



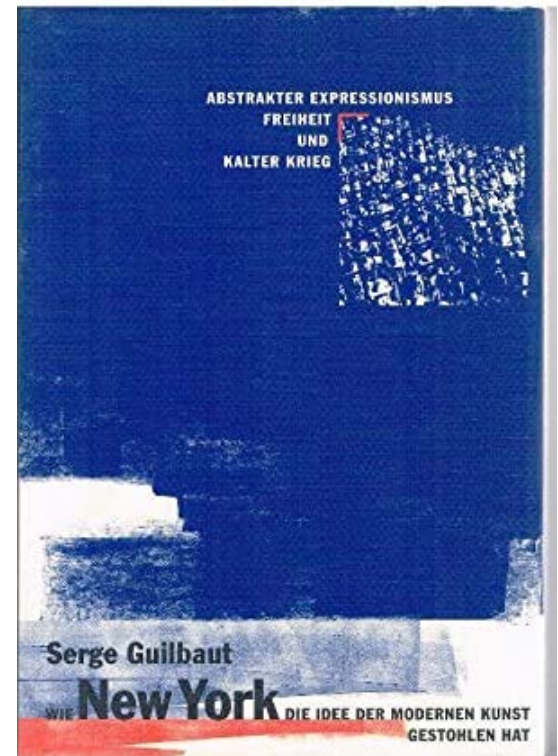
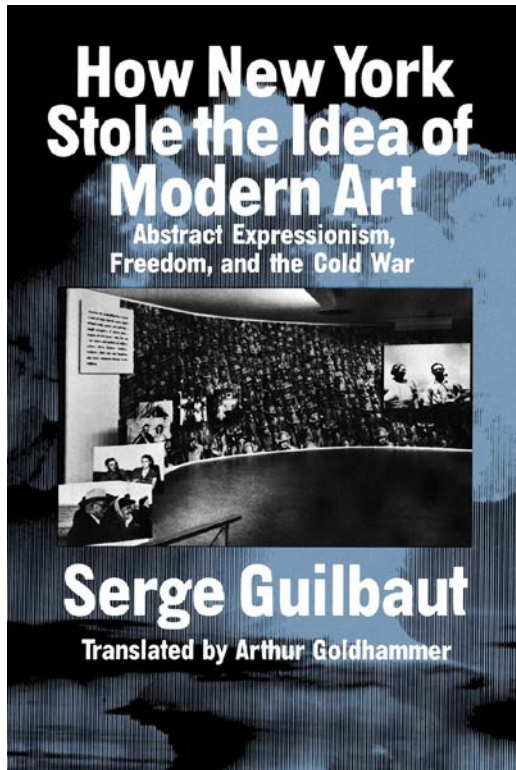
# Kunst, Kultur und Kalter Krieg

Prof. Julia Gelshorn  
Prof. Siegfried Weichlein

Vorlesung  
Mittwoch  
Beginn

HS 2022  
13h15–15h00  
19. September 2022

28. September 2022  
Die 50er Jahre:  
Ideologie und Abstraktion





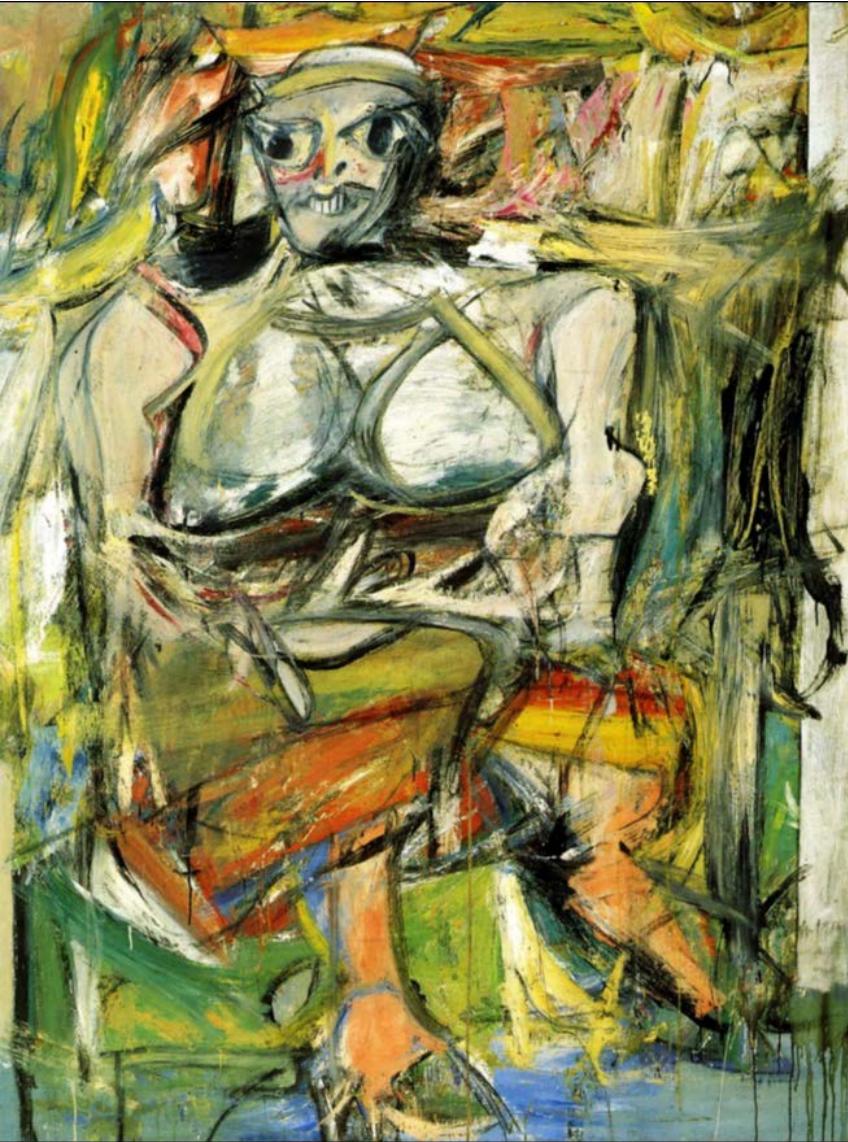
Barnett Newman, *Ornament I*, 1948



Mark Rothko, *No Title (Red, Yellow, Black and White)*, 1950



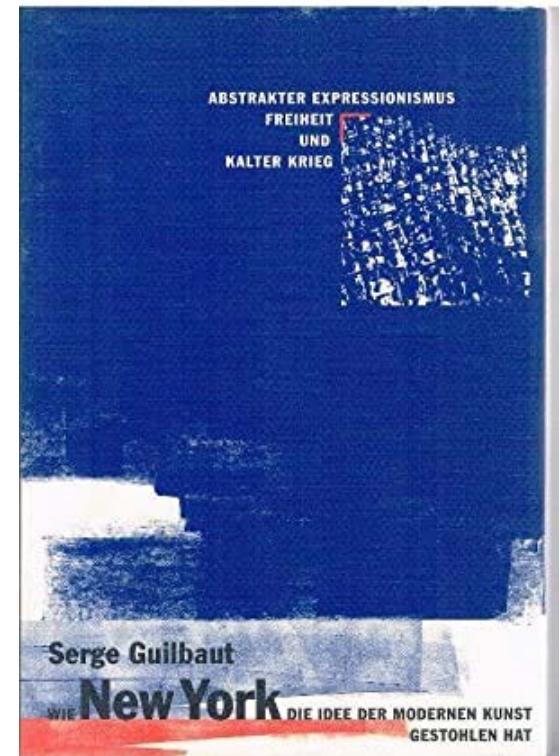
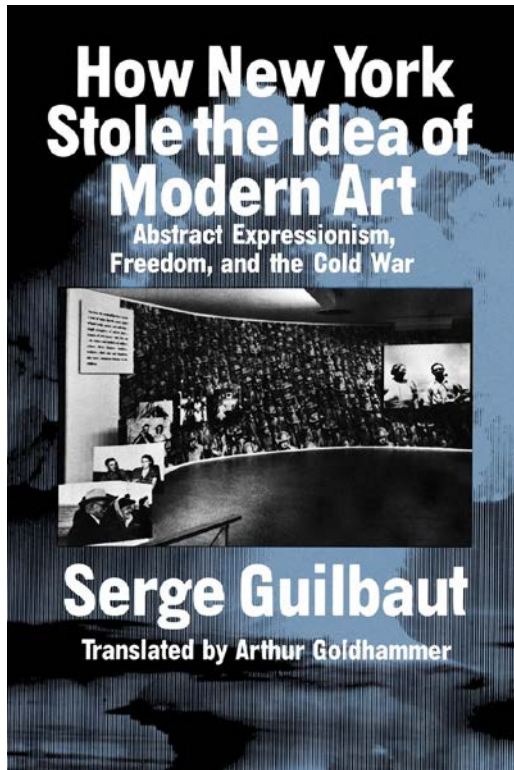
Jackson Pollock, *No. 5*, 1948



Willem de Kooning, *Woman I*, 1950-52

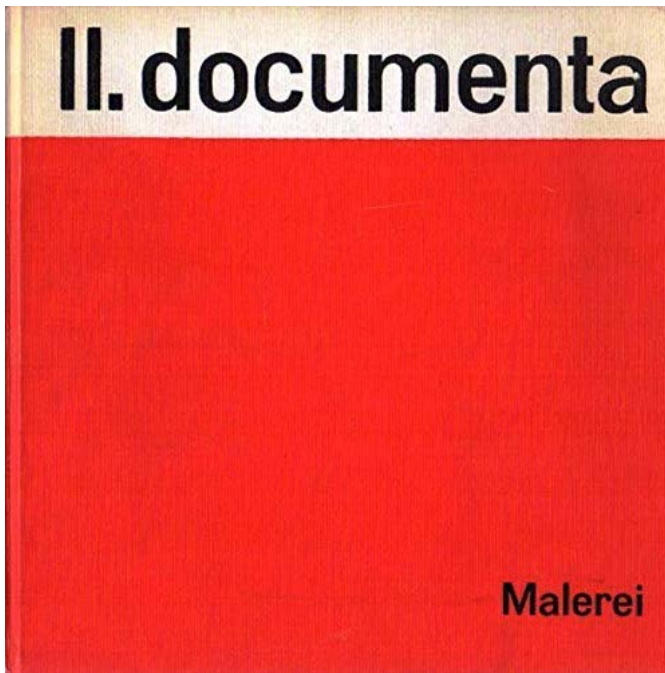


Robert Motherwell, *Elegy to the Spanish Republic No.34*,  
1953-54



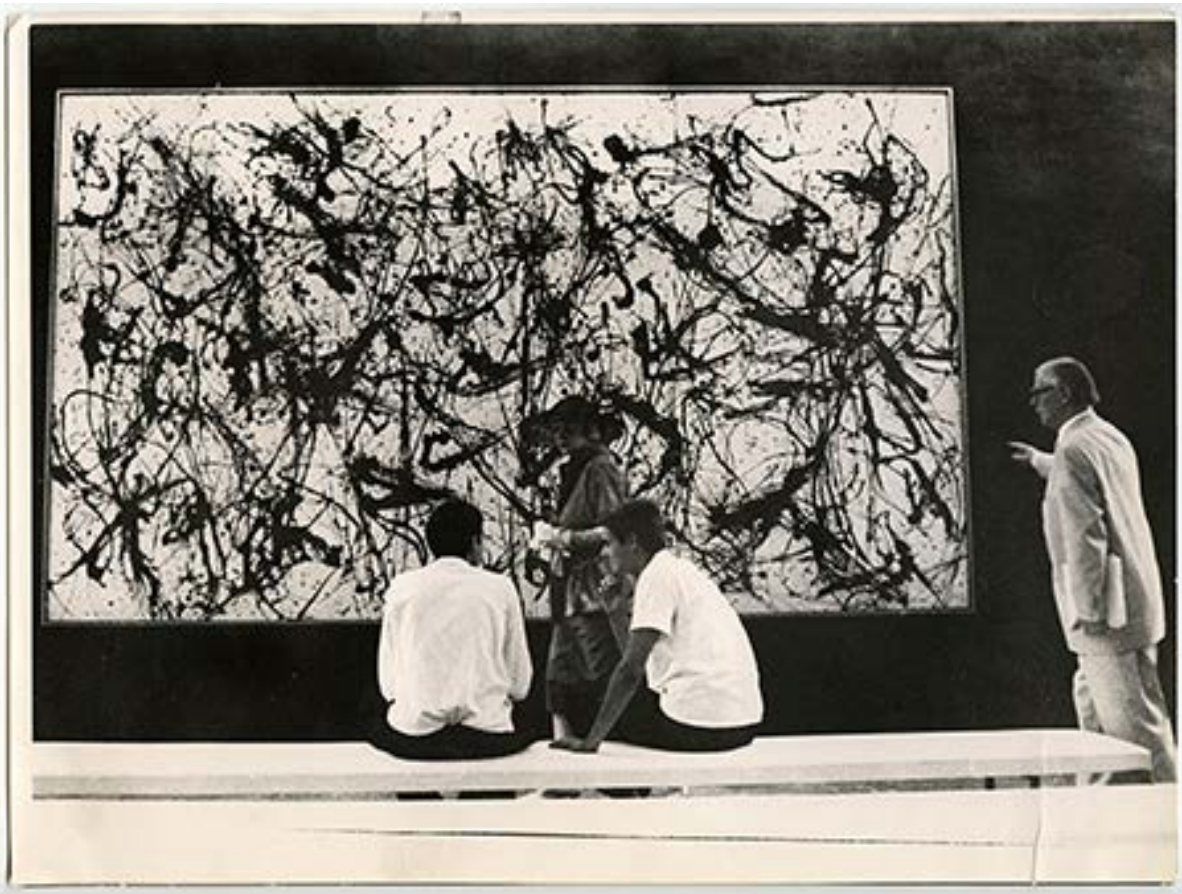
Heute:

- 1) Abstraktion als Weltsprache, als universelle Sprache, als Ausdruck der Freiheit
- 2) Wie New York zum Zentrum der Westkunst wurde
- 3) Das Museum of Modern Art in New York und seine Propaganda-Funktion
- 4) „Abstract Expressionism, Weapon in the Cold War“



Werner Haftmann, «Malerei nach 1945» [Painting after 1945], *documenta 2* catalogue, 1959

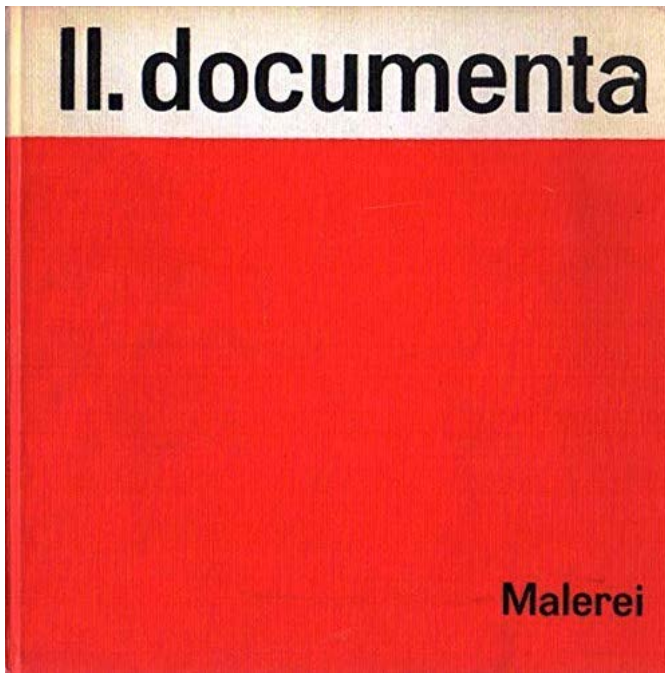
„Ein eben erst durchmessener Zeitraum von 15 Jahren ist gemeinhin kaum ausreichend, um eine internationale Übersicht des Erreichten zu rechtfertigen. Dennoch stellt das Jahr 1945 ein Schicksalsjahr dar. In ihm ging der grosse Krieg zu Ende... **In Europa wurde durch den Zusammenbruch der faschistischen Systeme in Deutschland und Italien die furchtbare Bevormundung der Kultur durch das Primat des Politischen von diesen Völkern genommen und den schöpferischen Geistern ihre Freiheit zurückgegeben...** Im grossen erfolgte die **Besitzergreifung der abstrakten Domäne** in den Grenzen, die Mondrian und Kandinsky abgesteckt hatten. Das war auf der einen Seite die “konkrete Kunst”, auf der anderen Seite die den persönlichen Empfindungen und inneren Lebenserfahrungen geöffnete expressive abstrakte Kunst. In dieser Lagerung aber brach mit erstaunlicher Gewalt eine ganz **neue, dramatisch-dynamische Ausdrucksmalerei** ein. Sie wurde völlig unabhängig voneinander in sehr persönlichen Ausprägungen vorgetragen durch **Hartung, Wols und Pollock.**“



*documenta II*, 1959, Kassel, Museum Fridericianum, Jackson Pollock



Hans Hartung, *T 1956-9*, 1956



Werner Haftmann, «Malerei nach 1945» [Painting after 1945],  
*documenta 2* catalogue, 1959

«Aber man übersehe auch nicht, daß die moderne Kunst heute bereits zum tragfähigen Grund **weltweiter zwischenmenschlicher Beziehungen** geworden ist. Im letzten Jahrzehnt ist gerade sie es gewesen, die über all die hemmenden Besonderheiten von Sprache, Sitte, Geschichte, Rassegefühl und Folklore hinweg ein **menschheitliches Bewußtsein** herstellen können. Ihre Ausdrucksformen und Erlebnisweisen haben **zum erstenmal der seit der Romantik aufleuchtenden Idee einer Weltkultur** eine gewisse Wirklichkeit gegeben. Von Europa über die beiden Amerika, über Afrika und Asien bis hin zum Fernen Osten hat sie innere Übereinstimmungen wachrufen können und diese **Übereinstimmungen in eine Sprachform einbetten** können, die eine **unmittelbare Kommunikation** möglich macht. Sie kann als erster **Modellfall von Menschheitskultur** gelten.»





*documenta II*, 1959, Kassel, Museum Fridericianum

*documenta II*, 1959, Kassel, Museum Fridericianum

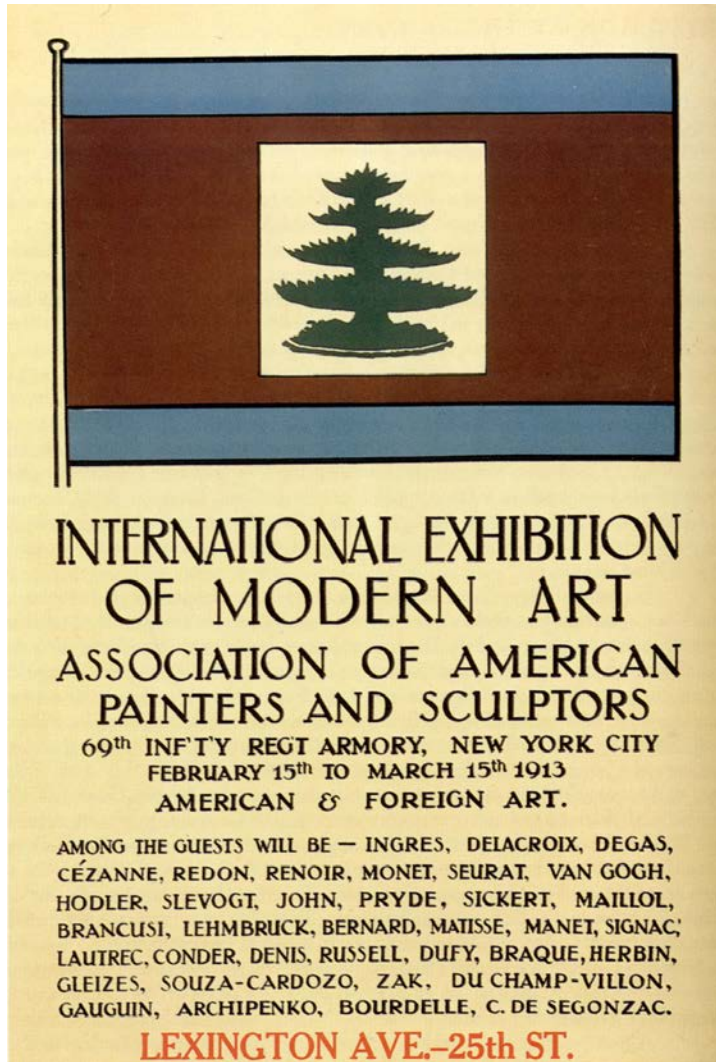


SED-Parteitag 1958 in Ostberlin, in der Mitte Walter Ulbricht, Erster Sekretär des Zentralkomitees der SED (Sozialistischen Einheitspartei Deutschlands)



Arnold Bode vor Jackson Pollocks No. 32 von 1950, anlässlich der documenta II, 1959

## 2) Wie New York zum Zentrum der Westkunst wurde



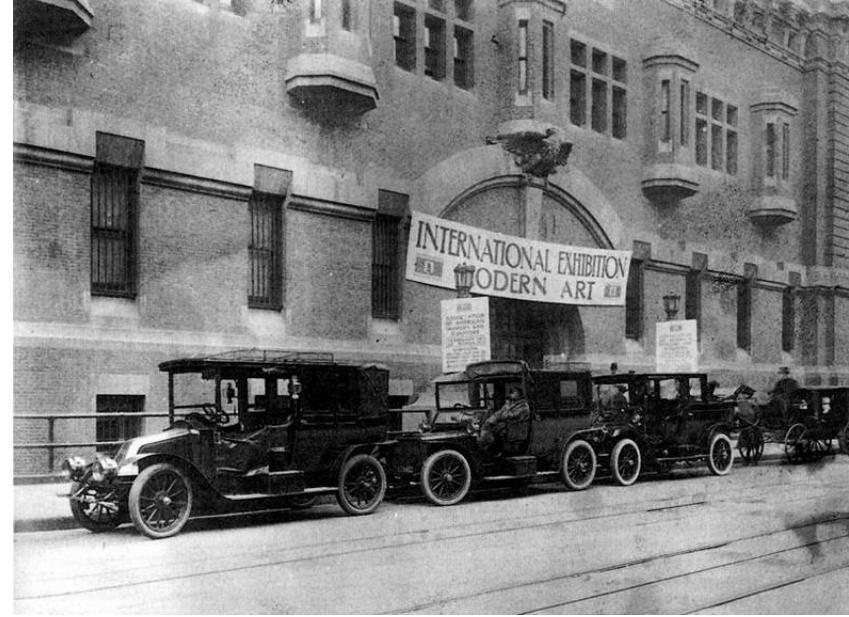
International Exhibition of Modern Art, Association of  
American Painters and Sculptors («Armory Show»)

69th Infantry Regt. Armory, New York City:

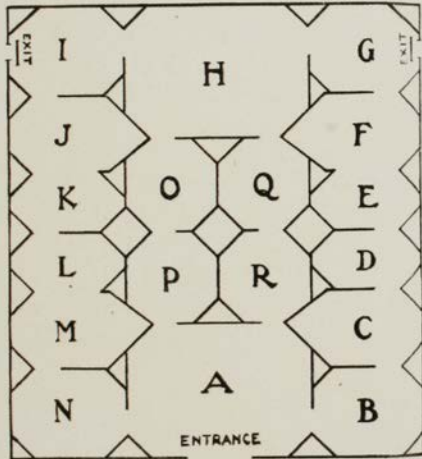
Plakat

Gebäude

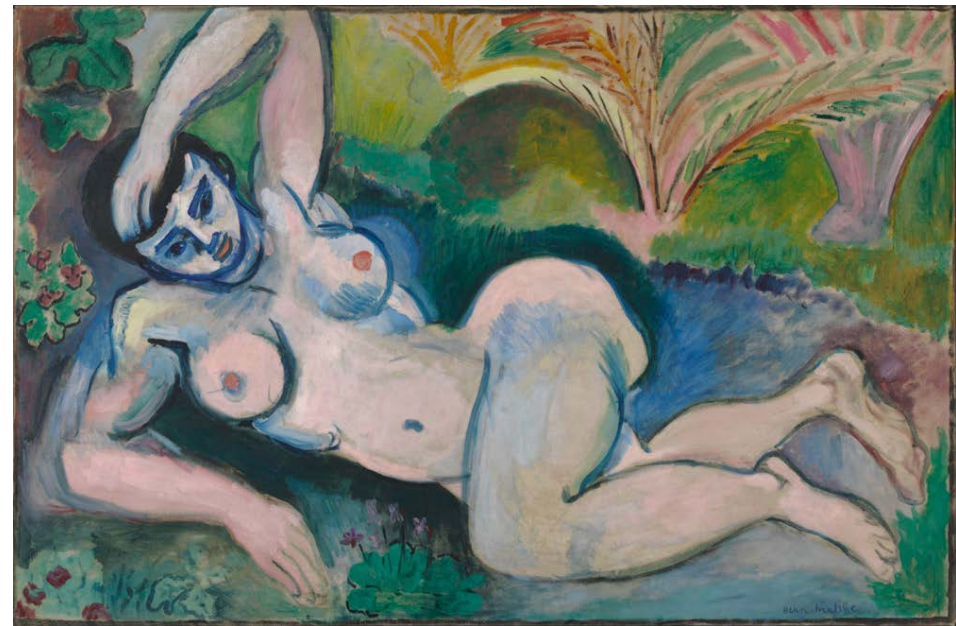
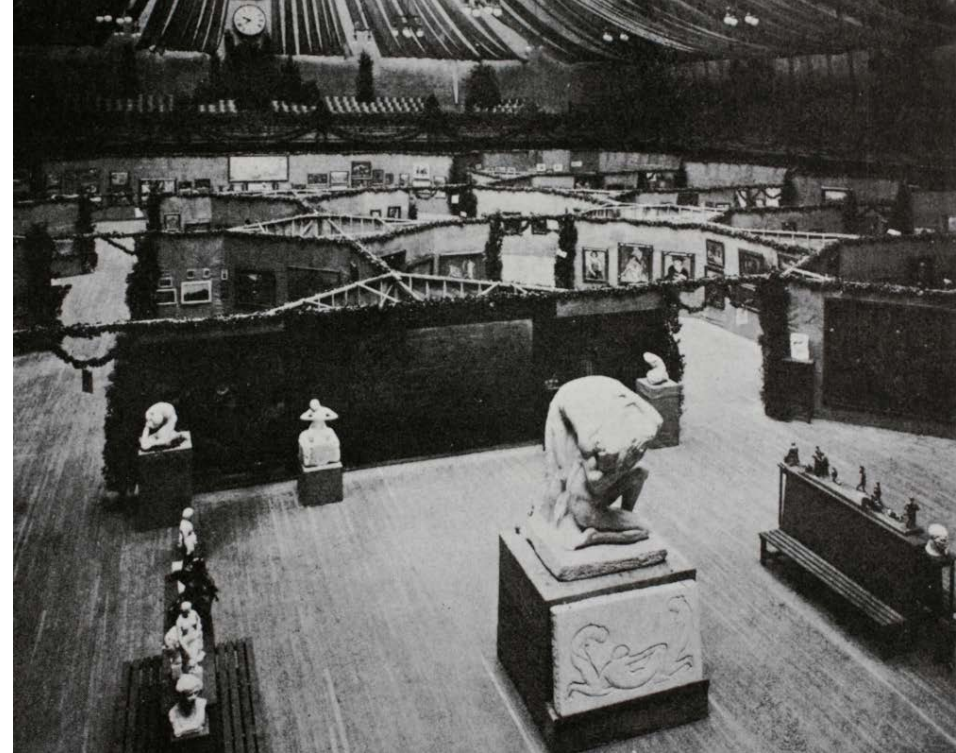
Ausstellungssaal



PLAN OF EXHIBITION FLOOR



- Gallery A. American Sculpture and Decorative Art
- Gallery B. American Paintings and Sculpture
- Gallery C. American Paintings
- Gallery D. American Paintings
- Gallery E. American Paintings
- Gallery F. American Paintings
- Gallery G. English, Irish and German Paintings and Drawings
- Gallery H. French Paintings and Sculpture
- Gallery I. French Paintings and Sculpture
- Gallery J. French Paintings, Water Colors and Drawings
- Gallery K. French and American Water Colors, Drawings, etc.
- Gallery L. American Water Colors, Drawings, etc.
- Gallery M. American Paintings
- Gallery N. American Paintings and Sculpture
- Gallery O. French Paintings
- Gallery P. French, English, Dutch and American Paintings
- Gallery Q. French Paintings
- Gallery R. French, English and Swiss Paintings



International Exhibition of Modern Art, Association of American Painters and Sculptors («Armory Show»)  
69th Infantry Regt. Armory, New York City:  
Plan im Ausstellungskatalog  
Blick vom Eingang auf die Ausstellung

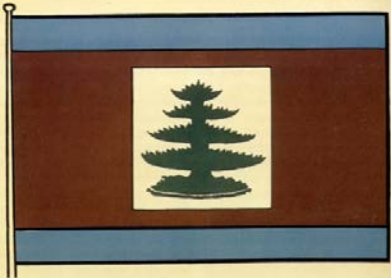
Henri Matisse,  
*Nu bleu, souvenir de Biskra*, 1907



Marcel Duchamp, *Nu descendant un escalier, No. 2*, 1912



J.F. Griswold, *The Rude Descending a Staircase (Rush Hour at the Subway)*, *The New York Evening Sun*, 20th March 1913.



**INTERNATIONAL EXHIBITION  
OF MODERN ART**  
ASSOCIATION OF AMERICAN  
PAINTERS AND SCULPTORS

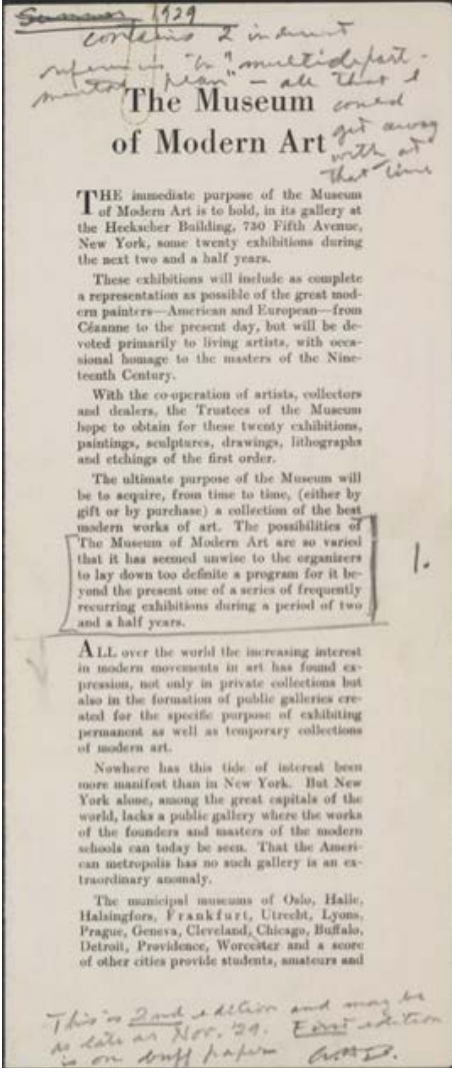
69<sup>th</sup> INF<sup>Y</sup> REG<sup>T</sup> ARMORY, NEW YORK CITY  
FEBRUARY 15<sup>th</sup> TO MARCH 15<sup>th</sup> 1913  
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,  
CÉZANNE, REDON, Renoir, MONET, SEURAT, VAN GOGH,  
HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,  
BRANCLISI, LEHMBRICK, BERNARD, MAÏSSÉ, MANET, SIGNAC,  
LAUTREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN,  
GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,  
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

**LEXINGTON AVE.—25th ST.**

International Exhibition of  
Modern Art, Association of  
American Painters and  
Sculptors, Plakat

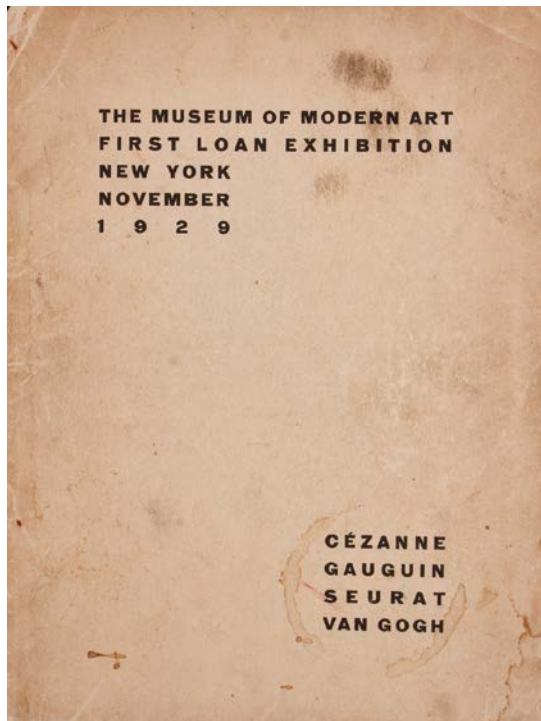
Broschüre des Museum of Modern  
Art, mit handschriftlichen Notizen des  
Direktors Alfred H. Barr, Jr., 1929



The Heckscher Building, New York,  
Fifth Avenue

Mary Quinn Sullivan  
Lillie P. Bliss  
Abby Aldrich Rockefeller





*The Museum of Modern Art. First Loan  
Exhibition: Cézanne, Gauguin, Seurat,  
Van Gogh*  
New York, November 1929

Ausstellungskatalog

Ausstellungsansichten





Nelson Rockefeller, Präsident des MoMA  
1939 (und ab 1940 Präsident Roosevelts  
Koordinator des Office of Inter-American  
Affaires und später Assistant secretary of  
state für Latin American Affairs); 1946  
wieder Präsident des MoMA

The Museum of Modern Art, 1939  
Fassade des ersten permanenten  
Gebäudes von Philip L. Goodwin und  
Edward Dureel Stone  
New York, West 53d Street



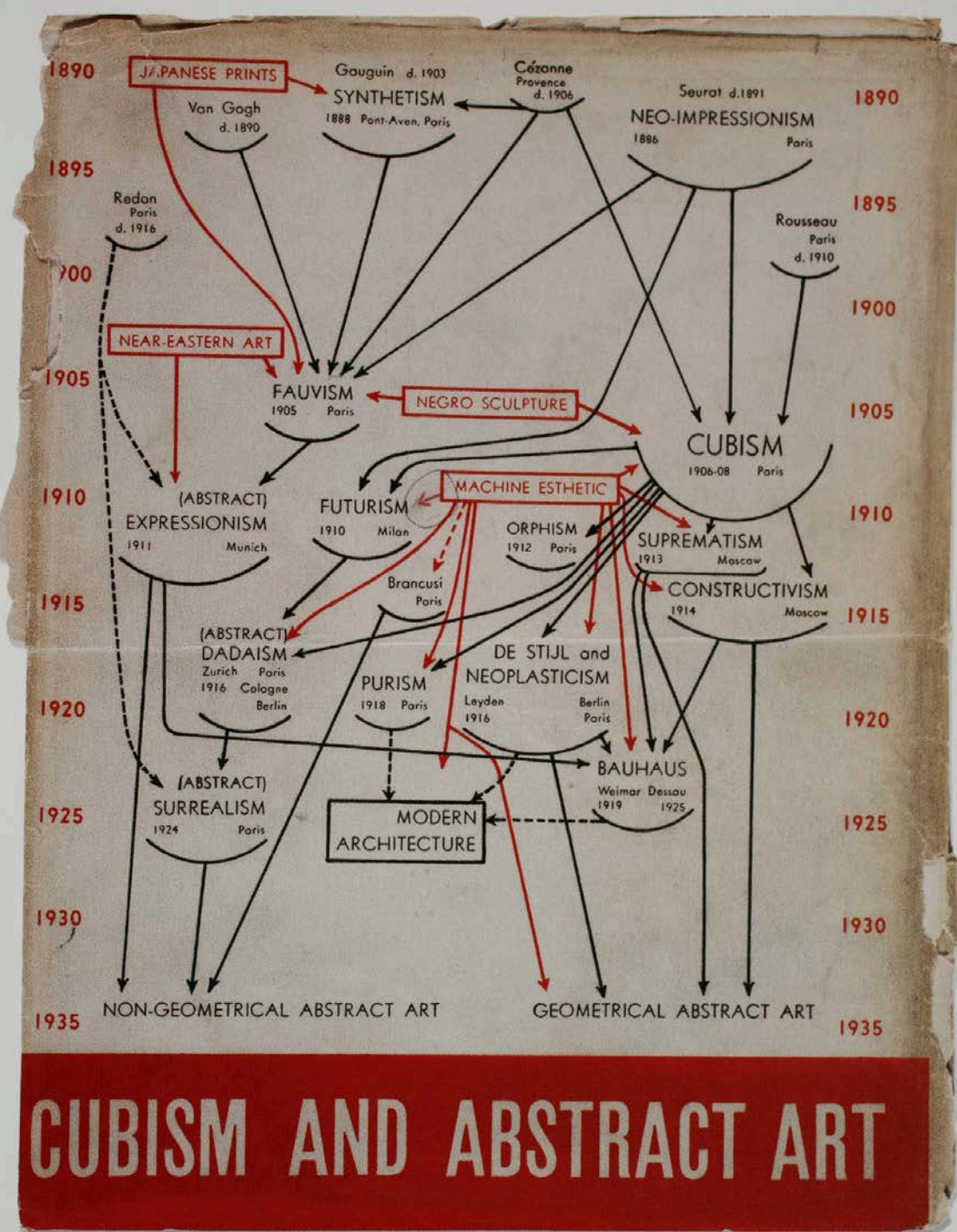




Cubism and Abstract Art, 1936, Museum of Modern Art, New York

Ausstellungsansicht

Ausstellungskatalog mit Schema von Alfred H. Barr, Jr. auf dem Cover



The Museum of Modern Art, 1939  
Fassade des ersten permanenten  
Gebäudes von Philip L. Goodwin und  
Edward Dureel Stone  
New York, West 53d Street





# Paris gefallen!

## Le Havre genommen / Die Saarfront greift an

### Völliger Zusammenbruch der französischen Front

#### Das letzte Kapitel

Paris, 14. Juni  
A. H. (Frankreich) hat sich kapituliert. Die letzten Tage sind ergebnislos verlaufen. Die Deutschen haben sich den Kampfplatz gesichert. Die letzten Tage sind ergebnislos verlaufen. Die Deutschen haben sich den Kampfplatz gesichert.

#### Flaggen heranz!

Paris, 14. Juni  
Die deutsche Wehrmacht hat sich der Stadt bemächtigt. Die deutschen Soldaten sind in die Stadt einmarschiert.

dnb. Führerhauptquartier, 14. Juni

**Das Oberkommando der Wehrmacht gibt bekannt:**  
Der völlige Zusammenbruch der ganzen französischen Front zwischen dem Armeekanal und der Maginot-Linie bei Montmedy hat die ursprüngliche Absicht der französischen Führung, die Hauptstadt Frankreichs zu verteidigen, zunichte gemacht. Paris ist infolgedessen zur offenen Stadt erklärt worden. Soeben findet der Einmarsch der siegreichen deutschen Truppen in Paris statt.

#### Frankreichs Herz

Paris ist gefallen. Die deutsche Wehrmacht hat sich der Stadt bemächtigt. Die deutschen Soldaten sind in die Stadt einmarschiert.

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Hamburger Fremdenblatt, 14. Juni 1940

Adolf Hitler mit Gefolge in Paris, vor dem Eiffelturm, Juni 1940



**PARTISAN REVIEW**



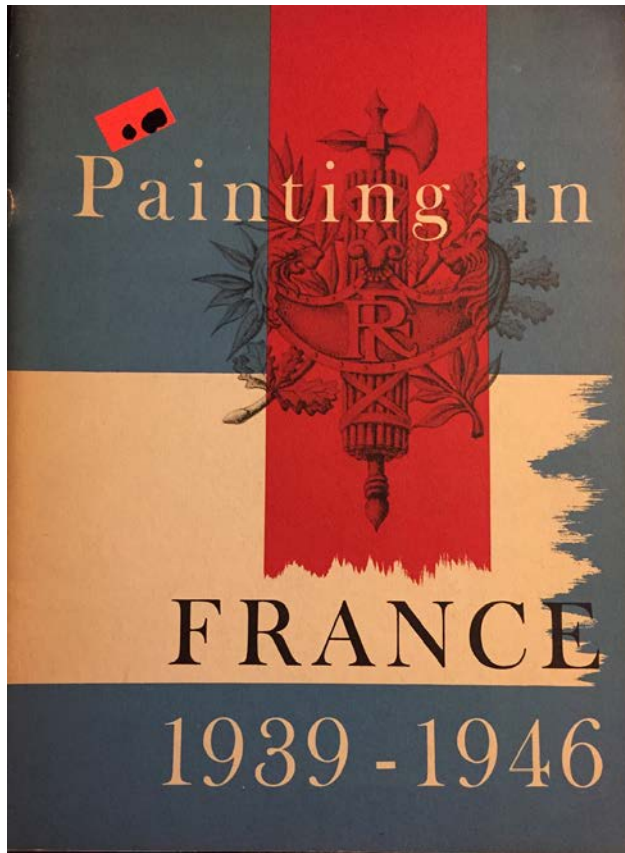
Volume VII, No. 6 1940

© Trustees of Boston University

« Paris represented the International of culture. To it, the city contributed something of its own physiognomy, a pleasant gift of sidewalk cafes, evening streets, shop signs, postmen's uniforms, argot, discursive female janitors. But despite this surface local color, twentieth-century art in Paris was not Parisian; in many ways it was more suited to New York or Shanghai than to this city of eighteenth-century parks and alleys. What was done in Paris demonstrated clearly and for all time that such a thing as international culture could exist. Moreover, that this culture had a definite style: the Modern. [...]

No one can predict the center of this new phase. For it is not by its own genius alone that a capital of culture arises. Current flowing throughout the world lifted Paris above the countryside that surrounds it and kept it suspended like a magic island. And its decline, too, was the result not of some inner weakness – not of 'sensuality' or 'softness,' as its former friends and present enemies declare – but of a general ebb. For a decade, the whole of civilization has been sinking down, lowering Paris steadily towards the soil of France. Until its restoration as the capital of a nation was completed by the tanks of the Germans. »

Harold Rosenberg, «On the Fall of Paris», in: *Partisan Review*, Vol. 7, No. 6, Dezember 1940.



« The show itself is shocking. Its general level is, if anything, below that of the past four or five Whitney annual exhibitions of American painting – about the lowness of which I have expressed myself rather strongly in the past, lamenting the sad state of American art in our day. Taking both American and French art wholesale, I now see that we have reason to congratulate ourselves on being as good as we are. [...]

Where their American equivalents tend to mud or garishness, French painters tend, apparently, to confetti and neon lights. If the Americans seem stodgy and dull, the liveliness and the knowingness of the French are empty. Nor, contrary to expectations, are the French more facile or tasteful. They are just as coarse, just as inept for the most part – and hysterical in the bargain. »

Clement Greenberg, «Review of the Exhibition *Painting in France, 1939-1946*», in: *The Nation*, 22 February 1947



Jean Dubuffet  
*Promeneuse au  
parapluie*  
1945



Jackson Pollock  
*Troubled Queen*  
1945

« Jean Dubuffet, the new French painter so much discussed in Paris [...] is now subject of a one-man show at the Pierre Matisse gallery containing twenty-two oils. [...] As it happens, none of these [...] have the concentration and quiet intensity of the 1945 *Promeneuse au Parapluie*, which is missing from this show, although exhibited at the same gallery last June. Three or more pictures on the level of *Promeneuse* would suffice almost of themselves to make Dubuffet one of the major painters of the twentieth century.

[...]

**Pollock, again like Dubuffet, tends to handle his canvas with an over-all evenness; but at this moment he seems capable of more variety than the French artist, and able to work with riskier elements – silhouettes and invented ornamental motifs – which he integrates in the plane surface with astounding force.**

**Dubuffet's sophistication enables him to “package” his canvases more skillfully and pleasingly and achieve greater instantaneous unity, but Pollock, I feel, has more to say in the end and is, fundamentally, and almost because he lacks equal charm, the more original.**

[...]

**Pollock [...] is American and rougher and more brutal, but he is also completer. In any case he is certainly less conservative, less of an easel-painter in the traditional sense than Dubuffet, whose most important historical achievement may be in the end to have presented the easel picture for the post-Picasso generation of painters. Pollock points a way beyond the easel, beyond the mobile, framed picture, to the mural, perhaps – or perhaps not. I cannot tell. »**

Clement Greenberg, « Review of Exhibitions of Jean Dubuffet and Jackson Pollock », in: *The Nation*, 1 February 1947



Arshile Gorky  
*The Betrothal II*,  
1947

« One has the impression – but only the impression – that the immediate future of Western art, if it is to have any immediate future, depends on what is done in this country. As dark as the situation still is for us, American painting in its most advanced aspects – that is, American abstract painting – has in the last several years shown here and there a capacity for fresh content that does not seem to be matched either in France or Great Britain.

[...]

the situation still opposes itself to the individual artist with an unfriendliness that makes art life in Paris or even London idyllic in comparison. With all our present relative advantages, much more is still required of us in the way of exertion, tenacity, and independence in order to make an important contribution. The American artist has to embrace and content himself, almost, with isolation, if he is to give the most of honesty, seriousness, and ambition to his work. Isolation is, so to speak, the natural condition in America. Yet it is precisely our more intimate and habitual acquaintance with isolation that gives us our advantage at the moment.

[...]

Now, when it comes to the *Zeitgeist*, we Americans are the most advanced people on earth, if only because we are the most industrialized. The activity that goes on in Paris, the talk, the many literary and art magazines, the quick recognition, the tokens of reward, the crowded openings – all these, which once were signs of life, have now become a means of suppressing reality, a contradiction of reality, an evasion. »

Clement Greenberg, «The Situation at the Moment », in: *Partisan Review*, Vol. 15, No. 1, January 1948



Jackson Pollock  
*Full Fathom Five*  
1947

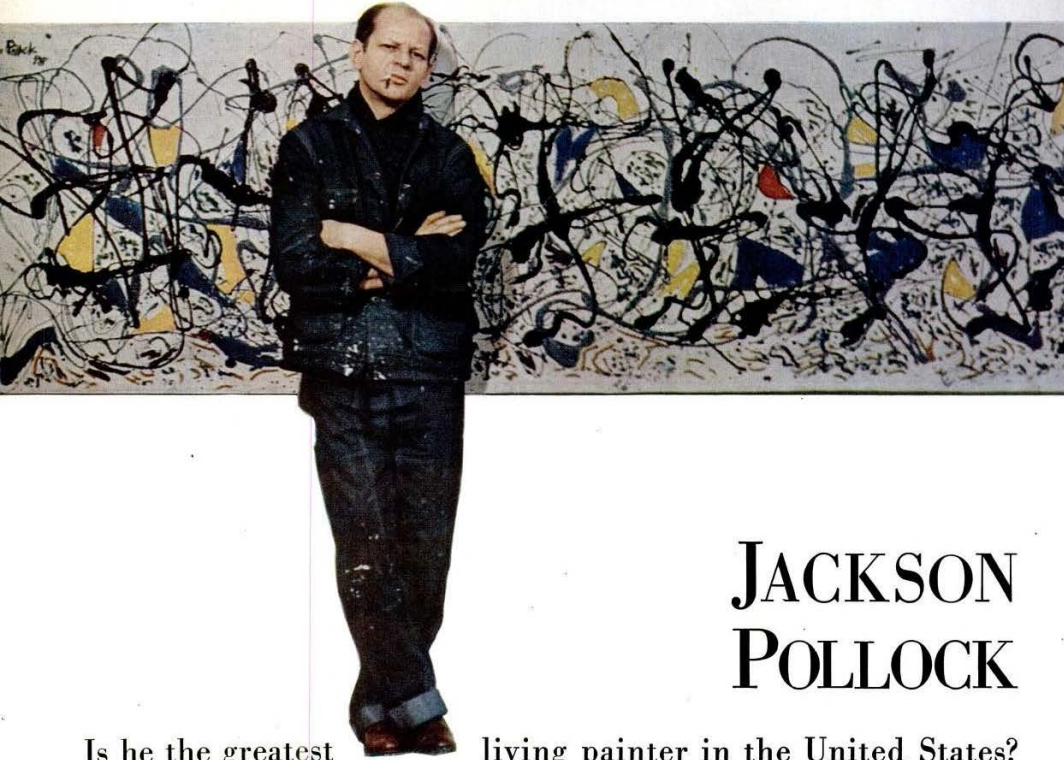
«There is a persistent urge, as persistent as it is largely unconscious, to go beyond the cabinet picture, which is destined to occupy only a spot on the wall, to a kind of picture that, without actually becoming identified with the wall like a mural, would spread over it and acknowledge its physical reality. »

Clement Greenberg, «The Situation at the Moment », in: *Partisan Review*, Vol. 15, No. 1, January 1948

« If artists as great as Picasso, Braque, and Léger have declined so grievously, it can only be because the general social premises that used to guarantee their functioning have disappeared in Europe. And when one sees, on the other hand, how much the level of American Art has risen in the last five years, with the emergence of new talents so full of energy and contents as Arshile Gorgey, Jackson Pollock, David Smith [...] – **then the conclusion forces itself, much to our own surprise, that the main premises of Western art have at last migrated to the United States, along with the center of gravity of industrial production and political power.** »

Clement Greenberg, «The Decline of Cubism», in: *Partisan Review*, Vol. 15, No. 3, March 1948





# JACKSON POLLOCK

Is he the greatest living painter in the United States?



“NUMBER TWELVE” reveals Pollock’s liking for aluminum paint, which he applies freely straight out of the can. He feels that by using it with ordinary oil paint he gets an exciting textural contrast.

Recently a formidably high-brow New York critic hailed the brooding, puzzled-looking man shown above as a major artist of our time and a fine candidate to become “the greatest American painter of the 20th Century.” Others believe that Jackson Pollock produces nothing more than interesting, if inexplicable, decorations. Still others condemn his pictures as degenerate and find them as unpalatable as yesterday’s macaroni. Even so, Pollock, at the age of 37, has burst forth as the shining new phenomenon of American art.

Pollock was virtually unknown in 1944. Now his paintings hang in five U.S. museums and 40 private collections. Exhibiting in New York last winter, he sold 12 out of 18 pictures. Moreover his work has stirred up a fuss in Italy, and this autumn he is slated for a one-man show in *avant-garde* Paris, where he is fast becoming the most talked-of and controversial U.S. painter. He has also won a following among his own neighbors in the village of Springs, N.Y., who amuse themselves by trying to decide what his paintings are about. His grocer bought one which he identifies for bewildered visiting salesmen as an aerial view of Siberia. For Pollock’s own explanation of why he paints as he does, turn the page.



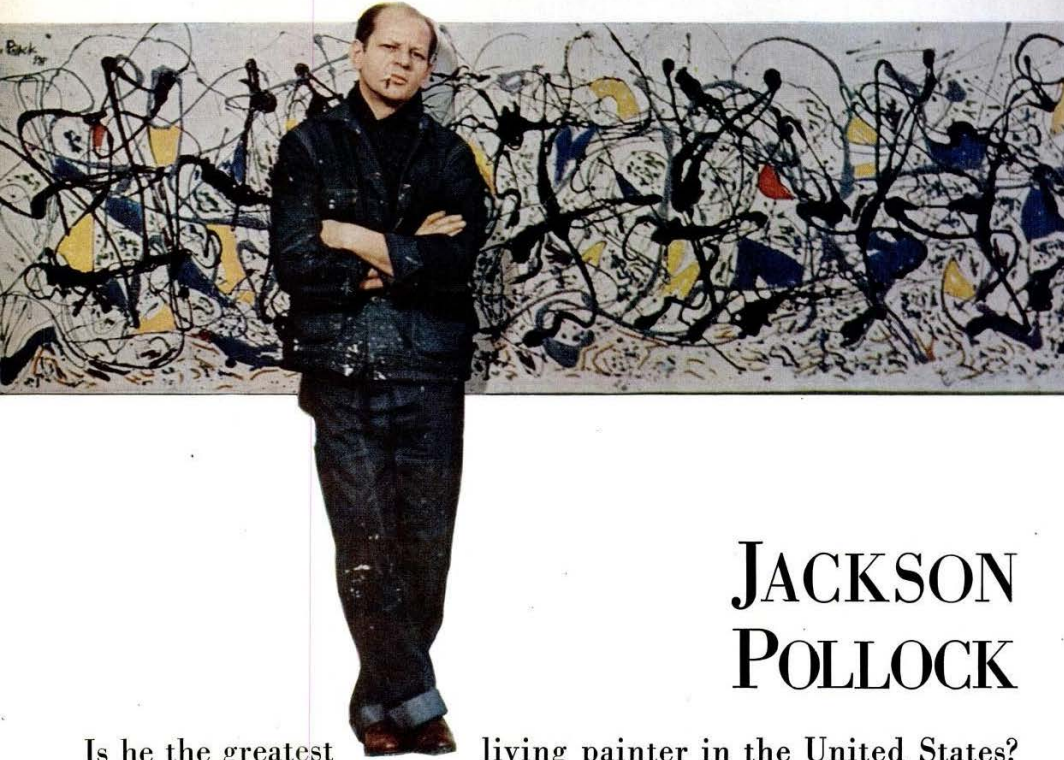
Clement Greenberg 1967 in New Delhi bei der MoMA-Ausstellung *Two Decades of American Painting*

«Jackson Pollock: Is he the greatest living painter in the United States?», in: *Life Magazine*, 8 August 1949



Thomas Wardell Braden,  
American CIA official von 1951-  
1954, vorher MoMA executive  
secretary 1948-1949

Central Intelligence Group (**CIA**),  
Nachrichtendienst, gegründet 1947 durch  
Verabschiedung des National Security Act



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Thomas Wardell Braden, American CIA official von 1951-1954, vorher MoMA executive secretary 1948-1949



Porter McCray (links), Director of circulating exhibitions MoMa in den 1950ern René d'Harnoncourt, Direktor des MoMA 1949-1967 (rechts)



Paintings Sculpture and Prints

## Modern Art in the United States

A selection from the collections of  
the Museum of Modern Art, New York



Clement Greenberg 1967 in New Delhi bei der  
MoMA-Ausstellung *Two Decades of American  
Painting*

Katalog *Modern Art in the United  
States: A Selection from the  
Collections of the Museum of Modern  
Art*, London 1956

# Is Modern Art Communistic?

On the contrary, says an expert, it is damned in Soviet Russia as it was in Nazi Germany.

By ALFRED H. BARR Jr.

MODERN political leaders, even on our side of the Iron Curtain, feel strongly and express themselves eloquently against modern art. President Truman calls it "merely the vaporings of half-baked lazy people" and believes "the ability to make things look as they are is the first requisite of an artist." After looking at an abstract mural at the United Nations building, General Eisenhower remarked: "To be modern you don't have to be nuts." Prime Minister Churchill has been quoted as proposing assault, hypothetical but violent, on Picasso. Many others go further. Because they don't like and don't understand modern art they call it communistic. They couldn't be more mistaken.

Whatever a Western leader's point of view on artistic matters may be, he would not want to impose his taste upon his countrymen or interfere with their creative freedom. The totalitarian dictators of Nazi Germany and Soviet Russia, on the contrary, did want to: the modern artist's non-conformity and love of freedom cannot be tolerated within a monolithic tyranny and mod-

art must be loved by "them and no others." That would be a dictatorship of the proletariat more absolute than any foreseen by Marx and Engels.

Nevertheless, at first, "experiment" and "chaos" did "bubble on." In 1920 Pevsner and Gabo published their manifesto of constructivism and taught abstract painting and sculpture in the State Art School at Moscow. In Petrograd the constructivist Tatlin built a huge model for a far bigger spiral monument to the Third International. Malevich, who had proclaimed suprematism in 1913, sent his famous canvas "White on White" to the big Moscow exhibition of 1919.

CHAGALL, back in Russia after success in Berlin and Paris before 1914, now became the head of the academy in his native Witebsk and later painted murals for the Jewish Chamber Theatre in Moscow. Kandinsky, who in pre-war days had won fame throughout the world for his abstract paintings, was appointed to important posts in universities and academies and founded twenty-two museums in the U.S.S.R.

HATED AND FEARED . . .  
In Soviet Russia



VAN GOGH—"A Walk in Arles."

In Nazi Germany



VAN GOGH—"Self Portrait."

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Whatever a Western leader's point of view on artistic matters may be, he would not want to impose his taste upon his countrymen or interfere with their creative freedom. The totalitarian dictators of Nazi Germany and Soviet Russia, on the contrary, did want to: the modern artist's non-conformity and love of freedom cannot be tolerated within a monolithic tyranny and modern art is useless for the dictators' propaganda, because while it is still modern, it has little popular appeal. The dictators wanted to impose their artistic convictions. They could. They did and the Russians still do. Let's look at the record in Russia and Germany.»

Alfred Barr, «Is Modern Art Communistic», in: *New York Times Magazine*, 1952.