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Monumental Sculptures at the Paris World Exposition 1937

“Vera Mukhina’s steel figures atop the Soviet pavilion embodied the ‘Workers’ and Peasants’ State’ of the new Soviet constitution. [...] Thus, all three totalitarian pavilions used a statuary-laden ‘talking architecture’ for pictorial scenarios, each proclaiming their own versions of the convergence between state and society. They made their countries’ representations at the Expo into triumphant political self-descriptions, most blatantly in the Soviet pavilion’s textbook rehearsal of the Stalin Constitution for visitors to study.” (pp. 114f.)

“The two bronze statues before the wings of the Palais de Chaillot, which never came to be gilt as had been intended, were mythological personifications of *Arts et Techniques*, the Expo’s title terms. Henri Bouchard’s *Apollo* on the right, holding up the harp and accompanied by smaller muses, was the god of the arts. Albert Pommier’s *Hercules* on the left, subduing the bull with just one hand, was the hero of work. Since the Palais de Chaillot was no national pavilion, but the crowning building of the Expo as a whole, it would have been inappropriate for it to match the totalitarian pavilions in extolling the host country’s political system.” (p. 115).

“Louis Berthola’s metope relief *Metal* on the north-west wall of the Palais de Chaillot shows a nude, muscular giant in the midst of a composite industrial plant. His physical strength enables him to hold a steel-cooking kettle in full blast, balanced between his thighs, which form the anatomical equivalent of a pouring winch, subordinating mechanical equipment to manual labor.” (p. 133)



Louis Berthola, [Steel Cooking], 1937, Paris, Palais de Chaillot, full view and close-up.



Vera Mukhina, *Factory and Kolkhoz Workers*, 1937, Moscow, Russian Exhibition Center, back view, front view.



Vera Mukhina, Factory and Kolkhoz Worker, Moscow, Russian Exhibition Center, close-ups





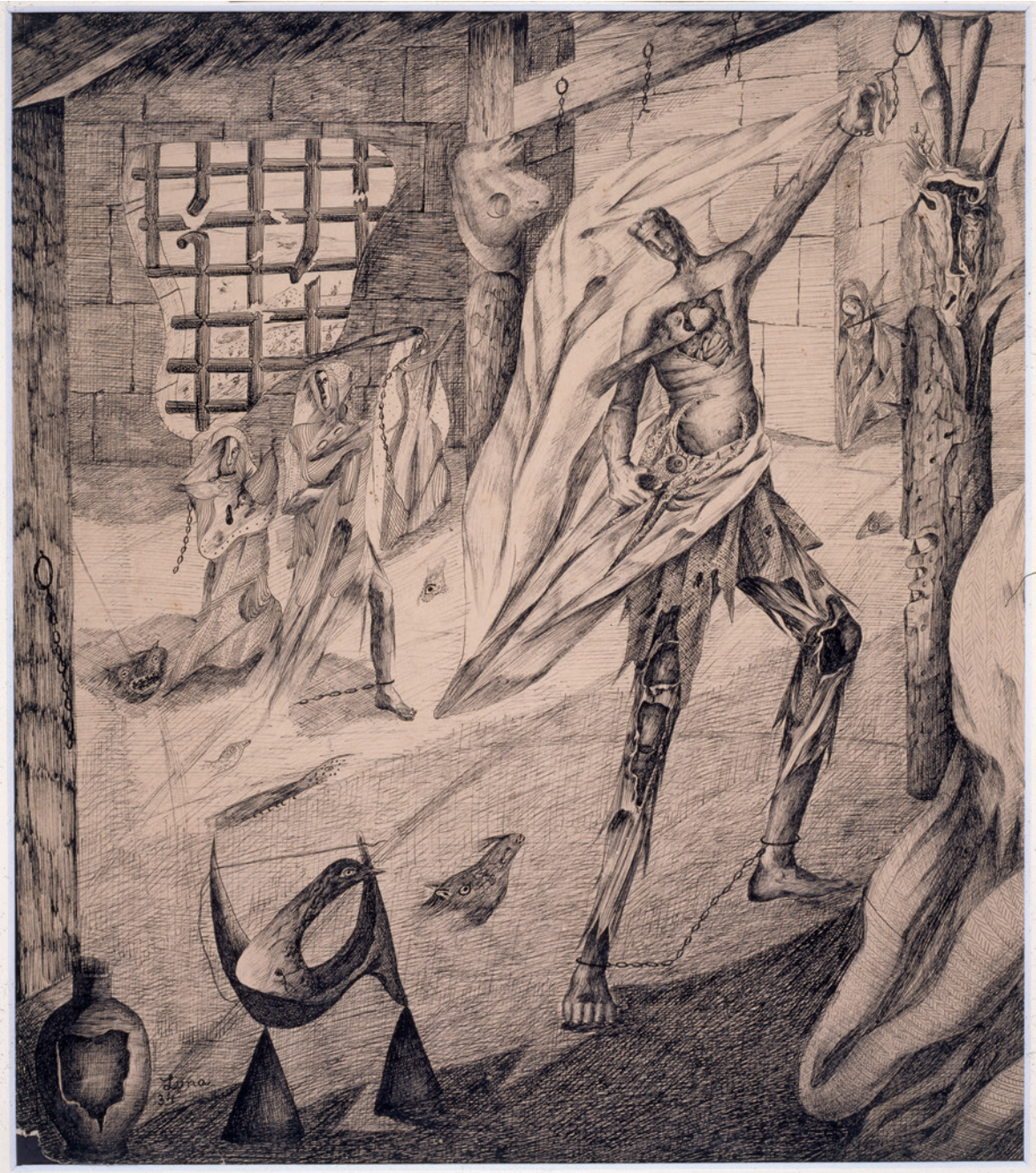
Albert Pommier, *Hercules*, 1937, Paris, Palais de Chaillot, full view and close-up.



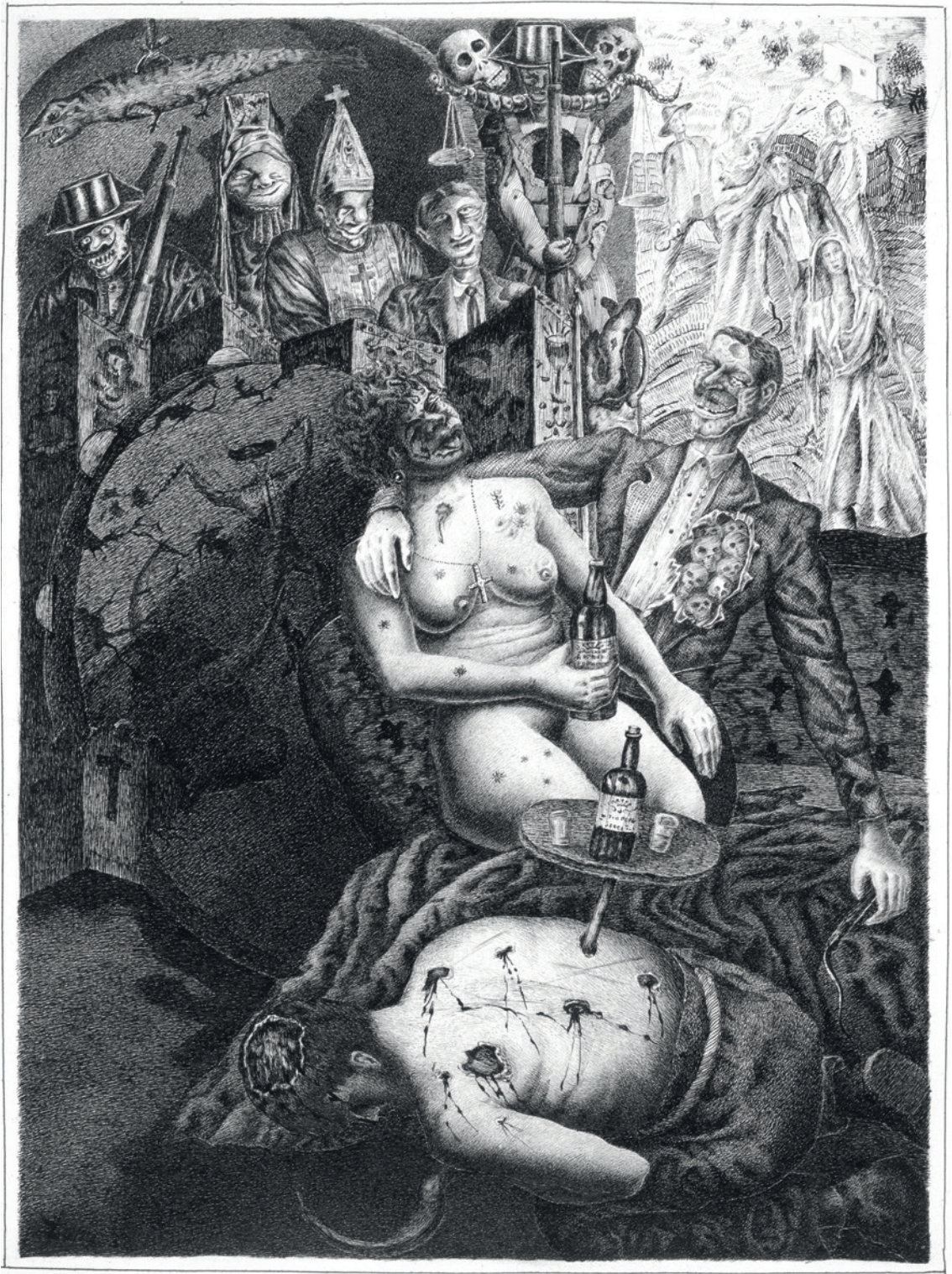
Henri Bouchard, *Apollon*, 1937, Paris, Palais de Chaillot, full view and close-up.

Antonio Rodríguez Luna, Revolutionary Artist

“In 1938, immediately after the Republic’s defeat, surrealist painter Antonio Rodríguez Luna recalled how the Asturian miners’ uprising of 1934 had induced him to move from what he termed ‘an artistic and anti-bourgeois revolutionarism’ to ‘a social and revolutionary painting, not in its outside form, but in its profound life’s content, which is the same as the struggle of the working-class.’ Rodríguez Luna pointed out that he had included several drawings about that earlier uprising in his album *Sixteen Drawings of War*, published in 1937, because he understood the Civil War as a continuation of the revolutionary struggle rather than a mere defense of the Republic. In his numerous published drawings, he deployed a panorama of gruesome caricatures depicting standard foe images of social revolution. Figures of landholders, priests, and Falangists in uniform appear in scenes of hollow triumph or abject debauchery. They trample on the tortured bodies of the common people, but their own physical decay spreads over the environment.” (pp. 172f.)



Cárcel de Oviedo (Oviedo Prison), 1934, Madrid, Museo Nacional Centro de Arte Reina Sofía.



Terrateniente andaluz (Andalusian Landholder), 1937-1938, Madrid, Museo Nacional Centro de Arte Reina Sofía.



Terrateniente (Landholder), 1938, Madrid, Museo Nacional Centro de Arte Reina Sofía.



El falangista (The Falangist), 1937, Madrid, Museo Nacional Centro de Arte Reina Sofía.



La Inquisición (de la Iglesia) (Inquisition [of the Church]), 1937, Madrid, Museo Nacional Centro de Arte Reina Sofia.



Emisarios del pasado (Envoys from the Past), 1938, Madrid, Museo Nacional Centro de Arte Reina Sofia.



El dictador (The Dictator), 1937, Madrid, Museo Nacional Centro de Arte Reina Sofía.



Ellos también dan tierra al campesino (They also give Land to the Peasant), 1937, Madrid, Museo Nacional Centro de Arte Reina Sofía.



Bombardeo de Barcelona (Bombing of Barcelona), 1938, Madrid, Museo Nacional Centro de Arte Reina Sofia.



La guerra (The War), 1938, Madrid, Museo Nacional Centro de Arte Reina Sofía.

Hidden Pictures of Resistance in Germany

“Between 1935 and 1938, Hans Grundig summed up his condemnation of the regime in a large triptych with the apocalyptic title *The Millennium (Das tausendjährige Reich)*, a spoof on the Hitler State’s non-Biblical self-designation. It shows the destruction of a temporary reign of ostensible peace, but not by the righteous, as in Revelations 10, but by deranged idol-worshippers cavorting below anarchist black flags. Flying under glowing skies, airplane squads are bombing the city into craters and ruins, starting the all-out war that ends the apocalyptic interim. A block of men on the margin of the left-hand panel identify the Communist resistance as the steadfast believers of Revelations 20:4. In the right-hand panel Lea Grundig appears as a fearless witness. In the predella, literally underground, she reappears asleep next to her husband. *The Millennium* was Grundig’s magnum opus, a hidden picture only accessible to trusted friends.” (pp. 306f.)

“Two of Zeller’s four oppositional paintings date from before the outbreak of the war, both from 1938. They are quasi-apocalyptic condemnations of the Hitler State. One depicts its protagonists from Hitler on down, herded together by a huge devil on their way to hell, the other a colossal statue enthroned between red flags on a wheeled platform, which throngs of slaves are dragging forward under the whiplashes of black-uniformed guards. The first, a small watercolor titled *Entry into Hades*, does not show a migration of the dead into the netherworld as in Greek mythology, but a mass descent into the inferno as in Christian iconography. Hitler and his cohort appear before the ruins of a war as walking dead in various stages of decomposition, the leaders turning into skeletons. The original title of the second, a large oil painting, was *The Total State*, a polemical inversion of the fascist term denoting the concurrence of the ruled with their rulers into a brutal spectacle of ancient autocracy. After 1945 Zeller changed it to *The Hitler State (Der Hitlerstaat)* and painted swastikas into the flags.” (pp. 309f.)

“True to the ‘vision’ evoked in the prologue of [Henri Barbusse’s] *Under Fire, Flanders* depicts ‘a great livid plain unrolled, which to their seeing is made of mud and water, while figures appear and fast fix themselves to the surface of it, all blinded and borne down with filth [...]. And it seems to them that these are soldiers. The streaming plain, seamed and seared with long parallel canals and scooped into water-holes, is an immensity, and these castaways who strive to exhume themselves from it are legion.’ In the concluding chapter, titled ‘Dawn,’ the survivors draw a pacifist lesson from their experience: ‘Between two masses of gloomy clouds a tranquil gleam emerges; and that line of light, so black-edged and beset, brings even so its proof that the sun is there.’ The three soldiers in the foreground of the painting are variations of the mourning soldiers’ busts at the foot of the cross in Ernst Barlach’s wooden war memorial of 1929 at the Magdeburg Cathedral, which in March 1933 had been removed by a National Socialist-dominated church council. The double loop of barbed wire forming a crown of thorns confirms the reference to the crucifixion.” (pp. 311f.)



Hans Grundig, *Das Tausendjährige Reich* (The Millennium), 1938, Center Panel, Dresden, Gemäldegalerie.



Hans Grundig, *Das Tausendjährige Reich* (The Millennium), 1938, left wing, Dresden, Gemäldegalerie.



Hans Grundig, *Das Tausendjährige Reich* (The Millennium), 1938, right wing, Dresden, Gemäldegalerie.



Hans Grundig, *Das Tausendjährige Reich* (The Millennium), 1938, Predella, Dresden, Gemäldegalerie.



Magnus Zeller, *Einzug in den Hades* (Entry into Hades), 1938, Halle (Saale), Kunstmuseum Moritzburg.



Magnus Zeller, *Einzug in den Hades* (Entry into Hades), 1938, close-up: Hitler and his Cohort, Halle (Saale), Kunstmuseum Moritzburg.



Magnus Zeller, *Der totale Staat* (The Total State), 1938, Berlin, Stadtmuseum.



Ernst Barlach, Magdeburg War Memorial, 1929, Magdeburg, Cathedral.



Otto Dix, *Flandern* (Flanders), 1936, Berlin, Neue Nationalgalerie.



Otto Dix, *Flandern (Flanders)*, 1936, close-up: rising soldiers, Berlin, Neue Nationalgalerie.

Paul Landowski's War Monument

“Placed at a strategic site, as if it were an imaginary stronghold, the monument embodied the World War I experience as an inspiration for rearmament, anachronistically suggested by the state-of-the-art assault rifle in the only helmeted soldier’s hand. In a pictorial reversal of the visitors’ ascent up the stairs to the sculpture group atop the hill, it seemed as if the resurrecting soldiers were about to descend, after having dug their way out of a mass grave, with clods of earth still in their hands, some still in shrouds, others already in uniform, assembled in a closely-packed unit, ready to heed the call of duty by following the advance of the young woman at the bottom of the hill.” (pp. 348f.)



Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group, distant view.





Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group, front view.

Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group, rear view.

Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group.





Paul Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group, distant view.



Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, main group: earth clod from the grave.



Paul Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, personification of France.

Paul Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, personification of France, close up.

Paul Paul Landowski, *Les Fantômes* (The Phantoms), 1935, Butte Chalmont, Oulchy le Château, Département Aisne, France, personification of France: the shield.

