



# DEGENERATE

**"ART"**

**Exhibition Guide**







## Editor's Notes:

### Translation:

This is a fresh translation of the Degenerate Art Exhibition Guide. In an attempt to get the best possible translation, two different translations were compared and contrasted against each other. One was from [Ostara Publications](#), and the other was from [Der-Stuermer.org](#), the latter being substantially & qualitatively superior to the former in virtually every regard. In fact, it was out of my dismay from reading Ostara Publication's edition that I was compelled to do a new translation.

### Sperrsatz (letter-spacing):

In German typography, Sperrsatz (or "locking phrase") is a typestyle for highlighting portions of text by increasing the distances between the individual letters for emphasis. As was the case for many blackletter Gothic scripts at the time, when there existed no bold and italic font styles, Sperrsatz was the only way of highlighting text in a subtle way.

Here is how it is described on Wikipedia's English page:

*"In typography, letter-spacing, also referred to as tracking by typographers, refers to an optically consistent degree of increase (or sometimes decrease) of space between letters to affect visual density in a line or block of text."*

Here is an example of "Sperrsatz," taken from the original German Exhibition Guide:

**Sie will die gemeinsame Wurzel der politischen Anarchie und der kulturellen Anarchie aufzeigen, die Kunst-entartung als Kunstbolschewismus im ganzen Sinn des Wortes entlarven.**

Instead of trying to mimic the Sperrsatz style, an editorial decision was made to replace all instances of letter-spaced text, instead using a **boldface** font weight in its place.

### Layout:

- Text

In the original German Exhibition Guide, the descriptions of the various groups would (almost) always run over onto the following page by at least a sentence or two. Instead, an editorial decision was made to keep every group's description fit on one page so that it the text wouldn't carry on over onto the following page, as seen here:

nung, die absolute Dummheit der Stoffwahl, lauter Dinge, die nach und nach den Charakter einer frechen Herausforderung jedes normalen, kunstinteressierten Betrachters annahmen.

**Gruppe 2.**

In diesen Räumen sind solche Bildwerke zusammengefaßt, die sich mit religiösen Inhalten befassen. Man nannte diese Schauerstücke in der jüdischen Presse einstmals „Offenbarungen deutscher Religiosität“. Der normal empfindende Mensch denkt allerdings bei diesen „Offenbarungen“ eher an einen Hegen:spuk und empfindet sie, ganz gleich, welchem religiösen Bekenntnis er angehört, als unerschämten Hohn auf jede religiöse Vorstellung. Außerordentlich beachtenswert ist die Tatsache, daß gemalte und geschnitzte Verhöhnungen jüdisch-alte testamentarischer Legenden nicht anzutreffen sind. Die

- Images

The original pictures in the Exhibition Guide were replaced with higher quality images whenever possible. This is why some pictures are in black and white while others are in color. When finding higher quality images proved impossible (seeing as most of the "art" showcased in the exhibition was thankfully destroyed during the war), the original black and white images were used, taken from the highest resolution scan of the exhibition guide released to the public to date. Some of the images have been enhanced using Waifu2x, an image scaling and noise reduction program, specifically when the source image was only available in a low resolution.

- Page 36

This additional page was not in the exhibition guide but rather, it was added to the end of the Expiation Guide in an edition of Julius Streicher's weekly *Kampfblatt* ("combat-paper"): *"Der Stürmer."*



Degenerate Art: The Exhibition Guide in English

By Fritz Kaiser

Originally published in Berlin, 1937.

2020 Edition by Jeremy Whitlock

# **Guide**

## **to the Exhibition**

# **Degenerate Art**

This exhibition was compiled by the Cultural Section of the Reich Propaganda Office. It will be show in the larger cities of all provinces. Responsibility for contents:

Fritz Kaiser, Munich.

Publisher: Commercial Advertising, 59 Potsdamer Street, berlin W  
35, 59.

## What is the Aim of the Exhibition?

It **aims** to start a new era for the German people, by providing through the display of original works, an insight into the harrowing cultural decay which took place during the decades which preceded the great change.

It **aims** to put an end to the endless chattering, through drivel, and claptrap, of all those literary cliques, many of whom, to this day, still readily deny that such artistic degeneration even existed.

It **aims** to make it clear that this degeneration of art was more than just a passing phase of a few fools, follies, and experiments, which only died out with the coming of the National Socialist Revolution.

It **aims** to show that this was not a **natural progression** of culture, but a deliberate and calculated onslaught upon the very essence and survival of art itself.

It **aims** to expose the common roots of **political** and **cultural** anarchy, which unveils degenerate art as **Bolshevist art**, in every sense of the word.

It **aims** to unmask the ideological, political, moral, and racial motivations serving as the framework of the subversive degeneration.

It **aims** to demonstrate the extent to which this deliberately driven degeneracy attracted & infected imitators, who, despite **previously** – and in some cases, **subsequently** – indeed proved certain talents, were nevertheless so lacking in **scruple, character, and common sense**, as to join in with this overall Jewish & Bolshevik nonsense.

In this way, it **aims** to demonstrate the danger of trends managed by Jewish political leaders that can enlist a person, through **cultural politics**, in the service of Bolshevism, when that very same person might well have indignantly rejected any affiliation with Bolshevism in any other context.

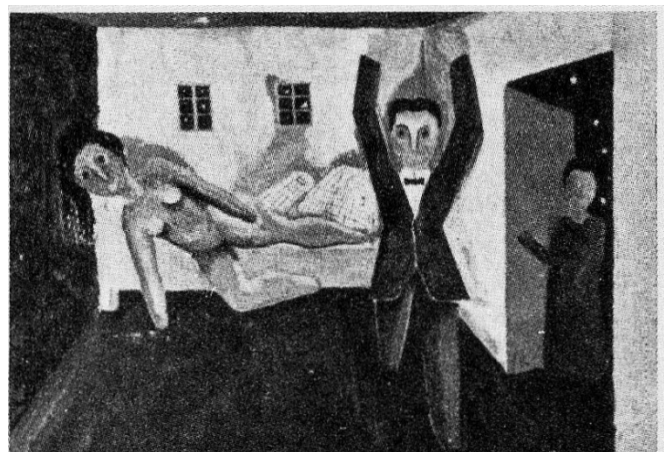
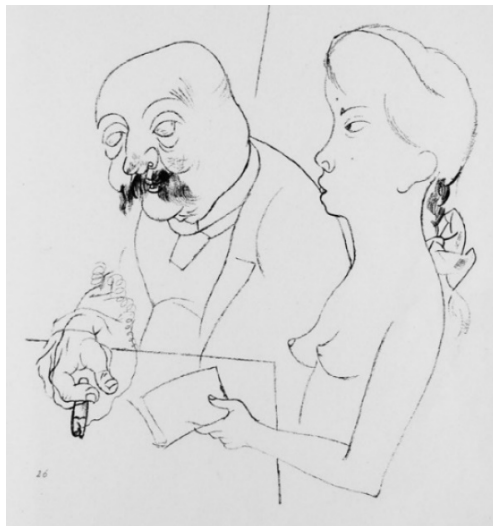
It **aims** to conclusively prove that this consciously degenerate art was produced by adults and was **not** simply the **harmless folly of youth**.



That which can be described as Communist art passes through two phases:

1. Centered around the Communist Party, it reflects the obligations of solidarity in the struggle;
2. It embodies the revolutionary seizing of production."

*The Jew, Wieland Herzfelde in "The Opponent" 1920/21.*



## What the Exhibition Does Not Intend

Having just gone over the intentions of this showcasing, we can now address what is **beyond** the scope of the **degenerate art exhibition**.

The Degenerate Art exhibition **does not intend to do**:

- Claim that **all** the names of artists attached to works in the exhibition are members of the **Communist Party**. As **no** such assertion is made, **no refutation** is necessary.
- Deny that one or more of the persons represented here has at some point – before or since – **created skillfully artistic achievements**. Nor however can the exhibition conceal the fact that these men stood at the forefront of the subversive, Jewish-Bolshevik attack on German art.
- Prevent those of German blood whose work is included in the exhibition, and who have not followed their Jewish friends of old into foreign lands, from now-engaging in an **honest struggle** while **fighting** for a new and healthy creative movement.

It does, and must, however, mean to prevent the jabbering cliques of that seedy underworld from foisting any such men on the New State and on its forward-looking people as **the natural standard-bearers of the art of the Third Reich**.





"We prefer to exist in filth, rather than to perish in cleanliness. Incapable of being decent, we leave inept respectability to the individualists and stubborn old maids; For good reputations are of no concern to us."

*"The Opponent" 1920/21*



"Realism is divided and broken up as a receptacle for his pent-up, sensual burning passion. The – now exhausted – parts are joined together with a lack of emotional depth, and in their outward form, are all-consuming and expansive. No more resistance is offered and there are no more high borders to overcome..."

*Contemporary literary gibberish on  
"modern" brothel art.*





## The Structure of the Exhibition

The abundance of degenerate art makes a devastating and bewildering impression upon all visitors. Therefore, a clear organizational structure has been adopted, whereby all the related works are arranged together in each of their respective rooms and delineated into a number of unique groups. Below, a brief guide is presented, following the progression of the groupings as they appear in the exhibition.



### Group 1

This is a general overview to illustrate the **barbarity of representation** from the small-scale point of view of technique. One sees in this group the progressive **decomposition of shape and color perception**, the **conscious contempt for the basics of technique** that underlie fine art, the **flashy daubing of color**, the **deliberate distortion** of the drawing, and the **absolute stupidity of the subject**. All of these pieces incrementally develop into a flagrant insult to any normal observer with an interest in art.




---

---

*Anyone who seeks the new for its own sake will easily be led astray in the realm of folly. Today, the more grotesque a work of art – made from stone and other such materials – the more likely it is to be considered new. But in previous centuries, fools were not allowed to insult society with their sick-minded creations.*

### The Führer

Reich Party Congress, 1933.

---

---



### A Very Revealing Racial Cross Section!

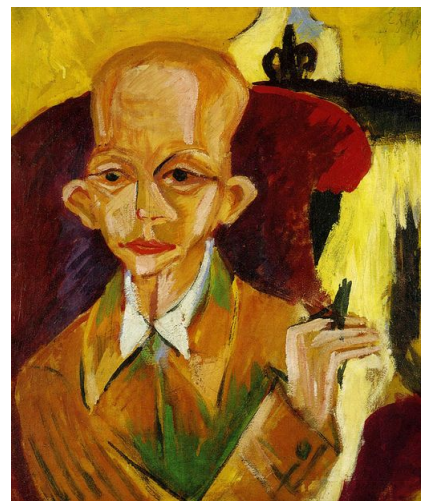
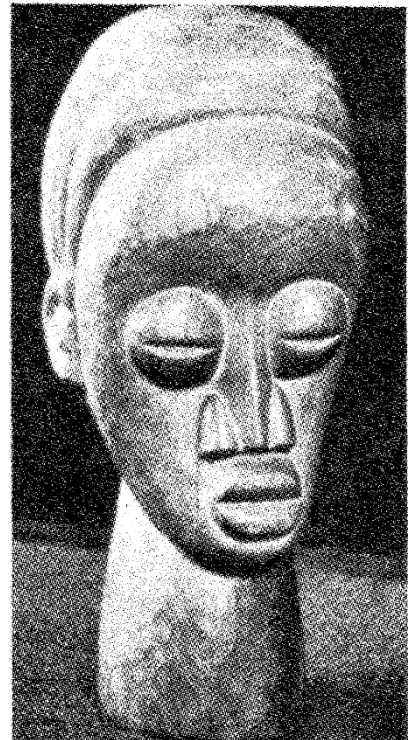
Note in particular the three paintings  
below.

They are, from left to right:

The painter, Morgner, as seen by  
himself;

The painter, Radziwill, as seen by Otto  
Dix;

And the Painter, Schlemmer, as seen by  
E.L. Kirchner.



## Group 2

In this section, works have been grouped together which deal with **religious themes**. The Jewish Press once described these dreadful objects as, “**German religious revelations**.” The normal, religious person, no matter to which denomination they might adhere, can only consider these “**revelations**” as nothing but **obscurantism** and an **outrageous mockery of the concept of religion altogether**. It is highly noteworthy that painted and carved insults to the *Jewish Old Testament legends* are never to be found. The figures of Christian legends, however, leer at us with all manner of devilish faces.




---

---

***B**efore the National Socialists came to power in Germany, there existed so-called “**modern**” art, or as the word “**modern**” implies, each passing year brought about a different form of art. National Socialist Germany however, wants “**German art**” again and this, like all creative values of a People, should be – and will be – art which is eternal. If art lacks this everlasting value for our People, then even now, it has no higher value.*

## The Führer

**At the Opening of the House of German Art, 1937.**

---

---





**"Examples of German Religiousness" . . .**

Is how the Jewish art dealers and their press describe this witch's brew.

**They are titled:**

*"Christ and Adulteress,"*

*"Death of Mary of Egypt,"*

*"Deposition,"* and *"Christ."*

The "artists" are:

Nolde, Morgner, and Kruth.



### Group 3

The graphics shown in this group are conclusive evidence of the **political basis of degenerate art**. **Artistic anarchy** conveys an incitement to **political anarchy**. Every picture in this group is called a call for **class struggle** within the framework of Bolshevism. The creative person is thus subjected to a grossly tendentious, Proletarian art form, though which it is claimed that all will remain in mental and physical slavery until the last private property owner, and the last non-Proletarian, is swept up and eliminated in the long-awaited **Bolshevik revolution**. The gray and green faces of miserable working men, women, and children stare out at the beholder. In these drawings, all manner of “**capitalists**” and “**exploiters**” – from the butcher to the banker – are mockingly depicted for sneering at the plight of the common working man. And yet miraculously, Jewish art dealers, who were not exactly starving to begin with, and who were in fact greatly enriched by this very same Proletarian art, are conspicuously overlooked by the painters of this class struggle.

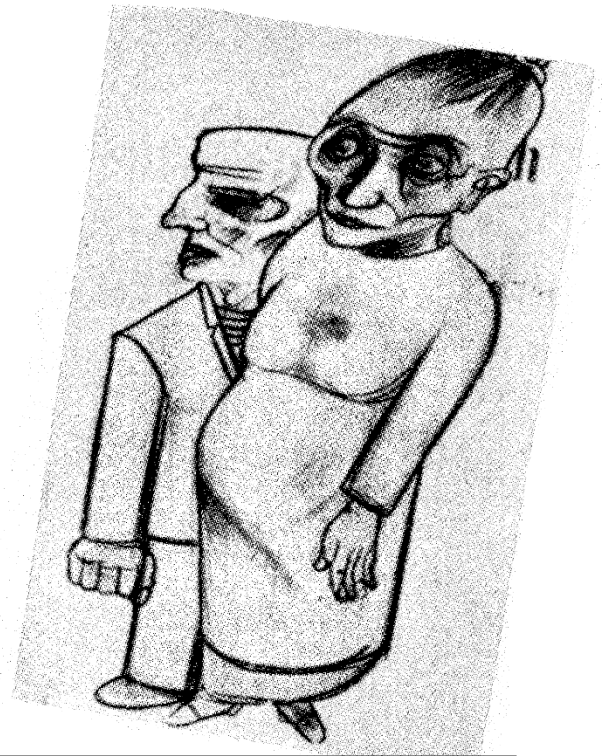


*In the field of culture, the National Socialist movement and government must not allow incompetents and charlatans to suddenly change sides and enlist under the banner of the new state, as if nothing had happened, so that they can once again influence art and cultural policy.*

**The Führer**

**Reich Party Congress, 1933.**

## “Art” Preaches Class War



Artists, you want to turn over the world;  
You are a politician! Or you remain a private person ... Painting for  
painting's sake is like having a rowing machine in your room."

*The anarchist, Rudolf Rubiner in "Painters Build Barricades"  
("Action," 1914).*





## Group 4

This group also displays a strong political tendency. Here, “art” has been utilized in the service of Marxist, draft-dodging propaganda. Their intention is clear: Portraying to the viewer an impression that soldiers are either murderers or senseless sacrifices lies firmly within the context of Bolshevist class struggle against the “capitalist world order.” Above all, however, the aim is to expunge all notions of deep-rooted respect for military virtues: valor, fortitude and combat readiness. Thus, the drawings we see in this section contain deliberately repulsive views of horror and mass graves, depicted & presented with every refinement of detail; All the while, German soldiers are portrayed as fools, drunkards, and vile, erotic-driven brutes. It will forever remain as a **blot on the history of German culture** that it was not only Jews, but also German “artists” in which they gratuitously **reaffirmed** our enemy’s **atrocities propaganda**, even when it was already unmasked at the time as a web of lies.




---

---

*Art that cannot conform to the sincere, heartfelt accord of the broad and healthy masses, but instead depends on tiny cliques, one after another, self-absorbed and blasé in disposition, is utterly intolerable. It seeks to confuse the healthy and instinctive sentiments of the people, instead of joyously reassuring it.*

## The Führer

At the Opening of the House of German Art, 1937.

---

---



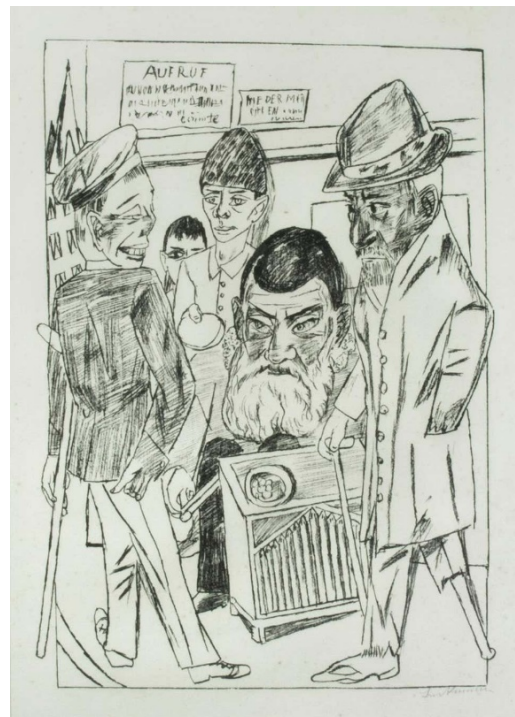
**"The artist must be an anarchist artist."**

*The Jewish Bolshebik, Kurt Eisner,  
Munich, in "Appeal for Socialism"*



**"Let us create an incendiary atmosphere!  
Learn! Prepare! Practice!"**

*The Bolshebik, John R. Becher in  
"Appeal to All Artists," 1919 Berlin.*



## Group 5

This section of the exhibition gives an insight into the moral side of degenerate art. The “**artists**” represent the whole world as one giant **brothel**, where humanity is reduced to nothing but **prostitutes** and **pimps**. Among these paintings and drawings are many pornographic images, which cannot be displayed – even in the **Degenerat Art Exhibition** – in light of the fact that women will be among the visitors. It is for many people of present-day Germany, quite incomprehensible, that only a few years ago, during the times of the centrist regime of Heinrich Brüning, such abysmal depravity, utter decadence, and blatant criminality were still permitted to flourish, appealing to the basest of human instincts under the guise of “**artistic freedom.**” Nor should it be overlooked that this degenerate art ultimately resides firmly in the political realm. This is apparent from the fact that almost all of this filth reveals significant tendencies in favor of a Marxist class struggle. Time and time again, we encounter illustrations in which the brutish “**property-owning class**” and their whores are contrasted with the emaciated figures of the “**Proletariat,**” who stumble sluggishly past in the background. In other drawings, the prostitute is idealized and contrasted with the woman of bourgeois society, who, in the opinion of the makers of this “**art,**” are morally far more depraved than the prostitutes themselves. In short, **the moral program of Bolshevism screams out from every wall in this section.**





## Painted Military Sabotage

By the painter, Otto Dix



## Group 6

The works shown in this section demonstrate that degenerate art frequently lends its support in service of that crucial part of Marxist and Bolshevik ideology which seeks the **systematic eradication of every last remnant of racial consciousness**. In the previous section, the prostitute is portrayed as a moral ideal, and here we see how the **Negro** and the **South Sea Islanders** are presented at the **racial ideal** of “**modern art**.” It is hard to believe that the makers of these sculptures had Germany or Europe as their home, or at least did so until recently. It is however important to emphasize that this nigger art is crafted in such a barbaric manner that even the Negro would justifiably refuse to see a resemblance to his own likeness in the figures portrayed, much less acknowledge any part in the composition of such works.



*And what do you create? Deformed cripples and cretins, women who arouse only disgust, men who are more akin to wild beasts than human, and children who, if they were alive, would be regarded as a curse from God! This is what these cruel incompetents dare to present to us as the art of our time, that is, as the expression of all that creates and sets its stamp on the present age.*

## The Führer

At the Opening of the House of German Art, 1937.



## The prostitute is raised to a moral ideal!



This is what the Bolshevik Jewess, Rosa Luxemburg loved most about Russian literature:

“Russian literature ennobles the prostitute, consoles her for the crime tat sociey has comitted against her, lifts her from the puragory, curroption, and tourment of her soul, to moral purity and female heroism.”

*Rosa Luxemburg in “Action” 1921.*

## Group 7

In this section of the exhibition, it is made clear that, apart from the Negro, the next spiritual and racial idea envisaged by “modern” art is the idiot, the cretin, and the cripple. Also, where these “artists” have depicted themselves or each other, they have always chosen to portray one another with cretin-like faces and figures. Granted, when compared factually to other nearby sketches of these artists, this may not always reflect a dissimilarity. Be that as it may, one thing is certain: Every mindless, stupid-idiot-like face represented here has served as the inspiration to “modern” works. Otherwise, it would not be possible to explain why this section contains such an extensive collection of sculptures, paintings, and graphics. These are human figures which, truth be told, bear more in common with gorillas than with people. These portraits make the first known Stone Age attempts at representation of the human form seem like mature masterpieces. **Incredibly, these pieces of nonsense commanded the highest prices just a few years ago, as indicated by their labels.**

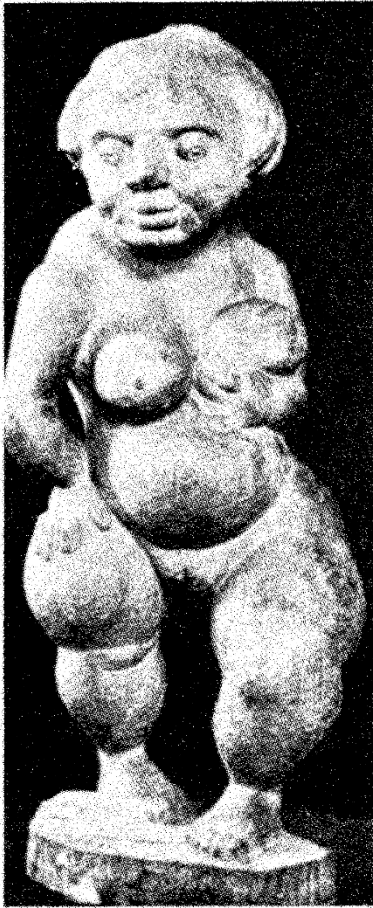


*‘Works of art’ which cannot be understood or speak for themselves, and which require verbose sets of pretentious instructions in order to justify their existence – until at long last, finally happening upon some shy, sufficiently browbeaten creature to patiently endure such stupid and brazen nonsense, will from now on, never again reach the German People!*

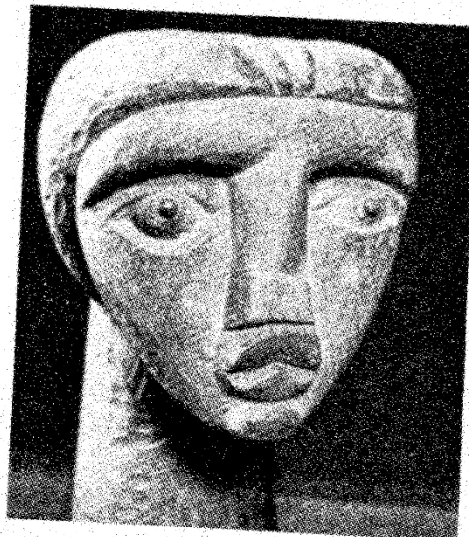
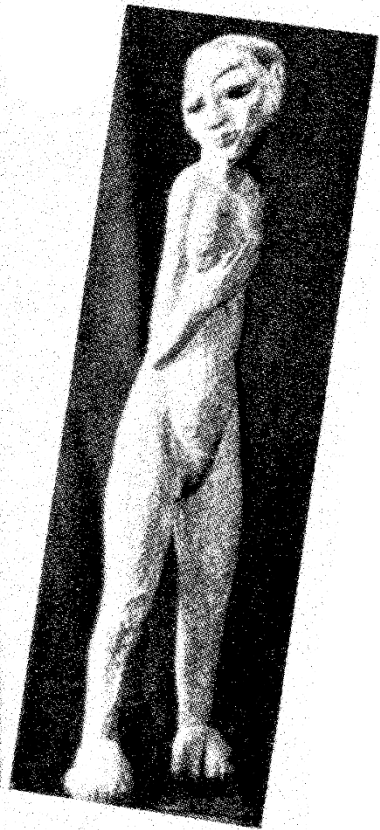
## The Führer

**At the Opening of the House of German Art, 1937.**

## Commentary is superfluous here!



These “works” are by Voll,  
Kirchen, Heckel, Hoffman,  
and Schmidt-Rottluff.





## Group 8

In this small room, only **Jewish** artists are represented. To prevent any misunderstandings, it must be pointed out that this is only a small selection from the many Jewish concoctions which the exhibition, as a whole, has to show. This “**special honor**” is justified due to the large “**contributions**” which Jewish spokesman, traders, and supporters made to the spread of degenerate art. Here, for example, we find **the new man** as imagined by the Jew Freundlich. Scattered about are yet more debauched dreams and dissolute pieces of waste on display – be they sculpted or painted – that defy all description.




---



---

*Jewry was able, especially through its exploitation of the press, that with the help of so-called art critics, they could gradually obscure all intrinsic perceptions of art's nature, function, and purpose, thereby destroying its healthy sentiment.*

## The Führer

At the Opening of the House of German Art, 1937.

---



---



## Three Samples of Degenerate Plasterwork & Painting

The titles are:

“Self-portrait,” from the Jew,  
Meidner;

“The New Man,” sculpture from the  
Jew, Freundlich;

“Head” by the Jew, Haizmann.



## Group 9

This section can only be given the heading of **“Sheer Insanity.”** It forms the largest part of the exhibition and includes a cross-section of the spawn of all **“-isms”** that Flechtheim, Wollheim, and their colleagues have concocted, promoted, and sold over the years. In the pictures and drawings on display in this chamber of horrors, there is simply no telling what was envisioned in their sick minds when they picked up their brushes or pencils. One of them ended up **painting** only with the contents of garbage cans. Another was content with three black lines and a piece of wood on a large white surface. A third had the urge to paint **“some circles”** on two square meters of canvas. A fourth used over three kilograms of paint consecutively because he could not decide if his head should be green or sulfur-yellow, round or square, and his eyes red and blue, or something else altogether. In this grouping of **“insanity run-riot,”** visitors normally just shake their heads and laugh, and certainly not without reason. But when you consider that all this **“art”** was not in the dusty corners of abandoned studios, but were instead removed from various displays of art collections and museums across large German cities (some were still on display in the early years, even after the Führer assumed power), **then it no longer becomes a laughing matter. One can only suppress his anger at the fact that decent Germans could ever have been so treacherously exploited.**

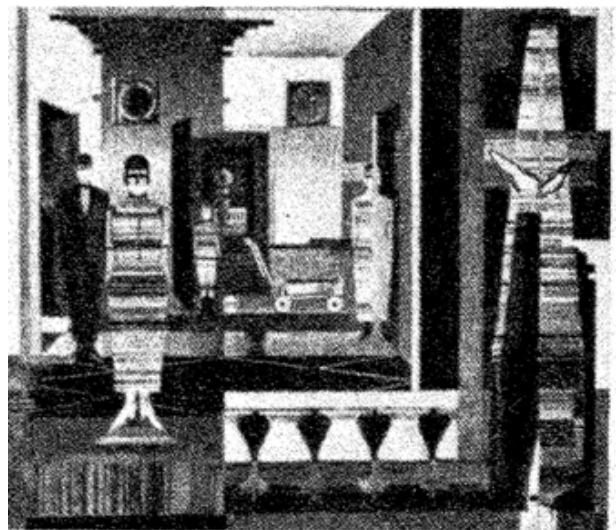
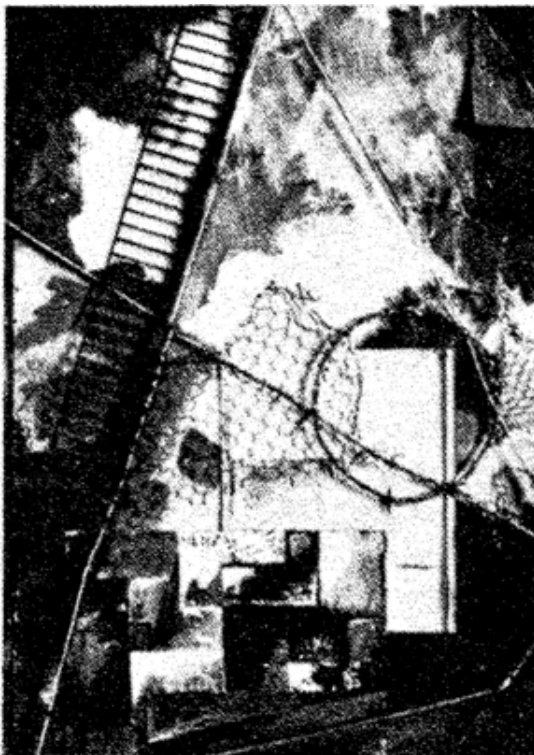
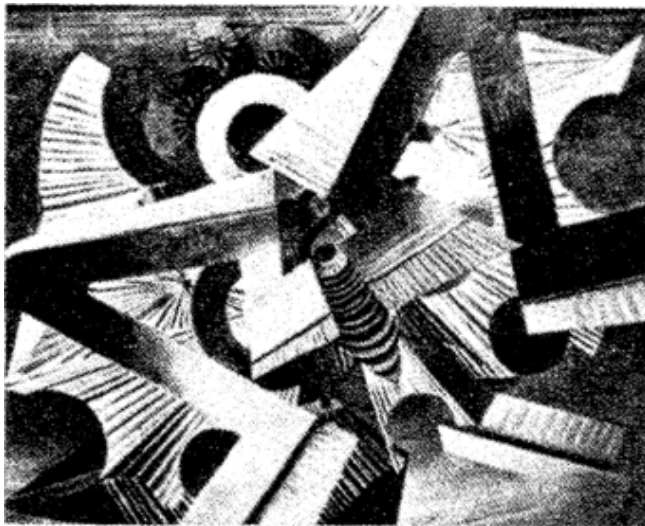




This was once taken seriously  
and commanded high prices!

The titles are: *"The God of the Airmen," "On the Beach," "Merz Picture,"* and  
*"Family Portrait."*

The "artists" are: Molzahn, Metzinger, and Schwitters.





## Artistic Bolshevism at its End

### *From the Führer's speech at the opening of the House of German Art in Munich.*

I would like to take this opportunity to state that I have made up my mind to put an end to meaningless phraseology in German art, just as I did with confusion in politics.

**"Works of art"** which cannot be understood or speak for themselves, and which require verbose sets of pretentious instructions in order to justify their existence – until at long last, finally happening upon some shy, sufficiently browbeaten creature to patiently endure such stupid and brazen nonsense, will from now on, never again reach the German People!

All of these catchy phrases such as **"inner-experience," "strong-minded," "a powerful desire," "prophetic emotion," "heroic stance," "meaningful empathy," "experience of duration," "archetypal primitivism,"** and so forth, with all of its stupid, fallacious excuses, phrases, and meaningless formulations will not excuse or enhance productions that are substandard and therefore, without intrinsic value.

If someone has a strong-will or inner-experience, let him demonstrate this through his work, and not by empty phrases. We are far less interested in intentions, than in ability. Therefore, any artist who wants to be exhibited in this building or to present himself to the public anywhere in Germany, is going to first need talent. The **existence of a will to create something** can be taken for granted! For that would really be the limit if someone were to foist upon his fellow citizens works which ultimately had no real purpose. If, however, these people with the gift of the gab try to make their works palatable by describing them as the expression of a new age, the only thing we have to say to them is that it is not art which creates a new age; It is the general life of the people which takes on new forms and thus frequently seeks a new form of expression.



## Two “Saints!!”

The one above is titled, *“The Saint of Inner Light”* by Paul Klee.

The one below is by a schizophrenic from a lunatic asylum. The fact that this *“Saint Mary Magdalene and Child”* nevertheless looks more human than Paul Klee's muddled effort, which was intended to be taken entirely seriously, is very telling.

## “Ethics of Mental Illness”

“The crazy talk of the possessed is higher wisdom, because it is human . . . Why have we not yet gained this insight into the world of free will? Because we are in control of insanity from the outside, because we infringe upon the mentally ill and prevent them from living in accordance with their own ethical laws... Now we must seek to overcome the blind spots in attitude towards mental illness.”

*The Jew, Wieland Herzfelde, in  
“Action,” 1914*



However, those who talked about new art in Germany in the last decades clearly did not understand the new age in Germany. For it is not the men who wield pens that shape a new epoch, but by warriors willing to enter the fray, take control of the course of events, who lead their People and make history. But then that is a status to which these wretched, muddled daubers or scribblers can hardly be expected to aspire.

It is either impudent effrontery or an almost inconceivable stupidity to exhibit to people today works that might have been made by a man of the Stone Age perhaps ten or twenty-thousand years ago! They talk of primitive art but they forget that it is not the function of art to retreat backwards from the development of a people: Its sole function must be to symbolize that living development.

The new age of today is at work on shaping a new human type. Incredible efforts are being made in many aspects of life, to exalt our people, to make our men, boys, and youths, as well as our girls and women healthier and thus stronger and more beautiful. From this strength and beauty springs a new joy in life. Never has mankind been closer to antiquity, in appearance or in feeling, than it is today. Steeled by sport, by competition, and by mock combat, millions of young bodies now appear to us in a form and a condition that have not been seen and have scarcely been imagined for perhaps a thousand years. A glorious and beautiful type of human being is emerging: one who, after supreme achievement in work, honors that fine old saying: **"Sour weeks but happy feats."** This human type, as we saw him in last year's Olympic games, stepping out before the whole world in all the radiant pride of his bodily strength and health – this human type, you gentlemen of the prehistoric, spluttering art brigade, is the type of the new age.



### **This Girl's Head**

is the work of an incurably insane inmate of the psychiatric clinic in Heidelberg. It is understandable that an insane, **non-artist** should produce a work such as this.



### **This Abortion**

was discussed in all seriousness as a work of art and included in many exhibitions in the past as a masterpiece by E. Hoffmann.

The title of the monstrosity is, "**Girl with Blue Hair;**" Indeed, its hairstyle is a resplendent pure sky blue.

And what do you create? Deformed cripples and cretins, women who arouse only disgust, men who are more akin to wild beasts than human, and children who, if they were alive, would be regarded as a curse from God!

This is what these cruel incompetents dare to present to us as the art of our time, that is, as the expression of all that creates and sets its stamp on the preset age.

Let no one try to say that such artists really see things this way. I have noticed among the works submitted that many compel the supposition that some people's eyes fail to show them things as they really are, that is, that there really exist men who, on principle, perceive – or, as no doubt they would put it, **experience** – meadows as blue, skies as green, clouds of sulfurous yellow, and so forth.

I have no intention of entering into any argument as to whether these individuals really see and feel this way or not, but on behalf of the German people, I have only to prevent these miserable unfortunates, who clearly suffer from defects of vision, from attempting to bluff the public into accepting the products of their distorted vision as real, or even as “**art**.”

---

---

***I** t is our firm decision that the Dadaist, Cubist, and Futuristic **experience and objectivity-mongers** would never, under any circumstances, be allowed to take part in our cultural rebirth. This will be the most effective consequence of our realizing the true nature of the cultural decadence that lies behind us.*

The Führer

Reich Party Congress, 1933.

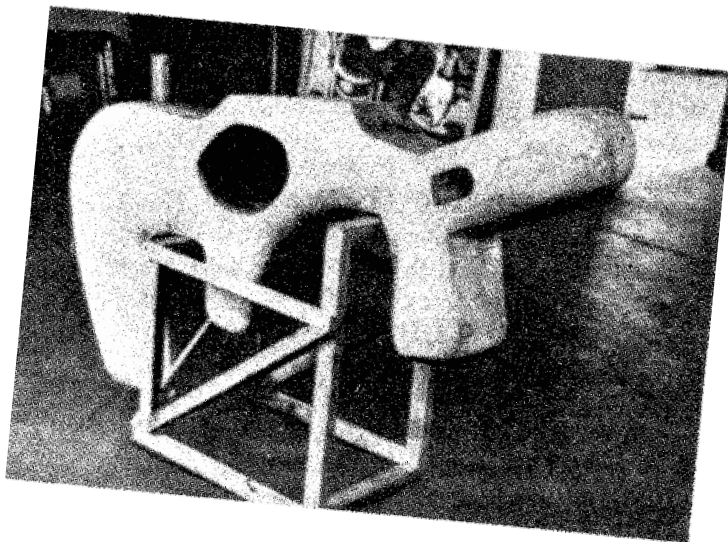
---

---

Please note that this is how a cat looks when modeled by an incurable lunatic.



But when the Jew Haizmann, praised in his own day as a “**genius sculpture**”, takes it into his head to create a fabulous beast to adorn a fountain, the resulting monstrosity looks like this picture.



The Jew creature weighs several hundred kilograms, by the way.



No, there are only two possible alternatives here: Either these **so-called artists** really see things this way and believe in what they represent, in which case we would simply have to investigate whether their visual defects spring from a mechanical or a congenital cause. If the former, this would be a matter for deep regret on behalf of these unfortunates themselves. If the latter, then it would be a matter for the Reich Ministry of the Interior, which would make it its business at least to forestall any further hereditary transmission of such appalling visual defects. Once more, if they do not believe in the reality of such impressions, but seek to foist their humbug on the people for other reasons, then such behavior falls within the scope of criminal law.

It is of no concern to me whether or not these **amateur artists** fall to clucking over each other's eggs and giving each other praise. For the artist does not work for the artist, but, like everyone else, he works for the people. And we shall see to it that from now on, the people will be the judges of his art.



---

---

*To draw attention to oneself by deliberate lunacies is not only a sign  
of artistic failure, but of moral defect.*

**The Führer**  
**Reich Party Congress, 1933.**

---

---



Guess which of these three drawings is the work of an amateur who is an inmate of a lunatic asylum?

**Surprise!** It's the one on the top-right.

The other two used to be regarded as master drawings by Kokoschka.

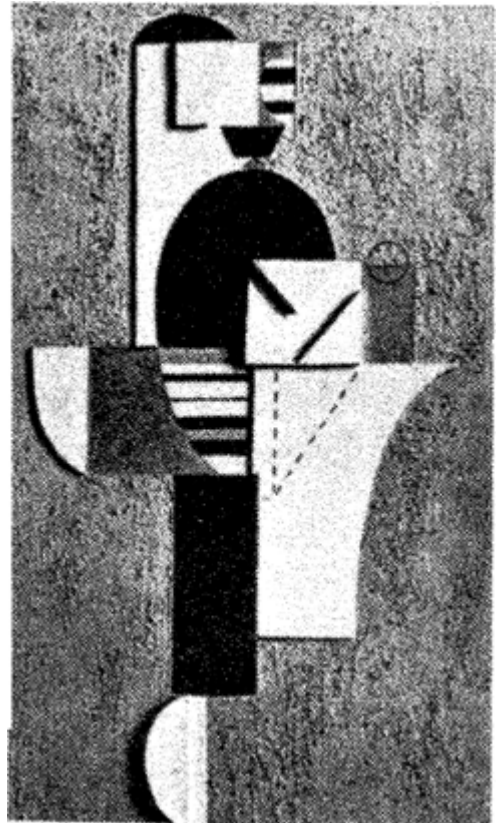


## Extreme Stupidity, Imprudence – Or Both!

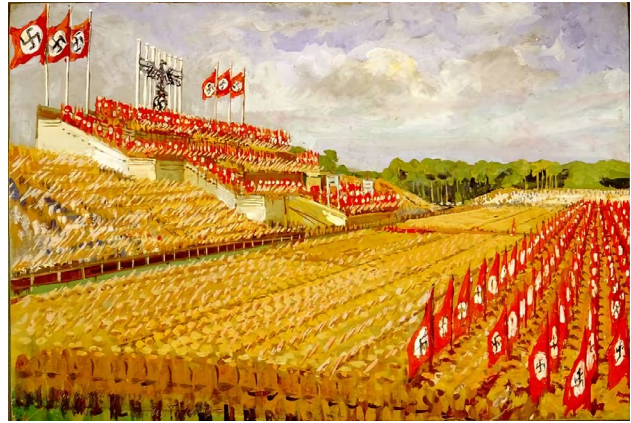
### A valuable admission:

“We can bluff like the most hardened poker players. We can pretend to be painters, poets, or whatever, above all-else, we are simply and ecstatically filled with impudent lust. In our impudence, we take the world for a ride, and train snobs to lick our boots, because it is our pleasure. We raise the wind and the storm with our impudence.”

From the manifesto by A. Undo in “Action,” 1915.

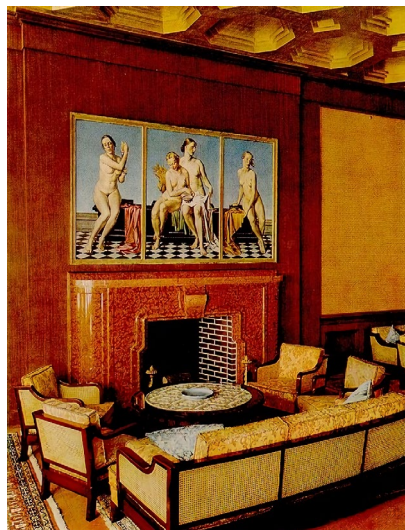






Candid comments of ordinary people who visited the exhibition were, by and large, something to this effect:

*The artists ought to be tied up next to their paintings, so that every German can spit in their faces – and not just the artists, but the museum directors, as well, who, at a time of mass unemployment, nevertheless poured vast sums of money into the ever-open jaws of the perpetrators of these atrocities, to boot!*



*It is not the mission of art to wallow in filth for filth's sake, to paint the human being only in a state of putrefaction, to draw cretins as symbols of motherhood, or to present deformed idiots as representatives of manly strength.*

## The Führer

National Socialist Party Rally Speech, Nuremberg, September 11, 1935.



**"Works of art which cannot be understood or speak for themselves, and which require verbose sets of pretentious instructions in order to justify their existence - until at long last, finally happening upon some shy, sufficiently browbeaten creature to patiently endure such stupid and brazen nonsense, will from now on, never again reach the German People!"**

The Führer  
At the Opening of the House of German Art, 1937.

