



Übung (BA, MA): Art and Totalitarianism (06SM6451510)

Lecturers: Dr. Fernanda Marinho and Giulia Beatrice

Every second week

Time: tuesdays, 12:15 – 15:45

Start: 24.09.2024

Room: HAH-E-10 (Seminarraum)

Lehrv.-Nr.: 4568

Description: Art has always been an instrument of persuasion within political propaganda. Under the totalitarian regimes of the 20th century, the direct and indirect intervention of governments led to the development of particular artistic strategies and manifestations. In this course, we will approach the topic of cultural production in totalitarian regimes through a transnational and comparative perspective. Several case studies will be examined, from the European context (Italian fascism and German Nazism) and the Soviet Union case to Latin America, specifically the filo-fascist political period in Brazil. The course will frame different types of case studies, with a focus on the history of exhibitions and monuments. We will analyze the role of art in the formation of political and identitarian ideology and its entanglement with anti-democratic propaganda. Ultimately, the course will critically examine the contemporary response to these difficult artistic legacies.



El Lissitzky, *The New Man (Neuer)* from *Figurines: The Three-Dimensional Design of the Electro-Mechanical Show Victory over the Sun*, 1920-21, published in 1923, lithograph, Museum of Modern Art, New York

Assessment: (Portfolio) Requires an oral presentation and submission of a written paper, graded as Pass/Fail. Regular active participation and preparations of the readings are expected.

Working Time Directive: 6 ETCS/180 hrs.

Submission of the assignment: by no later than January 5. 2025.

Core Reading: 1. *Totalitarian art in the Soviet Union, The Third Reich, Fascist Italy, and the People's Republic of China*, Golomstock, I. 1990; 2. *Traces of Modernism: Art and Politics from the First World War to Totalitarianism*, Cioli, M. Ricciardi, M., Schiera, P., 2019; 3. *The Patron State*, Marla Stone. (Introduction, pp. 3 -22); 4. *The Struggle against the Museum; or, The Display of Art in Totalitarian Space*; Boris Groys, pp. 144 -162