrian Leader began calling himself **“Fuehrer”** and he and his followers used the greeting **“Heil!”** He emerged as the major exponent of ‘Pan Germanism” whose Anti Semite agitation exerted great influence on young Adolf Hitler. (Refer Carl Schorske’s writings)



SPD SATIRE MAGEZINE (*Der Wahre Jacob*)-Adolf Stoecker rides the oriental Desert Horse -1884), Presenting Stoecker as the Patron Saint of the hooligans (1880)

It was SPD Satirical Magazine showed awareness of spreading Anti Semitism Campaigns of Adolf Stoecker (December 11, 1835 – February 2, 1909). He was a German court chaplain to Kaiser Wilhelm I, a politician, leading Anti-Semite, and a Lutheran theologian. He founded the Christian Social Party in order to target, dismantle and break the Socialist Workers' Party of Germany. After his appointment as Court Chaplain, he began attacking JEWS with racially aggressive jargons. In Austria, parellaly, the fierce Antisemite, agitator, Georg Ritter von Schönerer's (the most radical 'Pan German' nationalist in Austria), exerted very high level of influence on the young Adolf Hitler. Much later, after 1913, Dada artists expressed their discontent toward violence, war, and nationalism, and maintained political affinities with the radical far-left. They also established a political party, the Central Council of Dada for the World Revolution. Drawing heavily on theories adapted from Sigmund Freud, Breton, the Surrealist, coming from DADA movement saw the **unconscious** as the "Wellspring of the imagination. He defined genius in terms of accessibility to this normally untapped realm, of '**Unconscious**' which, he believed, could be attained by poets and painters. Anti Semitism- Religious, cultural, political and Racial- the stage wise evolution of Hateful Extermination campaign evolved over the thousands of years of European and German History in stages ending with Hitler (Main Kampf- 1923-27) and rise of NAZIS. Anti- Semitism and its political fallout summarized all four areas with Hitler assuming power at the behest of Ruling Large Monopoly and Finance Capital, stimulated by economic depression 1929. The Historical emergence of ideology of 'Extermination' was understood very well by above referred all Four German Artists. It is significant that all four of these Artist Painters were born and bought up on GERMAN Soil. They came from and through different trajectories, locations, paths and background, after the WWI developed close emotional and intellectual association with Karl Liebknecht and Rosa Luxemburg (ISPD). All four were all deeply pained by their brutal assassination in 1919 after the Berlin Spartacus Revolt. Our intention is just to highlight the Historical Role and Trajectory of these committed, talented and dedicated Artists. Through their Art work they confronted NAZI initiated, all pervasive 'DEATH'. It is important to highlight that most significant role was played by few of the other Magazines like 'AIZ' to make sustained efforts to Publish their ART works and invite NAZI attacks.

Kathe Kollwitz, Expressionist Artist- Historical march of her Art Work.

Käthe Kollwitz, the expressionist Artist, German National and born on 8th July 1867 is known as Humanist and who fought for social justice, against slavery and inhuman conditions of Proletariat, Peasants, Weavers and Poor throughout her life. Paintings, Print Making, Lithographs and woodcuts were the medium of articulating the voice of the exploited segments of working population, downtrodden and their sufferings under inhuman conditions, hunger, poverty and war, through. She perused it relentlessly from 1890's till end of her life. She provided inspiration to her Generation of Artists for raising their voice. She exhibited her loyalty to cause of the Poor and repressed and Proletariat by standing shoulder to shoulder with sympathizers of Rosa Luxemburg and Karl Liebknecht with clear Anti War message! The name, Kathe Kollwitz is now unequivocally associated with those fighters and activists who revolted against Militarism, war mongrels and Nazism from 1900 till end of her life in 1945.

She has left behind treasure of her achievements, her adherence the of 'Anti War' heritage she upheld in the form of her Art Work. Hundreds and thousands of paintings, drawings, Several Books, covering her graphic works, her essays, her correspondence, Interviews narrate her mission to provide voice to those oppressed who suffered and rebelled. She stood up as Mother of those who suffered during the World Wars. At latter stage portrayed ingressions of hovering cruel Death (1934- 37) over human history, separating Mothers from their loved ones and from each other, from children. She depicted the guises death assumes when it pounces and invades to separate children and mothers, parents during the Pandemic of NAZISM as well!

PHASE ONE- RECREATION OF PAST REVOLUTIONARY HISTORY THROUGH ART WORK.



Kathe Kollwitz's father, Karl Schmidt, was a radical Social democrat and who **worked as a Brick Layer, Mason and House builder**. She and her family lived in working class surroundings and she was inspired to dig into Working class History and recreating their life through Art. She was gripped by inquisitiveness to get hold of Peasants, Proletarian rebellions against the torturous Living conditions. Her father arranged for her training in drawing and painting at young age. She began making drawings of working people, sailors and peasants she saw in her father's offices. By realizing her aptitude and her passion for Art, he enrolled her in Art Institute in Berlin. She joined Munich Women's Arts School in 1988. Her involvement grew with her interactions with various working class people and close observations of their psychic, emotional and social life. In the course of time she had an opportunity to witness premiere of Hauptmann's play which unfolded dramatically with struggling proletarian characters for their rights showed characters are proletarians struggling for their rights 'The Weavers'. It was Karl Marx who asserted that Silesian revolt was beginning of explosion of 'proletarian consciousnesses'. Play writer Gerhart Hauptman himself was inspired by Marx's comment when he undertook to write the play, 'Weavers'. This show provoked and inspired Kathe Kollwitz to work on series 'The Weavers'. Hauptman shows the Mob of Silesian weavers (1844). They march on the home of Dreissiger, their arrogant, exploitative employer, sack his house, and achieve a temporary victory over a company of armed soldiers. She was able to translate the dynamics of the entire Plot of play in the 'Weaver's series' the chief character, the 'Protagonist' emerges from the 'rank and file' and the story advances towards 'Industrial Revolution'. She was able to empathize with the proletarian revolt AND TRANSFER THE EMOTIONAL IMPACT TO THE VIEWERS



IMAGE-1	IMAGE-2	IMAGE-3	IMAGE-4	IMAGE-5	IMAGE-6
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Image one-March of Weavers in Berlin (1897), **Image Two**- Riot "A Weavers-Revolt (The Silesian Weavers Failed Revolt- 1844), **Image Three**- Uprising, 1899, Peasants War- 1901,), **Image Four**-Plough Puller Peasant and wife Plough-Puller and Wife, from the series Peasants' War 1902, **Image FIVE- Outbreak**, – The Role of Female Revolutionaries (1903), **Image Six- Prisoners (1908)**- After Bloody 'Unsuccessful' Revolution Peasants were rounded up and now are waiting for Execution. She was commissioned to Pay Homage to Sixteenth Century Uprising of German Peasants and to highlight Causes.

What laid at the groundwork of KATHE KOLLWITZ's entire career as Sculpture, Printmaker and Artist? At the bottom most level of her psyche were lying the fervent and ever sprouting instincts of suffering of a Mother, shocked by loss of siblings, younger brother Benjamin and separation and loss of her son Peter during World War I. The expressions of these painful emotionally overriding shocks are visible in Kathe Kollwitz portraits and Lithographs right from the Weavers, Peasant War, Cycle 'War & Death Cycle' till end of her life. The Brutality exercised by the Ruling classes on the poor every time stirred up the charged emotional emblem and she resurrected the emotional life sufferings of the oppressed. It amounted to retaliation and resistance against oppression through ART WORK. It is now well known that Kollwitz may have suffered from a childhood neurological disorder, Dysmetropsia (acute sense of alienation of the loved object) or epilepsy and sensory hallucinations, identified as wonderland syndrome! The subjects she painted were concrete historical but were re-casted in 'ABSTRACT' imaginations. Her focus is on the victims, their emotional life and psychic state of Empathy springing from her own suppressed past experiences. She portrayed their Pain through her power of Art, through cathartic sublimation, TRANSFORMATION onto Artistic canvas. She could recreate her intellectual pursuits by instilling empathy into emotional life of the Audience and enabled them to see the painful life of poor in the society.

In fact in Art, Painting she discovered best way to sublimate her own pains, sufferings and her childhood losses and keeping in check her own anxieties. She could utilize her acquired trainings and the class affiliation with proletariat to remain creative and

productive throughout her life. Fortunately her husband, a Doctor, could provide her an anchor. In fact in number of her portraits she included him and called “**him lifelong companion**”.

She progressively worked on different topics, issues and themes which are named as ‘Art Cycles’, which include “*The Weavers Revolt*” (1893-98) and “*The Peasant War or Revolt*” (1522-1525) etc which are dedicated to depict and portray the impact of Poverty, Hunger and resulting War. Focus of her ART was depicting the massive emotional, physical and psychological collective and individual stress experienced by the groups and classes in the course of repression and suppression of their revolts and upsurges. The impacts resulting into collective revolts and upsurges have constituted Revolutionary traditions! Her three significant and well known Lithographs are pictured above are parts of above two series. Kollwitz’s Paintings and Lithographs articulated the intolerant conditions of the Weavers and Peasants and picture her empathy for the poor and the oppressed and the misfortunes enforced upon them by the oppressive conditions. Her explicit intention was to recreate and rebuild the ‘HISTORICAL MAKING OF THE WORKING CLASS, the exploited and oppressed through visual Imagery portraying their agonies under Modern Conditions of capitalism. She depicted the struggles as part of the Class Wars. These Class wars, struggles, agonies of the masses which in the words of Historian E.P. Thompson have suffered from “enormous condescension of Posterity”. The four Paintings below reproduce in terms of their body language and facial collective expressions reflect and speak volumes about the conditions of production on Farm Land for peasants who were virtually treated as Slaves who took to armed struggles against Feudal lords and Church. She not only demonstrates empathy for them but provides voice to them. The Painting ‘Prisoners’ – the men defeated in Wars and now enslaved and tied up with barbed wire waiting for Punishment or execution. They exhibit both- despair and defiance in view of the cause for which they fought!



Shows the scene at the battlefield at Night with a WOMAN discovering Dead son who lost life in the battlefield (1907) shows the striking horrors of war on the emotional life of mothers. She confronted the real scene in her life when she lost Peter in 1914, just TEN days after Joining the Army. Her Pacifist, pronounced Anti War stand and dedicated promotion of peace all throughout her life. Themes such as Poverty, human sufferings due to class oppressions, hunger, motherhood, bereavement have been themes of her heart and emotional life.

IMAGE SEVEN -BATTELEFIELD

She lived a painful personal life and suffered personal losses, experienced personal jolts one after another. Death of her siblings and younger brother Benjamin in the childhood, she lost her son Peter on the battlefield of World War I. Kollwitz was a dedicated Socialist and Anti War pacifist and eventually fought till end of her life against the ‘Death’. She had heard Karl Liebknecht’s speech and was impressed and admired his Charisma and she created work to memorialize him. Loss of her Child in 1914 caused prolonged depression in her life. By end of year 1914 she made drawing in memory of her child Peter and his comrades but she revamped and recreated fresh one in 1925 titled, ‘Grieving Parents’

PHASE TWO-CAPTURING THE HORROR OF WAR- “NO MORE WAR-NEVER AGAIN”



IMAGE-1

IMAGE-2

IMAGE-3

IMAGE-4

IMAGE-5

IMAG- 6

Loss and grieving Mothers protecting their children, fighting for their survival, grieving their death were the Central themes in Kollwitz’s work after the death of her son Peter in the early days of WWI (1914). In 1919, she began work on theme, “*Krieg*” (War), in her response to the tragedies she saw, heard and experienced during what she called those “unspeakably difficult years” of World War I and its aftermath. They were casted into seven woodcuts focused on the sorrows of those left behind—mothers, widows, and children.

IMAGE ONE-Woman with dead Child, 1903, **Image Two**-From WAR KREG- (Sacrifices) Aftermath of WW I- Universally legible indictments of the real **sacrifices demanded from Women in exchange** for abstract concepts of **National honor and glory**. (1922) **Image Three**- **Volunteers, Combatants** consumed by energetic spirit of Patriotism and higher Nationalistic goal volunteer themselves for War battle. They display their Solidarity which will end up in becoming skeletons and without being able to see the worthlessness of their sacrifices. Their Group leader is '**DEATH**', (1921-23) **IMAGE FOUR & IMAGE FIVE**- The Widow I and Widow II, Mothers and War Widows to express their sorrows after being left alone -1922, Woodcut. 'THE Haunting scenes' of suffering, steaming from the tragic consequences of poverty and disease among women and children as aftermath of World War ONE. **IMAGE - 6**- Kollwitz Sorrowful and haunting - capture the pain and fear of a group of people, possibly affected by the war. Mother like figure wraps her arms around kids in a protective manner. (1923). **Images 2, 3, 4, 5 & 6 are in Carvings in Black & White Woodcuts** to articulate Balance and pulsating shape of the bodies to convey inner sorrow and over pouring pain. .



IMAGE-7

IMAGE -8

IMAGE-9

IMAGE-10

IMAGE- 11

Image Seven- November Revolution in 1918 triggered by a rebellion of marines. The next day morning Workers and soldiers formed workers' and soldiers' councils called for a general strike and demonstrated. (Drawn 1928) **Image Eight-** Widows & the Orphans-Mothers (Mütter). Kollwitz drew herself in the center, eyes closed and arms wrapped protectively around her two sons: Hans & Peterchem. Grief and psychological shock resonates through her body and appears on her face⁽¹⁹¹⁹⁾. **Image Nine-** Starved Children- ^{-1923 -}Starvation spread through Germany as the direct result of a blockade of food imports by Britain and America. **Image 10 & 11--** Stage Play of Kathe Kollwitz by Engelhardt (MID SUMMER SOUND Company). Her sacrifice her sons and lakhs of Sons of the soil-Audio Adaptation of Never Again War focusing on key biographical moments in Kollwitz's life to give the audience an understanding of the complex world in which she lived and the destructive nature of war& the Poster 'Never Again War' created at the behest of the *Socialist Working-Class Youth* on 24 August 1924 to remind people *horrible events during the bloody war year- poster showing young man, his left hand placed on his heart, his right hand raised for an oath appears to shout- It was Working-Class Youth official Max Westphal raised the arm.*

PHASE THREE -Death (Tod) Series-(1934-35 onwards) & RISE OF NAZI VIOLENCE SPEARHEADED BY STORM TROOPERS

Death was one of the most persistent themes in Käthe Kollwitz's work throughout her life, till end of her life in 1945. It continued to exert an inexorable sublime pressure and pull, right from 'Weavers Revolt' on the artist as 'THE' subject. However her final print cycle beginning from 1933 it was compelling pressure. Right in 1933 before completing the Series Kollwitz had emphatically noted in her diary, "I must do the prints on Death. Must, must, must!" Her worst political fears came true with the ascent of the Nazis. Though her Art work appear as 'Metaphysical Depictions', number of interpreters have considered this series as her **response to the rise of Nazism**. As staunch 'ANTI WAR' activists, she campaigned against war and against the designated Bills and her Placards and Poster and Drama "NEVER AGAIN" however turned out to be in vain. Her political activities invited trouble for her when she was threatened to be sent to Concentration Camp despite her International recognition and prominence! As precursor to her 'Death Series', she had attempted to do everything possible within her capacity to prevent the '**Inevitable**' rise of Adolf Hitler to power.

It is clear that the Last, Death Cycle' corresponds to last Phase of her Life in Germany when NAZI ascendance representing hovering **death of Civilization** took possession of her psyche. In 1935 her Works were removed at behest of NAZIS from 'BERLINER KUNST' (Berlin Art) in Munich in 1935 and it was repeated in DUSSELDORF as well. She was subjected to questioning by GESTAPO in 1936 and was threatened with imprisonment for her Article based on her interview with Moscow based NEWSPAPER, *Isvestija*. In 1937 her works were confiscated from at least eleven German museums as 'Degenerate Art'. This entire period of 1895 to 1945 where in both, Rosa Luxemburg to Kathe Kollwitz played major Historical role of resistance will be remembered as Age of Revolutionary Women

In 1932- Before the elections on 31 July 1932, Käthe Kollwitz, together with Heinrich Mann and Albert Einstein, and several other renowned intellectuals initiated an appeal for a United Front of KPD (Communist Party) and SPD (Social Democrats) for a United labor Front to thwart National Socialists to attain the majority. Second attempt was made by them on 12th February 1933 after Adolf Hitler was named Reichskanzler (Chancellor). It is the misery of History that both attempts failed. Kollwitz made her Tod (death) series while working among young artists in communal studios in Berlin's Klosterstrasse. Death series was produced after Hitler attained power.

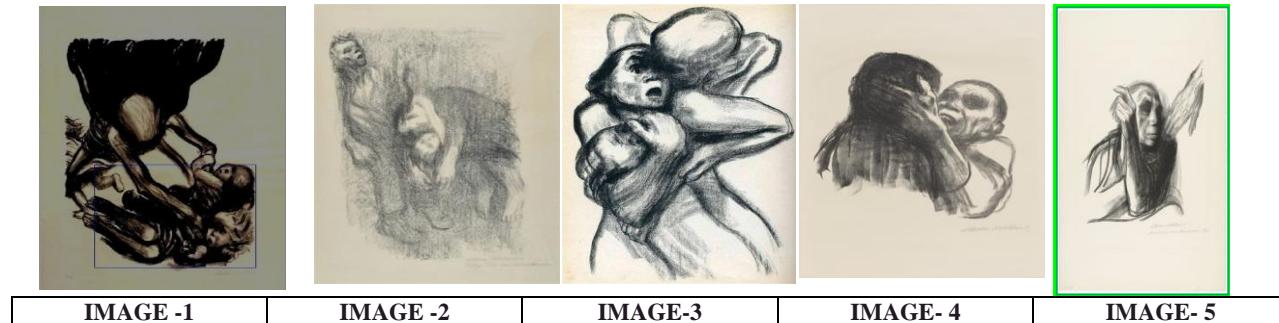


IMAGE 1-Death Grabbing at (1934), **IMAGE 2**- Death in the Water (1934), **IMAGE 3**- Death Seizes a Woman- Death visiting the most vulnerable members of society (1934), **IMAGE 4**- Death is recognized as Friend- face of the dying man joyfully greeting Death as release from the atrocious pain- 1937, **IMAGE 5**- Call of the death- 1937-Reminder of Holocaust or Gulag (Concentration Camp).

I have chosen only five Images from the series in view of space constraints. She remained committed to her most relevant and memorable quote of 1927, "**It is my duty to voice the suffering of men, the never-ending sufferings heaped mountain-high**". What triggered Kathe Kollwitz's conviction to choose lithography technique for creating emotionally powerful images of 'Death' in different tragic Forms, events and guises? Death pounces, cuddle or claps on the most vulnerable members of society impoverished women, Mothers, Children in her 'Death Series'. It comes violently, at times as friend to relieve from pains, sometimes grabs has number of interpretations. It indicates may be her fatalistic attitude with growing and sweeping expansion of NAZIs. It must be noted that GESTPO carried out frequent searches of her house during this period. The series intended to convey the prevailing human conditions and approaching and impending tragedy. In 1936 she and her husband received threat of concentration camp. Throughout her life she remained committed to shoulder the responsibility of becoming an advocate of sufferings.

Her 'Death Series' is prominently remembered as best of it because of her use of Black and White colors with shades to depict several emotional aspects of psychic and environmental life. Dead child has been central theme underlying Kathe Kollwitz' Artistic Articulations. Expressionism and Psychoanalytic discoveries can explain what must have triggered in the Psyche of the Artists to articulate the screened memories, memories hidden in the depth of the psyche and suppressed and acquiring intense expression under conditions of NAZI PENDAMIC in Death Series". It narrates her lifelong struggle with death and to transcend it. Her portrayal of tragic imagery of mother searching for the corpse of her dead child in the heap, the piling stack only expresses her struggle to surmount the death caused by annihilation of humans! Her inward 'unconscious' experience and Imagery appear on the external medium as 'self portrait'. In hundreds of her portraits, woodcuts, lithographs, sculptures she intertwines articulation of conflicts of her inner world with external as something **close to Self Analysis!**

The rise of Nazism after 1932 and the various events of persecution, repression of the working masses, the hardships, sufferings of the proletariat and women acted as inexorable stimulus impinging on her consciousness and stimulating her Reflex towards visual hallucinations. Death grabbing or invading the child, women has been the recurrent theme from 1932 till 1940. The War series now transformed into 'Death Series' under conditions of Hitler's rise..

Throughout the period of turmoil sweeping through continuous waves of unrest from 1890 till 1945 Turmoil swept through Europe in constant waves of unrest from the beginning of the century to the end of World War II inspired Kathe Kollwitz to develop her expressive realism as response to social issues and anguish. In her multiple print making formats she communicated messages to several individuals and groups.

GEORGE GROSZ AND JOHN HEARTFIELD- TWO FEROCIOUS ARTISTS OPPONENTS OF NAZISM

John Heartfield met **George Grosz** in 1915. The meeting changed their lives and the world of modern Art. Heartfield and Grosz became good Friends and Rebellious Artists. George Grosz, who volunteered for Military service in January 1917 to

escape being sent to front was exterminated from Army after suffering from breakdown. After hospitalization, military mental asylum he was declared insane and unfit for Military services as permanently unfit.¹ Similarly John Heartfield faced compulsorily recruitment into military service in World War I. Herzfeld served as a guard in Berlin for most of 1915, until he provoked a discharge by simulating mental illness.. George joined DADA Movement in 1918, Heartfield joined DADA movement in 1917. Both joined Spartacus League in 2018 as opponents of WAR

It is in 1916; John Heartfield and George Grosz first created compound pictures by pasting few pictures together and termed them as "Photomontages". This method was used by many Dadaists in open opposition to World War I, as powerful tool of protest and resistance. Both of them, Heartfield in particular made commendable use of them as most effective Tool of Protest and in turn to invite the most devastating wrath of Nazis at latter date. It is well known that Surrealism emerged from DADA movement led by Andre Breton. DADA movement of Artists and painters rose against the World War I. Sigmund Freud's influence on DADA movement is well known, particularly his discovery of 'Unconscious' Drives, buried deep into psyche and inexpressible of the mind stirred up the imagination of innumerable Artists. The self revelation expressed or replicated in the Forms of Artistic Imagery in writings and paintings. These Artists called themselves 'DADA" and soon it became radicalized movement! At very young Age John Heartfield was compulsorily enlisted into German Army- into Kaiser Wilhelm Regiment. The horrors of WWI led to his complete and **total evaporation of Heroism in wars** and he became lifelong ferocious opponent of War, ignorance and Hypocrisy. John Heartfield and George Grosz, who first met each other in 1915, entered into decades long, lifelong associates of each other and devotedly stood up against exploitation, suppression, and repression as Artistic Rebels. Grosz helped him to develop what became known as **Photomontage**. I have selected only two of the Berlin Artists out of several such as Hannah Höch, Raoul Haussmann, Hugo Ball, Emmy Hennings, Hans Arp, Johannes Baader, Richard Huelsenbeck, Kurt Schwitters, Hans Richter, and Max Ernst only because of their lifelong daring commitment to confront Nazis, Hitler and the pandemic of Hatred NAZIS represented and unleashed. Their association with **Charlie Chaplin who also used Montage** technique in Imagery and Music was inseparable. It was not surprising that John Heartfield, Charlie Chaplin and David Low were identified by NAZIS as Rank One for assassination by Hitler and the third Reich!

George Grosz His Walk through from DADA, SPARTACUS LEUGE to NAZI ERA.

George Grosz, GERMAN National, Born in 1893. Artist is known for his consistent Anti War position. Prominent Member of DADA Movement and close associate of John Heartfield was another daring Anti NAZI Artist. Known for his Caricatural drawings. He assisted Heartfield for developing Photomontage Technique. He is also known for his Authorship of several books on Drawings, Paintings, Caricatures, Essay, his correspondence and his Autobiography as well. Subsequently came to be known as one of the best Satirical Artist who firmly and with lifelong commitment stood up against Capitalism and bourgeois Culture. He was shocked to see the most brutal and devastating murder of Flower of Revolution Rosa Luxemburg and Karl Liebknecht in 1919.

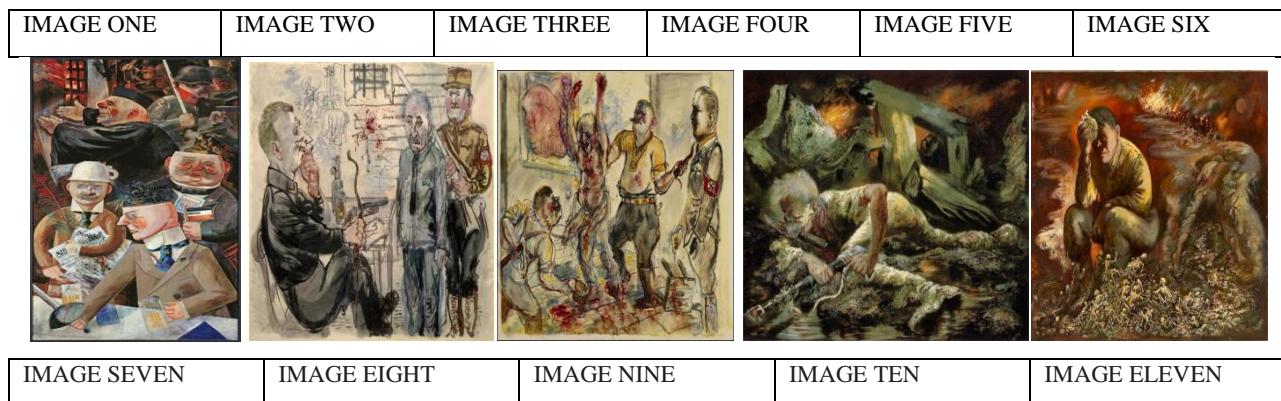
I We have considered these two Berlin based Artists, George Grosz and John Heartfield (Helmut Herzfeld) in this essay since their Anti War and Anti NAZI confrontation has been consistent, precise and lasting. As leading members of Anti Bourgeois and Anti capitalist rebellious DADA movement of Artists- Painters, cartoonists they firmly believed that world war was the outcome of intensified Capitalist competition to resurrect Ultra Patriotism and conformism. In George Grosz's words "Dadaist Art was intended to protest against the world of 'Mutual Destruction' spearheaded by Capitalist Nationalism!" They made best of efforts to integrate various Art movements such as Futurism, Cubism and Expressionism based in Italy, France and Germany.

Grosz joined Spartacus League, the organization led by Rosa Luxemburg and Liebknecht as Pacifist. As stated above, after experiencing the ARMY life, its sadistic and inhuman characteristics he attempted to commit suicide and was admitted to army hospital. He escaped execution. He was identified as suffering from post traumatic stress disorder named Shell Shock and discharged from German Army. His Anti War commitments were deeply entrenched in his Army experiences.

His remained ardent opponent of NAZI Art standards and cared little for his identification as Degenerate Artist by Adolf Hitler and his henchmen. His Art Works survived despite all attempts to bully them and has become memorable! In Berlin under NAZIFICATION process since World War One years, 1916 till 1945 till defeat of PAN GERMAN NAZIS, the Clash of his Art works and emerging hateful, anti Semitic NAZI war mongering propaganda underwent titanic clashes. Kathe Kollwitz, George Grosz, Wilhelm Heinrich Otto Dix, John Heartfield and Number of other Artists and Painters **raised their Head and Voice above the flowing streams of History**.

Grosz fearlessly expressed himself in Germany through his Art and Paintings. Through his satirical caricatures he ridiculed even the Dictators those in the saddles of political Power. He dared to caricaturize Adolf Hitler His political Cartoons, graphics and most imaginative paintings and writings made him really a prolific Art Critic as well. He used them as major weapons to mock and his '**Ridiculous Imitation**' of Adolf Hitler and his henchmen with his relentless, inexorable style and ironic sense of humor. Today he is recognized as one of the greatest German artists of the 20th century. As leading light of the German Expressionist movement his reputation has become immortal.

During the 1920s Grosz reputation shot up when his drawings, lithographic and latter paintings were denounced as indecent representations. In 1928 again he took head on collusion with the German Military establishment with his drawings entitled HINTERGRUND ((Background- Backdrop) and faced criminal charges for Blasphemy and defamation of the German Military. However after prolonged trial of four years he was found ‘No Guilty’. His vigorous and consistent articulations made George Grosz Hitler’s enemy number one. His Art along with the other contemporary artists, including Paul Klee, Otto Dix, Max Beckmann, Ernst Kirchner, Wassily Kandinsky and other’s works were denounced as examples of “Degenerate Art” since it threatened German and ARYAN identity.



What we have done above is to choose his representative Caricature cum Paintings to trace the historical sequencing and progression of George Grosz’s works. **IMAGE ONE**—FIT FOR ACTIVE SERVICE, NEW OBJECTIVITY~ George Grosz, Military Doctor declares-Fit for Active Service, (Fit for combat- 1916-1917. Intention was to induct people into Service when Germany was facing defeat. Sarcastic caricature was published in 1918; This is regarded as his most powerful Anti War drawing during this period (1918). **IMAGE TWO**- Caricature- Satire drawn from war period 1914-1918 when bourgeoisie enjoyed the slaughter of the soldiers from both sides under the name of patriotism. He shows the conflict or contradictions in Class situations and shows the sadistic enjoyments OF Blood Sauce’ over Dinner by Bourgeois under the name of Patriotism! **IMAGE Third**- Art- work shows the most sorrowful moments of German, rather World History, the butchering of two greatest Revolutionaries Rosa & Karl, and the Butcher’s Ghost revisiting the coffins with dark shadow of the murder’s heinous work. **IMAGE Fourth** -- Hitler the Savior. More than a decade before Hitler’s assumption of power as Fuehrer. After experiencing the savagery of Adolf Hitler’s ‘Aggressive Nationalism’ and Hate campaigns which were gaining ground rapidly. George Gross had anticipated or rather he had foresight of the rampage ahead and choice of Capitalism or bourgeois for repressing the proletarian movement. Such was his ability for forecast before anyone else could dream of. **Image Five** The Christ is Crucified and nailed and his mouth forcibly shut off with tightly fixed mug masking his mouth to make him speechless. The ARMY Boots in his legs symbolically express the militarization of public and personal lives of individuals with caption, “Keep Your Mouth Shut and Do Your Duty”. The utter loneliness imposed and despair caused by the brutal reality of life (Album Hintergrund- Backdrop).

Image SEVEN - “Pillars of Society” is sarcastic caricature and satiric blasting of the Ruling classes, of businessmen, clergy and German Elite who supported NAZISM and its fanatic Anti Jews propaganda and repression of proletariat in Weimer Republic. At the front and centre is a NAZI with ruthless cruel facial expressions holding the bear glass and a sword in the right hand? On the right top are Paramilitary Organizers rearing towards the victims from working class and minorities. It was essentially sharp attack on emerging militarism and rising NAZI Propaganda.

Images Eight & Nine- These are drawn after his escape to USA in 1933. They depict horrifying scenes, the first one the Victim is academician and Scene two-two NAZI soldiers / storm troopers with cigars joyfully torturing, in mouth, the victims ruthlessly.

The victim bloodied and stripped to his waist. The man on the right side with wearing full uniform and SWASTIKA symbol on the left arm is instigating and enjoying the torture of victim. This was regular style of NAZI INTEOGATIONS with brutal methods (Drawn in 1936 and 1938 respectively)

Image Ten & Eleven- In 1944, while living in the US, he completed these painting that portrays Hitler as NAZI monster dictator imaged in Hell with mass of dead bodies and skeletons with war raging behind him. The depiction of mass murders, death and destruction- Titled as '*Cain or Hitler in Hell*'. The biblical (Adam & Eve's sons) Cain murders his brother, Abel, and God condemns him to a life of wandering

In his assessment of Georg Grosz and his Art Work, Jonathan Petropoulos, a history professor at Claremont McKenna College in California says, "Grosz was fearless, and whether it was his art or politics, he spoke his mind," and "He was probably the most famous Communist artist in Germany at the time, and he used his art as a weapon." Also in paying tributes to Georg Grosz, Kay M. Lin on 'Sunday Morning Show says, He used his Art as "A weapon to lampoon those in power, through political cartoons and graphic, sometimes grotesque, paintings. Grosz even dared to caricature lampoon Adolf Hitler" and "George Grosz poked fun at almost everyone, but especially the Nazis," Petropoulos said. "He threatened the Nazis in a way that -- well; they were never going to forgive him."

OTTO DIX - PROTAGONIST OF ANTI WAR

Wilhelm Heinrich Otto Dix (German); 2 December 1891 – 25 July 1969^[1] was a German painter and Printmaker, noted for his ruthless realistic depictions of German society during the Weimar Republic and depicting the brutality of war. Along with George Grosz, he is widely considered one of the most important artists of the NEUE Sachichkei.

In 1914, Otto Dix was a fierce German patriot who joined the Army enthusiastically. He became a machine gunner and fought at the Battle of the Somme, efficiently killing the British Troops. He won the Iron Cross and fought the patriotic War with open eyes. He is probably the only Artist who experienced the War horrors and its dread! **How did this patriotic and courageous soldier turn into an anti-war artist?** When he joined Army in 1914, he did not understand how destructive a modern war could be. It was after he returned home he was haunted by the brutality **experienced by him in trenches and War images as Nightmares**. He experienced and **underwent the inner compulsions called PTSD, post-traumatic stress disorder (PTSD)**.from the Horrors of the trenches. The horrors around endlessly worked on him and he had no options other than pouring out the **visuals and avoid ending up as terrible insane Human**.

He began to paint 'automatically' by the **force of an outburst of 'pre-conscious' the dreadful war imagery and soon realized dreads and Human destructions caused by wars**. He soon became part of a radical art movement that denounced the conflict and held the ugly civilization responsible for it. He met George Grosz and became part of revolutionary movement. He says '**I kept getting these dreams, in which I had to crawl through ruined houses, along passages I could hardly get through**'. His poetic verses spell it out

**I'm back again from hell, with loathsome thoughts to sell;
Secrets of death to tell; and horrors from the abyss.**

His two portraits, in at the exhibition "The War" (Der Krieg)- 1922 and 1923 articulate the traumatic shock he experienced as Paintings - Images expressing the war horrors, namely, "Wounded Man" (1922) and "Prostitute and Disabled War Veteran: two victims of Capitalism (1923). Subsequently Dix's War prints were published in 1924, the tenth anniversary of the outbreak of the war, as an antidote to the heroic interpretation of the war



Otto Dix- Born in December 1991 joined Army in 1914 at the outbreak of the First World War. The participation made a dramatic impact on him in realizing the Ugly and horrendous side of War. He was discharged from Army Service in December 2018. Like other Artists he turned to hate and resist the War. The war injuries and treatments of injured angered him with Mutilated bodies, skulls, broken limbs, decomposed bodies in trenches all around and surrounding him. Otto Dix's Book 'The War' 1924 and participation in exhibition, "**No More War**", was significant. His critique of Bourgeois Culture, its Hypocrisy, and the violence the War has been subjects of his Critical paintings. His 'Trench Warfare' – 1932, 'Flanders' -1934 came under NAZI hateful surveillance and were declared "Decadent Art" and were banished. Otto Dix never turned in to 'Pacifist' or anti Hitler. His friends, Georg Grosz, Heartfield escaped from Germany but Otto Dix stayed back...



IMAGE -1

IMAGE-2

IMAGE -3

IMAGE-4



IMAGE FIVE (TRENCH WARFARE)

Image One- Otto Dix's '**War Cripples**' (1920) a point blank 'Anti War' Painting caricaturing four badly disfigured War Veterans, of world War I, Wounded Soldiers parading on the familiar Berlin Streets was particularly viewed and exhibited by NAZIS in the "Degenerate Art" exhibition , 19th July 1937 to 30th November 1937, as Insult to "GERMAN HEROS of World War one! Hitler declared merciless war against 'Degenerate Art'".

IMAGE TWO – SKULLS- War provided windfall for Scavengers, Worms, Maggots, Trench Rats road

IMAGE THREE -**STORMTROOPER ADVANCING UNDER GAS ATTACK FROM ENEMY- 1920**, Skull (**Schadel**) – Scavengers, Rats, Worms and maggots from trenches jumped on the Fortunes- 1922, **TRANSPORT-** Wooded men being carried by their comrades to remove from the field and transport them through the War Affected areas to Hospitals

IMAGE FOUR *Transporting the Wounded in Houthulst Forest), 1924-* Battle of Poelcappelle fought in October 1917

IMAGE FIVE -**TRENCH WARFARE 1932**, Portrayal of BERLIN after war. The Four panel Painting Depicts Despair and Brutalities of War. Dix interprets the War. It depicts disfigured soldiers, decade bodies, skeleton hangings, In the Central Panel is

Otto Dix himself with destruction all around.

IMAGE SIX- “The Seven Deadly Sins” -1933, - immediately after Otto Dix was deprived of his teaching position at the Dresden Academy of Art. It was a satirical portrayal of interwar German society. Otto Dix features TIMID Hitler, clearly identified by a black moustache, in the guise of envy, riding on a Crawling Skeletoned body with huge white skeleton body covered in Black dress. **Fearing retribution while the Fuehrer remained in power, Dix added the moustache after Hitler's death.**

IMAGE -7- FLANDERS 1934-A region Now divided between Belgium, France and Netherland. Here devastating battle was fought Dix portrays the war in the form of battlefield completely dominates by corpses and mud rotting and merging together. This offers to Tribute to victims of world war and appeals for NO MORE WAR..

PHOTOMONTAGES OF JOHN HEARTFIELD WICH EXPOSED HITLER AND NAZIS AS STOOGES

John Heartfield, (Helmut Herzfeld (Heartfield’s original name) the well known Satirist, fearless Artist and first order Foe of Nazi & Hitler made life miserable for Hitler and his entire organization spreading the virus. Most importantly his Satirical Photomontages hit hard where they were intended and which were the deeply hidden weakest spots of Nazism. Leon Trotsky following the killings of Rosa Luxemburg and Karl Liebknecht in 1919 identified in 1931 Nazism as Form of capitalist rule he could anticipate what he spelt out “Stupendous Phenomena of Psychopathology”. Heartfield’s sympathies and inclinations towards Leon Trotsky are well known and it corroborates his firm and unequivocal condemnation of NAZISM. Leon Trotsky compares NAZISM & Italian Fascism as following, “Considering the far greater maturity and acuteness of the social contradictions in Germany, the hellish work of Italian Fascism would probably appear as a pale and almost humane experiment in comparison with the work of the German National Socialists” (Leon Trotsky-). John Heartfield’s works were thoughtful and emotionally provocative and went beyond political current events. He intended to provoke thought processes of viewers, their imaginations and perceptions. His theater collaboration with Bertolt Brecht made this playwright to develop audience interactive theater which proved to be breakthrough in tradition. His sympathies and inclinations towards Leon Trotsky speak volumes of his maturity. **Jeff Lusanne**, in his Article- John Heartfield: Laughter Is A Devastating Weapon says that - Heartfield also created a striking cover for a **German translation of Leon Trotsky’s My Flight from Siberia in 1922**.

John Heartfield’s Photomontages spell out his ability to comprehend such close relationships between the classes, the Bourgeoisie and Proletariat and the authoritarian State structure. For illustration find below the Five Images which demonstrates this daring painter ability to explore organic relationships of such association.



IMAGE ONE	IMAGE TWO	IMAGE THREE	IMAGE FOUR AND FIVE	IMAGE SIX
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I have provided only Five such five Portraits the photomontages, the paintings which appeared in (**Arbeiter-Illustrierte-Zeitung – AIZ**). **Image One** portrays “The House of Cards”, showing the industrial Giant, and the NAZI financier – Thyssen Krupp at the top of the house of cards. It shows the collusion with the Dictator. It shows the NAZI FLAG at the top and the weight of it would inevitably come crashing to the ground and collapse. This forecast of downfall of such political system based on sectarian and regressive moorings will work independent of the will and wish of “HITLER the ‘Drummer BOY’ who is promoting this unstable system only in order to crush and suppress the working class, proletarian movement.

Image Two- is Thyssen controlling the Puppet, the NAZI Dictator? The upward flinging of right Arm with sword in the offensive killer posture with string pulling act of Thyssen! This was published by courageous Publisher Willi Munzenberg’ who provided John Heartfield Platform to publish his Anti NAZI Montages when Nazis were playing havoc and storm troopers were on rampage! The Montage painting was rebuttal of mass propaganda that Hitler **was God sent to save German & Aryan race**. Heartfield has replied – No! Hitler is tool in the hands of THYSSEN! (“Werkzeug In Gottes Hand? [Tool In God’s Hand?]) Thyssen who controlled 80% of the German Iron ore reserves and employed two lakh workers. Thyssen pulling downward the string of Hitler the Puppet and the Doll to make him attain the combative pose holding the Naked sword and which can return to normalcy if it is released!. Swastika mark on Thyssen’s Tie and with Cigar in Mouth symbolizes him as master. Heartfield uses

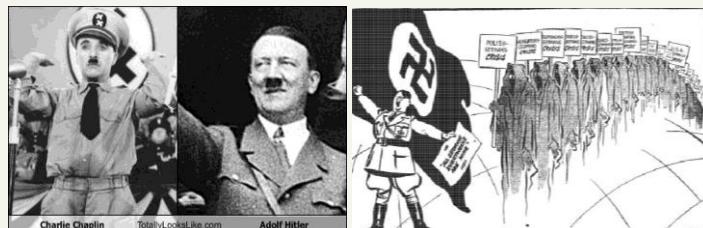
Chaplin's Symbolism to indicate arrogance, greed and firing weapon held by the master. The Montage or collage displays the Class relationships profoundly.

Image Three: AIZ MIMICRY: The poster appeared on April 19, 1934, "Goebbel's persuading Hitler to wear a Karl Marx beard to address the working class". The poster appeared day before Hitler's Birthday celebrations. It shows attempted masking, falsification of History by Gobbel's by draping the Karl Marx's Bear around Adolf Hitler's Temple and Face. It was decided by NAZI central leadership to create deception by not only adapting SWASTIKA, Goethe, but also, communist Hammer & Sickle as National Emblems for Peasants and Workers 'German nationalist Party'. Heartfield hit back with Photomontage to dispel Adolf Hitler's projection of NAZI party as 'Worker's Party. It's an intelligent attempt to restate Marx's discovery of Commodity Fetishism and alienation of qualities labor under capitalist Mode of Production are made upside down, process of inversion, of appropriation of qualities and life of labor as that of Capital. Gobble's attempt to misguide the proletarian movement by identification of the NAZI Party as 'National Socialist' and forgery, theft and propagating the underlying the most heinous, squalid, filthy illusory program and goals of tying around the proletarian neck Capitalist repressive Noose' by falsifying attempt to wear Marx's Beard around Adolf Hitler's face. The Montage serves to combine and compounding of various images upside down and threads from depths of history and from the minds of Gobbel's and NAZIS. Thus exposing and unmasking the falsification, reification and fetishism promoted by the liar, falsifier of History, Gobbel's! The desperate attempt to appropriate Marxist rhetoric,

Image Four & Five- Hitler's Salute. This Photomontage is daring indication of how John Heartfield directly confronted the impending horrors and unthinkable tyranny. The salute, with verbal gesture, "Heil Hitler!" (Hail Hitler!), "Heil, Mein Führer!" (Hail, my leader!) is exercised by throwing the right arm from the neck into air with straightened hand. In 1930's Hitler and NAZIS devised it to arouse mass identification with leader, the Hitler and ensure 'mass obedience'. This spoken greeting, "Heil" and was originally coined by Georg Ritter Von Schonerer, the Head of Austrian 'Pan German Party' and Karl Lueger of Christian Socials who became the inspirers and Political Models of Adolf Hitler (Page 119- Politics in New Key: An Austrian Trio" Carl E. Schorske). It was coined to provoke 'Pan German' sentiments against Jew Immigrants from Russia, against liberals and Leftists. In June 1933, it was made mandatory for National Anthems for all public Employees to use this Salute. Anti Semite Georg Ritter Von Schonerer the head of the Austrian *Alldeutsche Partei*, ("Pan-German Party") propogated it. John Heartfield caricatured Hitler's 'CULT' creating iconic gestures, poses and Symbols in such painting to portray Hitler's relationship to German Capitalism, supportive Industrialists and wealthy Anti Smites . The Painting interprets the meaning of Hitler's Salute, "**Little Man Asks for Big Gifts** (October 1932)- (Kleiner Mann bittet um groBe Gaben).

Image. Six-, the famous Aggressive Portrait and a Poster of Hitler "The Superman: Swallows Gold And Spouts Junk" compounds Hitler's actual photograph -EX RAYED (His inner UGLY character) - It portrays this "Adolf the Superman" with his Chest, Food Pipe structure ending into Belly made and filled with Gold Coins spouted by large Capitalist Financial Tycoons to make him fight aggressively for their cause. Fuhrer converts the Gold coins into 'excrement to stir up the hell of German population! The stunning miracle of this magician fools the population with dirtiest propaganda equivalent of excrement driving towards war!

In 1916, two German artists, two young men in their twenties, George Grosz and John Heartfield came together and began expressing their resistance to war by composing collages in Magazines and Newspapers. Their thick friendship and 'joint venture' not only enabled them to create path breaking collages, already being practiced by Cubists but could unfurl and give birth to new and path breaking and meaningful technique which became identified as, 'Satirical Photomontage'. Impact of Sigmund Freud's discoveries is discernible in the Art of Photomontages. It could not only compound images but could synthesize multiplicity of meanings expressed in symbols and compounded images drawn from archaic and the most modern! The Montages could evoke socio- political critical interpretative thinking and imaginative thought processes in the minds of viewers. They were not viewed now as collages expressing nonsensical but as meaningful Satires as socio- political weapons. John Heartfield developed the techniques which could be equated on par with Charlie Chaplin's Movies and David Low's caricatures. The laughter and Humor in the logic of their expression formed the essence of the 'Devastating Weapon!'



Sigmund Freud, Dada Movement, & Heartfield's Montage Technique- Historical Insurgency in Revolutionary History

The word, rather Concept 'Montage' is defined as the technique of producing a new composite whole from fragments of pictures, images, texts, or music. It has been used in Films from 1925, which in matter of moments enables cascading and compounding of images. In Films it was most innovatively used by Soviet Film maker Sergei Eisenstein after the Russian Revolution in films such as, his silent films Strike (1925), Battleship Potemkin (1925) and October (1928) and number of Films. His Battleship Potemkin has been ranked as one of the greatest Films of all times. Eisenstein is considered as Pioneer in the use of Montage and methods involved in making the 'Montage', a specific use of film editing.

It is claimed and known that Eisenstein's studies of Sigmund Freud, particularly transformation of or rather sublimation of Sexual Energy into Intellectual Energy or into Imagination paved for him the way to work on it. However he could get the breakthrough of Montage theory from Sigmund Freud's path breaking Book, Interpretation of Dreams.

Freud's treatment of Interpretation of Dreams (1896) progresses into Chapter named 'Dream Work' wherein he treats the process of Dreaming under the spell of Deep Sleep, dealt in details under Chapters Dream work under four sections such as "The Work of Condensation, The Work of Displacement , The Means of Representation in Dreams, and Considerations of Represent ability. From dream as 'Appearance' or Manifest content, Freud progresses to unravel the dream work and reach into the 'Dream Essence' or 'latent content'. It is the conglomeration of or condensation of Images from which he with interaction with Patients was able to reach into the vast gamut of Dream thoughts and from which the interpretation was able to grasp, (Begriphen) the dream image. Sergei Eisenstein used the term or concept "Montage". . The appearing dream is resultant expression of these processes from Dream thoughts. These processes could Hoodwink the Repression or Suppression' imposed by the 'CENSORSHIP'. The Unconscious 'Instincts' or impulses could project the conflict, the revolt, non conformance or discomfort through process of Disguise'. It is the mode of expression adopted by the 'Unconscious' to assert itself. The process of condensation of Images' and compounding or mergers of Images is assisted by Displacements. He compares the formations with those compound Images created by Francis Galton. Freud saw the same mechanism of condensation at work in Phantasies, neurotic symptoms, parapraxis and jokes and Humor as well. Freud's Revolutionary discovery of 'Composite' Imagery or Structures is same as Photomontages' or Film Montage' techniques used by painters Artists, Film makers etc. Condensed or Composite Image can compound, faces, desperate features, elements, words, resulting into merging of images emanating, springing from deeper latent thoughts. Surrealists, DADA, Expressionists were drawn by this fascinating technique.

JOHN HEARTFIELD PHOTOMONTAGES- WWI TO WW II AND ANTICIPATION OF HOLOCAUST WITH NAZI ASCENDANCE

I have provided Paintings and Posters by John Heartfield – Images one to Five to depict or forecasted Path which Nazism will inevitably HAVE TO traverse in order to retain Hegemony of Large and Finance Capital.

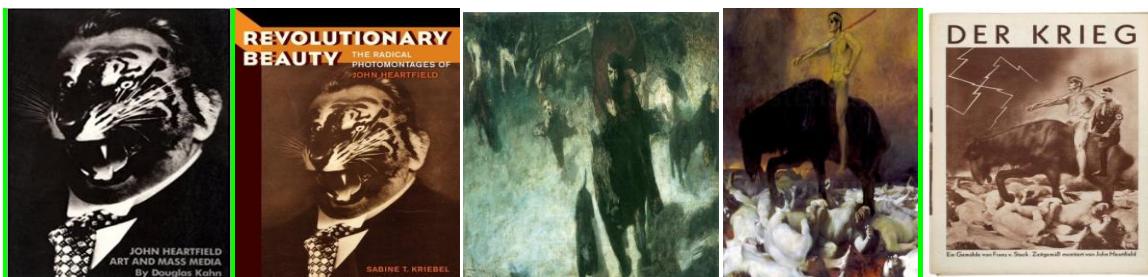


IMAGE-1	IMAGE-2	IMAGE-3	IMAGE-4	IMAGE-5	
IMAGE-6	IMAGE-7	IMAGE-8	IMAGE-9	IMAGE-10	IMAGE-11

IMAGE ONE and TWO-- His 'Revolutionary Beauty' – an extraordinary Book by Historian Sabine Tania Kriebel offers rigorous Investigation into historical regressive period and efforts of visionary Artist John Heartfield and his Photomontage technique and method. Her Book Cover Page photograph is the Photomontage drawn by him, the Terrifying, cruel and regressive Image of HITLER the face of NAZISM in AIZ in 1930! To write review of such Book is a different Endeavour but provides us the opportunity to appreciate the intellectual, Political, Poetic and creative efforts of Heartfield. The Cover Page provides the clear vision of John Heartfield to progressively depict the Historical Regression leading to Holocaust. First Book was written by Mr. Duglus Kohan

Image 3,4 & 5- Photomontage by John Heartfield Adolf Hitler accompanying ‘NAKED’- THE WAR’ RIDING on the back – superimposed on Painting by Franz Von Stuck (German Symbolic Painter). Its an allegory of war sitting on a pitch-black horse, carrying his bloodied sword over his shoulder and casually pushing the Black Bull through the HEAPS OF dead bodies-Corpses. Heartfield confronts Franz Stuck who was Hitler’s favorite Painter from childhood. John Heartfield’s Montage reproduces the Image with Adolf Hitler guided by SWASTIKA the ARYAN Symbol. Drawn in 1932 Heartfield depicts not only the current turmoil of 1930’s and the historical course ahead under NAZISM Drawn in 1932. It was not an accident that John Heartfield selected Painting of Franz Von Stuck, (Wild Chase-1905) who was deeply involved in Myths and Mythological paintings and who created mythological reactionary or regressive narrative and created mythological world in the contemporary context for conservatives. Hitler is said to have deep impact of the his below painting at his age of Thirteen and modeled himself and displayed it in his gallery! In fact it is said that Hitler copied his hair, mustache and even his oratorical style from the painting. It is no surprise then that when the Nazi’s came to power, Franz VON Stuck and his paintings, rooted in Germanic mythology, were upheld as a prime example of Germanic values.. The Montage DER KRIEG (1894) or ‘WAR” launches scathing criticism of attempt to reinvent Mythical Germanic GOD Wotan seated on Horseback and leading Parade of the Dead and justify violence. “Der Krieg, AIZ Nr. 29, 1932 „Ein Gemälde von Franz Stuck, zeitgemäß montiert. The Last Hope of the Rich or Capitalists. This gruesome and frightening Image depicting the lust of Capitalism and shape of the things to come- the walk-through Dead Bodies / corpses. With this he launched frontal critique of the Armament policies of NAZI Government and predicted the outcome.

Image Seven Göring: Der Henker des Dritten Reichs(Goering: The founder of GESTAPO & The Executioner of the Third Reich, man truly responsible for the burning of the German Reichstag - AIZ- September 14, 1933- depicted as a butcher.

Image Eight: A Fighter For World Peace, ‘The Meaning of Geneva, Where Capital Lives, There Can Be No Peace!, shows a dove of peace impaled on a blood-soaked bayonet in front of the League of Nations, where the cross of the Swiss flag has morphed into a swastika. **Der Sinn von Genf** The Meaning of Geneva AIZ Cover, Berlin, Germany, 1932

Image Nine- "Just as in the Middle Ages ... so in the Third Reich": Photomontage, 1934. Heartfield discovers in NAZISM the newly devised and introduced methods to torture the Citizens, opponents and the passive population to create inactive, resistance less incapacitated, docile citizens. The techniques used for subjugation are similar to those used in the Middle ages. The person or Individual representing the Human Life Broken and crushed on Wheel of SWASTIKA. The wheel of torture was used to extract confession.

IMAGE:-TEN- **"This is the Salvation They are Bringing Us!" (June 29, 1938)****DRE KRIEG- IMAGE 5.** Das ist das Heil, das sie bringen! This Is The Result Of Fascist Loyalty!- What they bring is bring division and death- This disturbing image of murdered civilians. It articulates the real intentions of NAZIS. All images are indication of foresight into future Heartfield had and almost anticipation of impending Holocaust.

IMAGE ELEVEN- (Yet it moves)- 1943. It's a collage of Hitler's face on an animal's body with a Nazi helmet with horns. He's sitting on the earth with sword in his hand that has what seems to be blood dripping from it. As he sits on the **earth it shows that it is moving, regardless of his presence.** ‘Yet it moves’ (“Eppur si muove”) was Galileo's most famous historic breakthrough assertion or rather sarcastic statement at the end of his trial and prison torture inflicted on him, contradicting Italian Catholic Church's claims that ‘Sun Moves around Earth and not the other way round’. Scientific progress cannot be interrupted despite religious belief. The Montage brings out the conflict of progression and regression. Despite the heinous and insane vision and attempt by ADOLF HITLER in Primal Animal Garbs to sit on the Earth for world domination and threaten and push it towards destructive animal kingdom. It's a brilliant Montage which integrates threads of historic event with current narrative.

In summery we can identify John Heartfield as the leading Artist from DADA MOVEMENT could integrate and synthesize in Montage Imagery all its threads and dimensions, the instinctual, psychic, the Archaic, historical, religious, political, economic and rapidly overflowing social Dimensions in Photomontages of Images. He could articulate in single Photomontage synthesis of complex imageries like interpretation of dream! The evocative and interpretative force of his Photomontages makes him most prolific Artist in the midst of NAZI Pandemic

ANTICIPATED HOLOCAUST PORTRAYED BY ‘DEGENERATE ARTISTS’ COMES TRUE.

The Artists and Painters, branded as ‘DEGENERATE ARTISTS” have been the front runners in anticipation of Holocaust and worked like the Protective Carriers of Social Consciousness”. What they anticipated & forecasted comes true after the World War II and after Adolf Hitler’s commits suicide in his Underground Bunker on April 30, 1945.



IMAGE -1

IMAGE -2

IMAGE-3

IMAGE- 4

IMAGE- 5

Professional Artists who visited the Holocaust sites after defeat of NAZI State, reaffirmed the horrendous nature by Drawing the Images. Of the Holocaust sites which are displayed above. However there was one Mr. MAX RODRIGUES GARCIA (Holland) who surveyed.

IMAGE ONE-Cole Leslie- War Artist- Briton –Aftermath of Liberation of Bergen Belsen Concentration Camp-Germany
IMAGE TWO-Doris Zinkeisen –She was Commissioned by Red Cross – drew in April 1945 - Human laundry –Bergen-Belsen Concentration Camp –Imprisoned Medical Staff to clean the Inmates to prevent spread of Typhus.

IMAGE THREE-Georg Mayer-Marton-(England)- Learnt about Death of Parents in 1945, Hungarian Ghetto and painted Women with Boulders in their memory –Boulder representing Bodies awaiting for resurrection of Parents.

IMAGE FOUR- A drawing by painter and political inmate at Gusen I Aldo Carpi

IMAGE FIVE AUSCHWITZ CONCENTRATION CAMP SURVIVOR MAX RODRIGUES GARCIA AUGUST 1943 IMPRISONED. LIBERATED by US ARMY ON May 6, 1945,

I have attempted to recollect historical Journey and Trajectory and Imagery narrative of Art exhibited and articulated by the four of the prominent German Artists, and whose **relationship to World War One was integral**. Kathe Kollwitz, George Grosz, Otto Dix, and John Heartfield swam through the most Crucial & Critical Span of Human History 1890 to 1945 from German soil as Anti War and Anti Nazi frontrunners in the field Art. They did not only fight relentlessly but fearlessly and created Legacy from the wombs of ‘Degenerate Art’ the term coined in July 1920 by NAZIS. The first exhibition of Degenerate Art was held on 19th July 1937 till End November 1837. Their creative Work is available on Network as Images, in Exhibition Halls, in Museums, YouTube, Books, Articles by Historians and various other narratives. John Heartfield and George Grosz stayed in Germany till April 1933 even after Hitler’s assumption of Power but could escape NAZI slaughter, Kathe Kolwitz was evacuated from Berlin in 1943. Otto Dix continued to stay in Germany with undertaking to work on ‘Inoffensive Art Work’. Nazis succeeded in getting rid of them but their Victorious legacy as brave Artists has survived. They suffered themselves in World War I and fought against Wars, who dared NAZIs and Hitler and kept flying High the **Flag of World Piece, Modernism, Human Freedom of Expression and Progress**. Heartfield’s Photomontage Images, Kathe Kollwitz Paintings on three Cycles including ‘Death’ Cycle, George Grosz’s Paintings Eight & Nine are not just anticipation of Holocaust but are the yells, screaming, cry outs for World Peace! ‘Degenerate Art’ kept alive the Revolutionary Spirit of Centuries of struggle of the Weavers, and Flowers of Revolution, Rosa Luxemburg, Karl Liebknecht by devising most innovative Techniques of expression. These are German ‘Painters- Artists’ who fought for ‘World Peace’ and against ‘NAZI Virus’ of Hatred. Have given the message to Humanity ‘Never Again War’ on the occasion of its Centenary Year 2020!

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