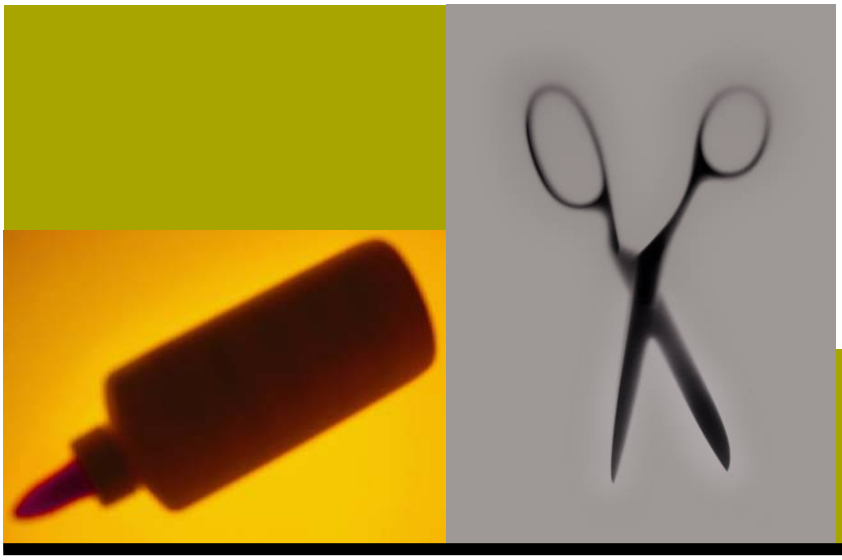
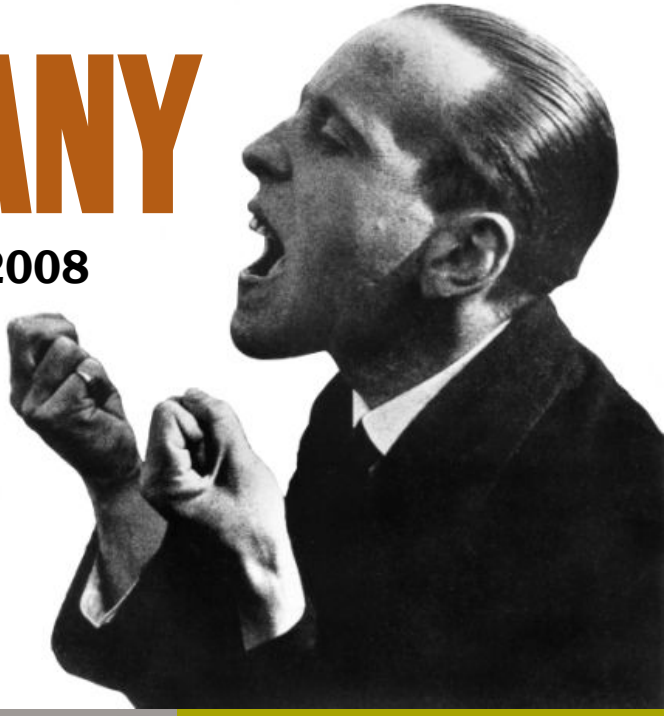


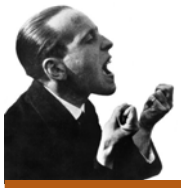
AKRON ART MUSEUM

John Heartfield VS. NAZI GERMANY

August 30 - November 30, 2008



EDUCATOR'S GUIDE TO THE EXHIBITION



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This content of this guide was researched, produced and edited by the Akron Art Museum's education and curatorial staff with members of the museum's docent league. Contributors include Director of Education Missy Higgins, Assistant Educator Gina Thomas, Director of Curatorial Affairs Barbara Tannenbaum and docent volunteers Esther Hexter and Jim Boncek.

AKRON ART MUSEUM

John Heartfield vs. Nazi Germany Educator Guide		
VISUAL ARTS **Ohio Academic Content Standards**	**MIDDLE SCHOOL Benchmarks** (6-8)	**HIGH SCHOOL Benchmarks** (9-12)
Historical, Cultural and Social Contexts Students understand the impact of visual art on history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	**Benchmark D:** Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics.	**Benchmark A:** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made. **Benchmark B:** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **Benchmark E:** Explain ways in which selected contemporary works of art relate to the themes, issues and events of their contexts.
Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	**Benchmark B:** Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. **Benchmark E:** Identify and explain reasons to support artistic decisions in the creation of art work.	**Benchmark B:** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.
Content Standard: Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	**Benchmark A:** Apply the strategies of art criticism to describe, analyze and interpret selected works of art.	**Benchmark B:** Explain how form, subject matter and context contribute to meanings in works of art.
Content Standard: Valuing the Arts/ Aesthetic Reflection Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	**Benchmark A:** Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. **Benchmark B:** Analyze diverse points of view about artworks and explain the factors that shape various perspectives.	**Benchmark A:** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **Benchmark B:** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.
Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	**Benchmark C:** Use key concepts, issues and themes to connect visual art to various content areas.	**Benchmark A:** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.

John Heartfield vs. Nazi Germany Educator Guide

SOCIAL STUDIES **Ohio Academic Content Standards**	**MIDDLE SCHOOL Benchmarks** (6-8)	**HIGH SCHOOL Benchmarks** (9-10)	**HIGH SCHOOL Benchmarks** (11-12)
HISTORY	**Benchmark A:** Interpret relationships between events shown on multiple-tier time lines.	**Benchmark D:** Connect developments related to World War I with the onset of World War II. **Benchmark E:** Analyze connections between World War II, the Cold War and contemporary conflicts.	**Benchmark A:** Explain patterns of historical continuity and change by challenging arguments of historical inevitability.
PEOPLE IN SOCIETIES	**Benchmark B:** Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.	**Benchmark B:** Analyze the consequences of oppression, discrimination and conflict between cultures.	**Benchmark B:** Identify the causes of political, economic and social oppression and analyze ways individuals, organizations and countries respond to resulting conflicts.
GOVERNMENT	**Benchmark C:** Compare the defining characteristics of democracies, monarchies and dictatorships.	**Benchmark B:** Analyze the differences among various forms of government to determine how power is acquired and used.	
CITIZENS RIGHTS & RESPONSIBILITIES	**Benchmark A:** Show the relationship between civic participation and attainment of civic and public goals.	**Benchmark A:** Analyze ways people achieve governmental change, including political action, social protest and revolution. **Benchmark B:** Explain how individual rights are relative, not absolute, and describe the balance between individual rights, the rights of others, and the common good.	**Benchmark A:** Evaluate various means for citizens to take action on a particular issue.

John Heartfield vs. Nazi Germany Educator Guide

Language Arts **Ohio Academic Content Standards**	**MIDDLE SCHOOL Benchmarks** (5-7)	**HIGH SCHOOL Benchmarks** (8-10)	**HIGH SCHOOL Benchmarks** (11-12)
Informational, Technical & Persuasive Text Students gain information from reading for purposes of learning about a subject, doing a job, making decisions and accomplishing a task. Students need to apply the reading process to various types of informational texts, including essays, magazines, newspapers, textbooks, instruction manuals, consumer and workplace documents, reference materials, multimedia and electronic resources. They learn to attend to text features, such as titles, subtitles and visual aids, to make predictions and build text knowledge. They learn to read diagrams, charts, graphs, maps and displays in text as sources of additional information. Students use their knowledge of text structure to organize content information, analyze it and draw inferences from it. Strategic readers learn to recognize arguments, bias, stereotyping and propaganda in informational text sources.	**Benchmark B:** Recognize the difference between cause and effect and fact and opinion to analyze text. **Benchmark D:** Identify arguments and persuasive techniques used in informational text.	**Benchmark B:** Identify examples of rhetorical devices and valid and invalid inferences, and explain how authors use these devices to achieve their purposes and reach their intended audiences. **Benchmark C:** Analyze whether graphics supplement textual information and promote the author's purpose. **Benchmark D:** Explain and analyze how an author appeals to an audience and develops an argument or viewpoint in text. **Benchmark E:** Utilize multiple sources pertaining to a singular topic to critique the various ways authors develop their ideas (e.g., treatment, scope and organization).	**Benchmark A:** Analyze the features and structures of documents and critique them for their effectiveness. **Benchmark B:** Identify and analyze examples of rhetorical devices and valid and invalid inferences. **Benchmark C:** Critique the effectiveness and validity of arguments in text and whether they achieve the author's purpose. **Benchmark D:** Synthesize the content from several sources on a single issue or written by a single author, clarifying ideas and connecting them to other sources and related topics. **Benchmark E:**. Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.
Communications: Oral & Visual Students learn to communicate effectively through exposure to good models and opportunities for practice. By speaking, listening and providing and interpreting visual images, they learn to apply their communication skills in increasingly sophisticated ways. Students learn to deliver presentations that effectively convey information and persuade or entertain audiences. Proficient speakers control language and deliberately choose vocabulary to clarify points and adjust presentations according to audience and purpose.	**Benchmark A:** Use effective listening strategies, summarize major ideas and draw logical inferences from presentations and visual media. **Benchmark B:** Explain a speaker's point of view and use of persuasive techniques in presentations and visual media. **Benchmark D:** Select an organizational structure appropriate to the topic, audience, setting and purpose.	**Benchmark A:** Use a variety of strategies to enhance listening comprehension. **Benchmark B:** Analyze the techniques used by speakers and media to influence an audience, and evaluate the effect this has on the credibility of a speaker or media message.	**Benchmark A:** Use a variety of strategies to enhance listening comprehension. **Benchmark B:** Evaluate the clarity, quality, effectiveness and overall coherence of a speaker's key points, arguments, evidence, organization of ideas, delivery, diction and syntax.

"Use photography as a weapon!"

was the battle cry of John Heartfield (1891-1968).

John Heartfield vs. NAZI GERMANY

An Introduction to the exhibition

John Heartfield (1891-1968) was a German artist and pioneer of the use of **photomontage**, a form of collage made by piecing together fragments of various photographs, as an artform and as social commentary.

Just over five feet tall, with reddish hair and blue eyes, this slight yet pugnacious German took on the mighty Nazi party with scissors, gluepot, retoucher's paint and a stack of photographs. Heartfield used photomontage to create powerful "fictional" images that contain moral, though not literal, truths.

Heartfield's best and most potent works are considered to be the photomontages he created for the *Arbeiter-Illustrierte-Zeitung* (*AIZ*, Workers' Illustrated Newspaper). Forty of those are on view here. All are from the collection of the Akron Art Museum, which is one of only three North American art museums to have significant holdings of Heartfield's work. Because he made these images as immediate responses to current events, it is best to view this exhibition in chronological order.

Heartfield's training and employment were in the relatively new field of advertising art, but he wanted to be a fine artist. He painted conventionally beautiful scenes until, in 1915, he met George Grosz (1893-1959). Grosz's savage depictions of the insanity of German life during World War I borrowed from avant-garde art styles and from caricature, a popular art form. They led Heartfield to rethink the purpose and processes of art. Instead of offering a moment's escape, art could help create a better, more just world.

Seeking a new means of making art, Heartfield arrived at the **photomontage**, in which a composite image is formed from several different photographs. He was one of the earliest to use this technique as an art form and probably the first to employ it for political satire. His training in advertising had already taught him how to combine images and words to persuade a viewer to act.

That same training may have led him to the ideal vehicle for his art – *AIZ,* an illustrated news magazine. Instead of producing unique art works for museums and collectors, Heartfield wanted his art on every corner newsstand, available for just a few pennies. His goal was not to spread his fame but to spread warnings – against the Nazis and others who were imperiling social justice and human rights. While the names and places have changed, the evils that Heartfield addressed – militarism, war profiteering, ethnic persecution and cleansing, political corruption and conspiracy – still plague the world today.

The works in this exhibition are all **photogravures** on paper from the collection of the Akron Art Museum. Thirty-three were gifts from Roger R. Smith in 1991, six were purchased through the Museum Acquisition Fund in 1979 and one was a gift from John Coplans in 1979.

This exhibition was designed by Christopher Hoot, Associate Professor of Art at The University of Akron Myers School of Art, in collaboration with Akron Art Museum staff members Barbara Tannenbaum and Joseph Walton. Special research assistance was provided by Esther Hexter and Dr. Herbert Hochhauser.

This exhibition is organized by the Akron Art Museum and made possible by generous support from Dianne & Herbert Newman and the Lippman Kanfer Family Foundation.

Conservation of the Heartfield photogravures was made possible by a grant from the U.S. Institute of Museum and Library Services with additional funding from the Mary and Louis S. Myers Foundation.

AKRON ART MUSEUM

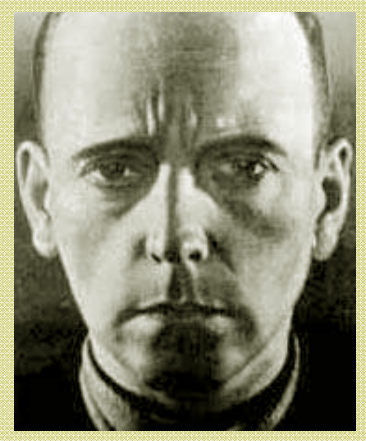
John Heartfield
Brief Biography

John Heartfield (1891-1968) was a German artist and pioneer of the use of **photomontage**, a form of collage made by piecing together fragments of various photographs, as an artform and as social commentary.

He was born Helmut Hertzfeld on June 19, 1891 in Berlin. From the time of his birth, German politics played a major role in his life. His mother, Alice was a political activist and textile worker and his father, Franz, was a socialist writer. By the time Helmut was around eight years old, his parents' politics had become provocative enough that they were forced to flee Germany for Switzerland, in the process, abandoning their four young children by leaving them in a garden hut in rural Austria. The two brothers and two sisters were reportedly sent to live with the mayor of a small neighboring town before being split up and sent to live with other relatives or in various institutions. Helmut reputedly spent some time living in a monastery.

Up to 1914 he was trained both by private teachers and at schools of applied arts and craft in Munich and Charlottenburg, Berlin. In 1916, after two years' military service, he changed his name in protest against the nationalism which accompanied World War I (1914-1918). That year he also became art editor for Malik-Verlag, a publishing company founded by his brother Wieland Herzfelde. Heartfield and his brother became founder-members of the German communist party in December 1918. Heartfield also co-founded the Berlin chapter of Dada, which produced such absurdist journals as *Jeder Mann sein eigener Fussball* (Every Man His Own Football, 1920), for which he made his first photomontages.

After designing scenery and sets for plays produced by Austrian director Max Reinhardt and German director Erwin Piscator, Heartfield joined the staff of the weekly magazine *Die Arbeiter Illustrierte Zeitung* (The Workers' Illustrated Newspaper), or *AIZ,* in 1927, producing photomontages satirizing both the Nazi party and the institutions of the current German regime, the Weimar Republic, which was allowing Nazi power to grow. *Deutsche Eicheln* (German Acorns, 1933), for example, shows a miniature Adolf Hitler watering an oak tree, from which sprout "acorns" composed of soldiers' helmets and Nazi storm troopers' caps on top of bombs and missiles.



Following the Nazi seizure of power in Germany in 1933, Heartfield went to what was then Czechoslovakia and continued to work for *AIZ* until it ceased publication in 1938. In 1936, *AIZ* became the *Die Volks Illustrierte Zeitung* (The People's Illustrated Newspaper). By 1938, the imminent threat of Nazi occupation of Czechoslovakia caused the paper's publishers, along with Heartfield, to flee the country. He then moved to Britain but returned to Germany in 1950, settling in Berlin and designing stage sets for the Berliner Ensemble and other theater companies. In 1960 he became professor at the German Academy of Arts in Berlin. John Heartfield died in Berlin on 26th April, 1968.

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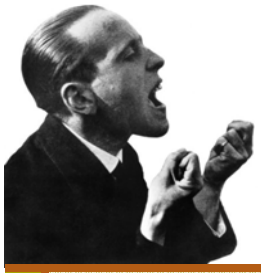
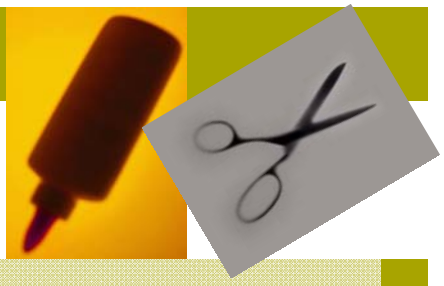


John Heartfield
Biographical Timeline



June 19, 1891	Helmut Herzfeld (later known as John Heartfield) is born in Berlin.* Father Franz (1862-1908) is a socialist author; mother Alice (1867-1911) is a textile worker and political activist.
1895	The family flees to Switzerland after Franz is sentenced to a year in prison for writing a blasphemous poem.
1896	Expelled from Switzerland after the birth of son, Wieland, the family moves to Austria.
1899	Helmut, Wieland and their two sisters are abandoned by their parents. After several days alone, they are taken in by the mayor of a nearby town.
1905	After elementary school, Helmut apprentices in a bookshop in Wiesbaden.
1908	Studies advertising and graphic design in Munich.
1913	Studies and works in advertising in Berlin.
1914	Is drafted into the military after start of World War I. Wieland changes his last name to “Herzfelde.” Both brothers are active in pacifist and left-wing political movements.
1915	Helmut secures release from the army by feigning a nervous breakdown. After becoming friends with artist George Grosz (1893-1959), he burns his past art work.
1916	Helmut anglicizes his name to “John Heartfield” to protest the popular German song “May God Punish England!” Grosz and Heartfield collaborate on collages through 1919.
1917	Herzfelde and Heartfield start a press, Malik-Verlag. Heartfield works in the film industry as an administrator and set designer. He marries Helene Balzer.
1918	Heartfield’s son Tom is born. Grosz and Heartfield help establish the Berlin chapter of Dada, a movement that challenges art and societal conventions through provocative, absurdist works of literature, visual art and theater. World War I ends.

*Publications on Heartfield are sketchy or in conflict about key points of his personal life such as marriages, divorces and children.

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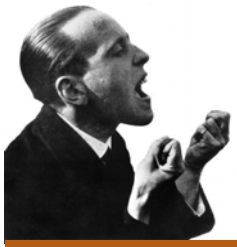

John Heartfield
Biographical Timeline

1920s	Heartfield revolutionizes book jacket design by employing unusual materials and techniques (including photomontage and varnish) and treating the covers and spine as a thematic and visual whole.
1924-27	Heartfield designs theatrical sets and magazines and edits periodicals. Marries Barbara Friedmann.
1929	Heartfield is given an entire room in FILM UND FOTO, the first European survey exhibition of modern photography.
1930	Heartfield begins working for the *Arbeiter-Illustrierte-Zeitung* (*AIZ*) (Workers' Illustrated Newspaper). He will produce 237 photomontages for it over the next 8 years.
April 1933	When the SS come to arrest Heartfield, he escapes to Prague, where *AIZ* has relocated.
1937	Heartfield's works are removed from an exhibition in Prague after Germany threatens to break off diplomatic relationships with Czechoslovakia unless they are censored.
1938	The Nazis demand Heartfield's repatriation. On December 6, shortly before Czechoslovakia is occupied by Germany, he flees to London.
1938-1950	Meets German émigré Gertrud Fietz. Exhibits, teaches and designs theatrical sets and books in England.
1950	Is finally allowed to return to Germany. Settles with Gertrud in Leipzig in the German Democratic Republic (GDR or East Germany).
1952	Marries Gertrud. Suffers second heart attack.
1956	The GDR finally publicly recognizes the accomplishments of Heartfield and Herzfelde.
1968	Dies in East Berlin on April 26.

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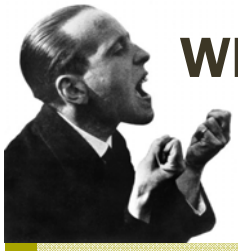
John Heartfield VS. NAZI GERMANY

Historical Timeline

Rise of the NAZI Party & Early Developments leading to WWII

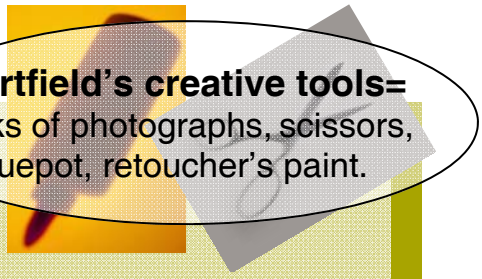
1918	Kaiser Wilhelm II abdicates. Democratic Weimar Republic is established.
1919	National Socialist Workers' Party (Nazi) organizes and develops an anti-Jewish platform. Adolf Hitler joins.
1920	Adolf Hitler becomes the Nazi Party's official leader.
1922	The acceleration of the German economic and political crisis heightens social instability and leads to the rapid explosion of political extremism on both the left and right.
1923	Hitler writes *Mein Kampf* calling for a racially "pure" Germany and stating that Jews led to the ruin of Germany in WWI by corrupting "pure" Aryan blood and that democracy was a bankrupt facade for communism.
1925	Paul von Hindenburg is elected President of Weimar Republic.
1925	SA, the Nazi paramilitary storm troopers (or "brown shirts" unit) becomes known for strong arm tactics like street brawling and terror. SS is established as Hitler's personal elite guard unit within the SA.
1929	The Great Depression begins, greatly impacting Germany. The Nazi Party grows from 27,000 members in 1925 to 108,000.
Summer 1932	Intense battles break out between the Nazis and German Communists.
1932	Elections are held for seats in the *Reichstag*, the German Parliament. The now very powerful Nazi Party, one of many German political parties, wins 37% of votes. SA are about 400,000 strong.
Jan. 30, 1933	Adolf Hitler is named Chancellor of Germany by President Hindenburg.
Feb. 27, 1933	A fire at the Reichstag (National Parliament) leads to state of emergency. Nazis claim it is the start of Communist revolution; the real cause is uncertain.
Feb. 28, 1933	As a result of the Reichstag fire, Hitler and the Nazi party issue emergency decrees and suspend civil rights of the German people (freedom of press, speech, assembly, and association).
1933	Jews are barred from civil service, legal, medical, teaching and university professions. Laws are passed permitting forced sterilization of people with mental and physical disabilities and against Gypsies, African-Germans and others considered "unfit." First concentration camp is established in Germany – Dachau.
Sept. 1933	Trial of suspects in the Reichstag Fire.
June 29, 1934	During the "Night of Long Knives," 200 SA members including SA leader Ernest Roehm are arrested and most are executed.
Aug. 1934	Paul von Hindenberg dies and Hitler assumes powers of both President and Chancellor, becoming Führer.
1935	Nuremburg Laws strip Jews of German citizenship, separating them from other Germans legally, socially and politically.
1935	Carl von Ossietzky, pacifist and anti-Nazi journalist, is nominated for the Noble Prize.
July 1936	Berlin, Germany hosts the Olympics.
March 1938	*Anschluss:* Germany annexes Austria.
Sept. 1938	Munich Agreement: Great Britain and France accept German annexation of parts of Czechoslovakia.
Nov. 9-10, 1938	*Kristallnacht* (Night of Broken Glass) is marked by "spontaneous" riots resulting in the arrests of nearly 30,000 Jewish men and their detainment in concentration camps. The German government seizes all remaining Jewish businesses. Nazis burn synagogues and loot Jewish homes and businesses.

AKRON ART MUSEUM



WHAT IS PHOTOMONTAGE?

A photomontage is usually defined as a composite photograph made from several photographic images. Heartfield's personal definition also included photographs with only color, text or drawing added.



Heartfield's creative tools= stacks of photographs, scissors, gluepot, retoucher's paint.

Before Photoshop, images were combined either by printing multiple negatives or by cutting, pasting and re-photographing positive images. Composites were made as early as the 1850s and became popular during the later Victorian era.

The word "photomontage" was coined by the Berlin Dadaists around 1920. Loosely borrowed from French and German words referring to builders, it recognized photography's mechanical nature and suggested that an artist "built" a photomontage from pre-existing parts just as a factory worker assembled an industrial product. To underline the idea that an artist was a laborer, Heartfield often wore coveralls instead of a suit. Russian avant-garde artists also started experimenting with photomontage around 1920. By the early 1930s, even the Nazis were using it in their periodicals.

Newspapers and magazines began commonly reproducing photographs in the 1890s. By the 1920s, photojournalism and graphic design had become professions, and a burgeoning advertising industry supported the cost of printing lavishly illustrated magazines. Germany led the way. It had a plethora of "picture magazines" almost two decades before *Life* appeared in the United States. Heartfield's photomontages were made for the *Arbeiter-Illustrierte-Zeitung* (*AIZ*, Workers' Illustrated Newspaper). Founded in 1924, this anti-fascist, leftist weekly was aimed at the working class and had a circulation of over 500,000 in the early 1930s.

Heartfield's process:

- Heartfield usually had only a week or two to create each photomontage.
- He always began with a detailed pencil sketch before searching archives and magazines for pictures.
- He generally didn't take photos, himself. Instead, he hired photographers to enlarge, reduce or reverse existing images or to shoot ones he could not find.
- After cutting out the parts and assembling the image, Heartfield directed a retoucher as to which areas to paint out and to highlight in order to create a coherent sense of light and space.
- A large film negative was then made of the image.
- Strips of type were set and attached to the negative, which was then retouched and printed as a positive.
- The positive print was used to make the printing plate.
- *AIZ* employed an expensive copper photogravure process that provided a full tonal range and very high quality printing. As in advertising, the finished product was the printed page, also known as a **PHOTOGRAVURE.**

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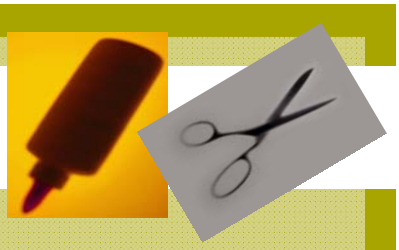
WHAT IS DADA?



Heartfield was involved with a group of politically minded artists known as the Dadaists who were also pioneers in the art of photomontage.

Dada was a provocative art movement started by a group of young, angry artists around 1916 in Switzerland as a reaction to the events of WWI. Dada artists were jaded by the horrors and senselessness of WWI events and wanted to rebel against traditions and norms in the arts and society. They sought to destroy boundaries between art genres and used nonsensical combinations of words, sounds and images to document post WWI existence as they experienced it. To Dadaists, civilized "rational" society failed to prevent the chaos of global war. They decided to attack logic and rationality by creating the ridiculous—a world filled with non-sense and without rules or boundaries.

Aesthetic vs. Anti-aesthetic

Aesthetics is a branch of philosophy that attempts to answer the question, "What is beauty?" Aesthetics deals with the appreciation for the beautiful and tasteful in art and in the greater world. The Dadaists sometimes considered their work to be "Anti-art" or "anti-aesthetic." The intent of their artistic pursuits was not to inspire an appreciation of beauty and pleasantries in their audiences. Rather, their aim was to shock the audience into a strong reaction—to motivate the audience toward action and social change. Any reaction to their work was better than passiveness.

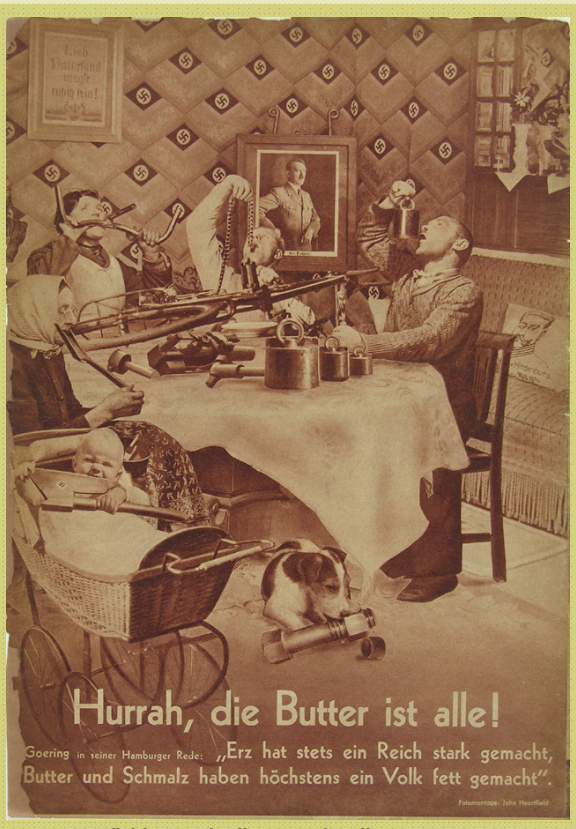
Dada works

included poetry, paintings, essays, advertisements, collages, photomontages, performance art pieces, leaflets and mixed media artforms.

The Dadaists were especially interested in creating works that parodied the relatively new phenomenon of marketing and advertising, a profession for which Heartfield had intimate knowledge.

The photomontage pictured to the right could very well be an advertisement in one of the newly popular picture magazines of the time instead of biting social commentary.

"Dada is the sun. Dada is the egg. Dada is the police of the police."
-Dada artist, Richard Hueslenbeck



Jean Heartfield, *Hurrah, die Butter ist alle! (Hurrah, the butter is all finished!)*
AIZ, December 19, 1935

AKRON ART MUSEUM

Metaphor and Simile in Heartfield's work.

Heartfield used photomontage techniques to create images that may seem arbitrarily ridiculous or surreal. Many of Heartfield's more outrageous images, however, use metaphoric imagery to communicate apt and deliberate criticisms of governmental leaders and policies that led up to the events of World War II. Animals and insects, or their parts, were frequently used by Heartfield for their connotative associations and show up in many of his works.

Considering the time he spent in Prague and his relationships with artists and writers, Heartfield was likely familiar with the work of Czech-born, Jewish author Franz Kafka (1883-1924). Kafka's work has been connected with many literary and philosophical movements, including Surrealism which was often linked with Dadaism.

While Kafka shared the world weary disillusionment of the Dada artists, he was somewhat critical of the Dada movement, at one point calling it, "a crime." One of Kafka's most famous and influential novellas, *The Metamorphosis,* was published in 1915. In the novella, the protagonist, Gregor, after assuming the responsibility to provide for his ungrateful family, awakes one morning to find that he has been transformed into an insect.

Some of the major themes of *The Metamorphosis* are reflected in the Gregor's feelings of alienation and guilt. Preoccupation with material goods and a general loss of humanity are additional themes. How might Heartfield's *German Natural History, Metamorphose* reflect some of these ideas? What other works by Heartfield reference these themes? How does Heartfield's use of the insect metaphor differ from Kafka's?

The Weimar Republic's caterpillar, **Friedrich Ebert** (1871-1925), was its first president (1919-1925). Image from http://cache.eb.com

In the republic's second stage of development, President **Paul von Hindenburg** (1847-1934) shifted power from the parliament to the presidency. He is the sleepy chrysalis, who hangs from the withered German oak like a puppet. First elected in 1925, the aged Hindenburg held office in name only after the passing of the Enabling Act in March 1933.
Image from www.preussen-chronik.de

Death's Head Moth
Image from www.dkimages.com

When von Hindenburg died on August 2, 1934, **Adolf Hitler** declared himself Führer and grabbed all the reins of government. This issue of *AIZ*, published two weeks after von Hindenburg's death, included an article assessing him; this montage was on the back cover.
Image from www.hartwickinstitute.org

GERMAN NATURAL HISTORY, German Death's Head Moth
METAMORPHOSIS
"Metamorphosis" means: 1. In mythology: the transformation of humans into trees, animals, stones and so on. 2. In zoology: the development of some animals through forms of larvae and chrysalis, for example, caterpillar, chrysalis, butterfly. 3. In the history of the Weimar Republic: the succession in a straight line EBERT—HINDENBURG—HITLER
(Acherontia atropos germanica) in its three stages of development: caterpillar, chrysalis, moth
***AIZ*, August 16, 1934**

People

Frequently referenced in Heartfield's works

http://www.hartwickinstitute.org/catalogimages/460px-Adolf_Hitler_Bigger.jpg

Adolph HITLER (1889-1945)

Leader of the German Nazi party and, from 1933 until his death, dictator of Germany. He rose from the bottom of society to conquer first Germany and then most of Europe. Riding on a wave of European fascism after World War I and favored by traditional defects in German society, especially its lack of cohesion, he built a Fascist regime unparalleled for barbarism and terror. His rule resulted in the destruction of the German nation-state and its society, in the ruin of much of Europe's traditional structure, and in the extermination of about 6 million Jews. He was eventually defeated, but his temporary success demonstrated frighteningly, at the brink of the atomic age, the vulnerability of civilization.

http://gi.grolier.com/wwii/wwii_hitler.html

John Heartfield, *Mirror, mirror on the wall, who is the strongest in the whole country?" "The crisis." AIZ*, August 24, 1933

John Heartfield, *THE GALLOWS SALUTE*, *AIZ*, September 28, 1933

Hermann GÖRING (1893-1946)

Commander-in-Chief of the Luftwaffe (Air Force), President of the Reichstag, Prime Minister of Prussia, and Hitler's designated successor. He created the secret police and helped set up the early concentration camps for political opponents. In 1936, as Plenipotentiary for the implementation of the Four Year Plan, he had dictatorial control in directing the German economy, and personally amassed a great fortune. He lived in a palace in Berlin and built a hunting lodge where he showed off his stolen art treasures. Göring directed the Luftwaffe campaigns against Poland, France, and Great Britain. Hitler blamed Göring for Germany's military defeats. Göring was tried (by the Allies) at Nuremberg, found guilty and sentenced to death. He committed suicide while in prison.

http://fcit.usf.edu/holocaust/people/perps.htm

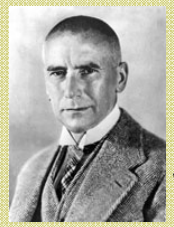
Dr. Paul Joseph GOEBBELS (1897-1945)

Reich Minister for People's Enlightenment and Propaganda from 1933 until his suicide in May, 1945. He had a deformed right leg and walked with a limp all of his life. He had total control of the radio, the press, publishing houses, and the cinema. He was highly skilled at mass persuasion and played an important role in creating and maintaining the Führer's image. One of Hitler's closest associates, Goebbels was known for zealous oratory and venomous anti-Semitism. He staged the book burning in Berlin in 1933 and many believe he instigated *Kristallnacht* on, November 9, 1938.

http://fcit.usf.edu/holocaust/people/perps.htm

John Heartfield, *COME AND SEE GERMANY!*, *AIZ*, July 1, 1936

John Heartfield, *THE BUG AS VERMIN EXTERMINATOR*
"I'll get my house clear of vermin yet!"AIZ, September 7, 1933



Wilhelm FRICK (1877-1946)

Reich Minister of the Interior from 1933 to 1943 and Reich Protector for Bohemia and Moravia from 1943 to 1945. In the decisive first years of the Nazi dictatorship, Frick directed legislation that removed Jews from public life, abolished political parties, and sent political dissidents to concentration camps. Frick was found guilty of crimes against peace, war crimes, and crimes against humanity at the Nuremburg trials and sentenced to death. He was executed on October 16, 1946.

http://www.ushmm.org/wlc/article.php?lang=en&ModuleId=10007070

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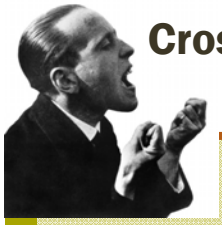

Cross Curricular Questions for Approaching Heartfield's Works

Integrating Visual Art, Language Arts and Social Studies content areas

As you look at each of Heartfield's works in this exhibition, consider the following questions:

- What was the political climate of Germany (and Europe) around the time that Heartfield created this artwork ? What were the governmental structures (democracy, monarchy, dictatorship, etc.) of major European countries around the early 1900s? What were some major historical events occurring around the time? How does Heartfield reference these events, ideas and feelings in this work?

- How do major historical events of the time overlap major events from Heartfield's personal life and experiences? What influences do these events have on his political views and artwork?

- Identify prominent cultural groups (people with shared ethnicity, religion, beliefs, traditions, etc.) in Germany and Europe just after the turn of the 20th century. What were some of the characteristics of these groups' lifestyles and societal norms—for example, culture, morale, attitudes and values—after World War I? How might Heartfield's work reflect or refute some of these characteristics? How did these cultural groups interact with one another? What were some of the consequences of their interactions?

- Identify the major political events that lead to Hitler and the Nazi party's rise to power in Germany. How have Heartfield's works documented the process?

- What feelings, thoughts and associations float through your mind as you view Heartfield's works? Which elements of the work inspire these thoughts and feelings? Is there a prevailing mood or feeling that threads through the works or does each work have its own unique mood?

- What are Heartfield's personal feelings about the people, issues and events he incorporates into his artworks? How does he utilize the elements and principles of design to organize each photomontage and communicate his feelings about each subject?

- What elements of Heartfield's work reflect the Dada aesthetic (or anti-aesthetic)? How do the values and ideals of the Dadaists intersect and overlap with Heartfield's personal viewpoints? How might Heartfield's personal points of view stray from those of the Dadaist "manifesto?"

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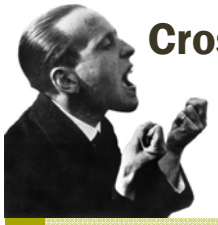

Cross Curricular Questions for Approaching Heartfield's Works

Integrating Visual Art, Language Arts and Social Studies content areas

As you look at each of Heartfield's works in this exhibition, consider the following questions:

- In what ways are Heartfield's photomontages works of art? How are they "weapons?" Political tools? Are they more effective as one than the others? If so, how? Should they be categorized as propaganda? Why or why not?
- Are the textual elements of Heartfield's works based in fact, opinion or a combination of both? Identify the factual and opinion-based in each.
- Identify rhetorical devices* used in Heartfield's imagery and text. How effective are his uses of these devices? How effective are his arguments? Are some more successful than others? What makes them so?
- How do the textual elements of Heartfield's work reinforce, support or contradict their imagery? Which part of his work is more impactful—his words or images? Is one more persuasive than the other? What makes you say that?
- Research artworks, political cartoons and propaganda created by other artists around the same time period. Compare their styles and messages with Heartfield's work. Which do you find the most appealing, effective and persuasive? Why?
- Do Heartfield's photomontages demonstrate connections to any other art historical movements or periods? How?
- How does Heartfield use the medium of photomontage to express ideas and establish meaning in his works? Would the messages and ideas communicated in the works change if Heartfield's finished works were paintings instead of photomontages/photogravures? How might the effectiveness of the communication change?
- Do you think Heartfield and the Dadaists were influential in effecting governmental, political or social changes? Why or why not? Besides creating artworks, what other means of action and protest did Heartfield employ? Which of these do you feel was the most influential and effective? Why?

*For lists of and information about rhetorical devices, visit the following websites.

- http://www.virtualsalt.com/rhetoric.htm
- http://www.uky.edu/AS/Classics/rhetoric.html
- http://www.americanrhetoric.com/rhetoricaldevicesinsound.htm

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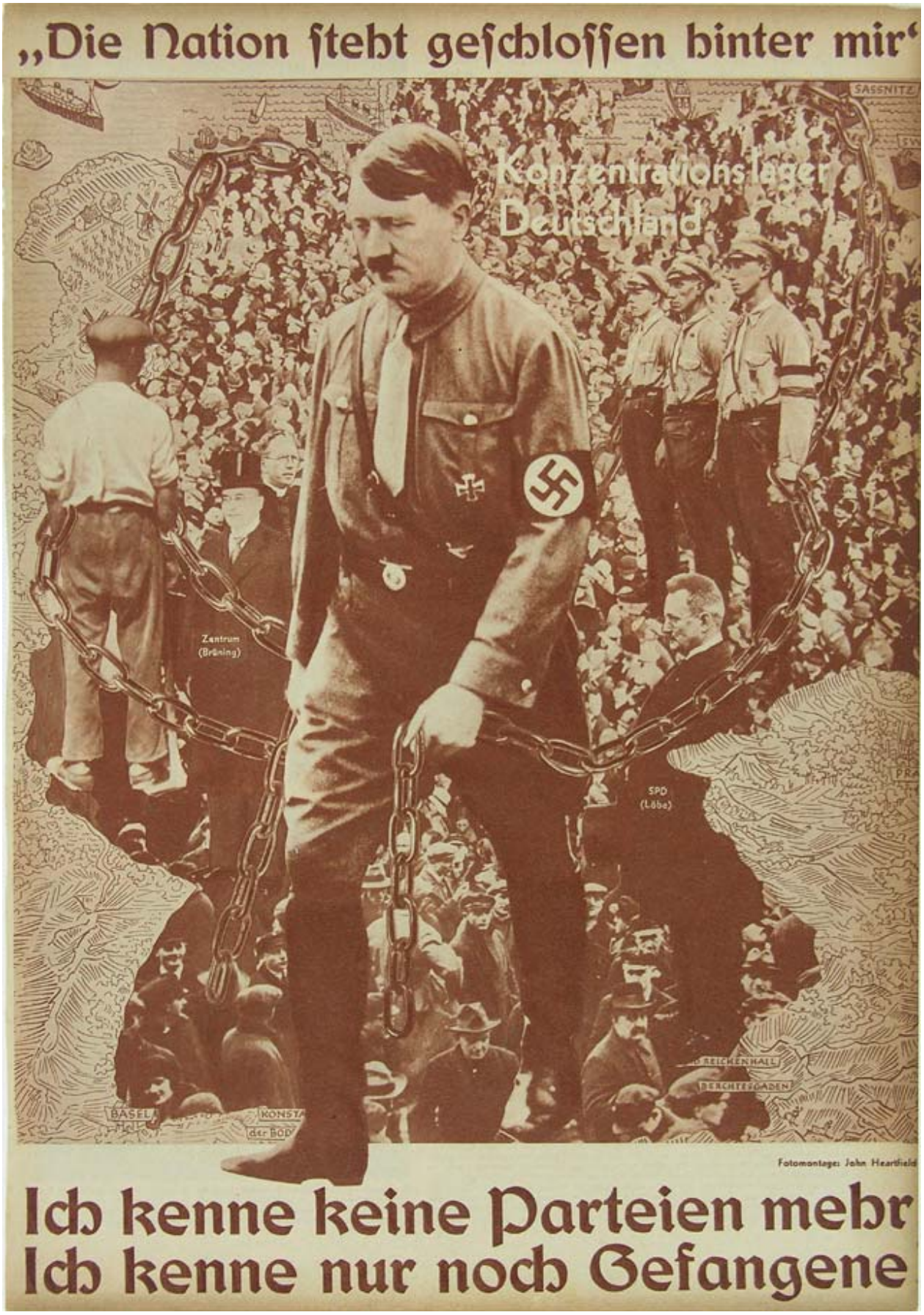


John Heartfield, *"Die Nation steht geschlossen hinter mir" ("The nation stands united behind me")*, AIZ, July 13, 1933
Photogravure, 15 in. x 11 1/8 in., Collection of the Akron Art Museum, Museum Acquisition Fund, 1972.22

This montage precedes an article in *AIZ* on Nazi arrests throughout Germany. Immediately after Hitler became chancellor, camps were created to imprison political opponents and soon used to detain other minorities including Jews, homosexuals, Roma (Gypsies) and Jehovah's Witnesses. Heartfield makes "Concentration camp Germany" in the shape of the country's outline and adapts Kaiser Wilhelm's remark at the outbreak of World War I, "I no longer know parties. I know only Germans." To Hitler's right is Paul Löbe (1875-1967), a former Reichstag president from the Social Democratic Party who was temporarily interned in 1933. To Hitler's left is ex-Chancellor Heinrich Brünng (1885-1970) of the Catholic Center Party (abbreviated as Zentrum) who left Germany the following year.

Curriculum Connections

"Die Nation steht geschlossen hinter mir" ("The nation stands united behind me"), AIZ, July 13, 1933

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

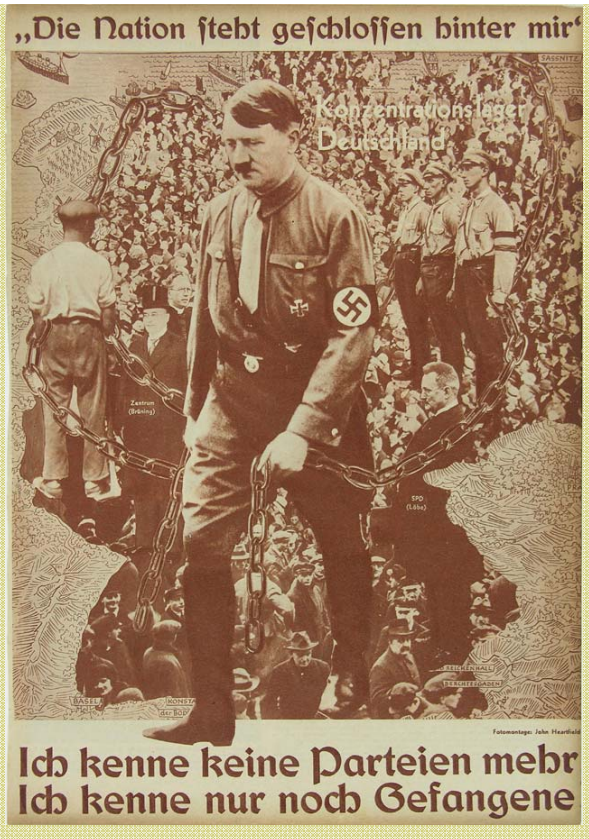
Visual Arts

Questions:

1. Examine *"The Nation Stands Behind Me."* How did Heartfield manipulate the original photographs and images to create the finished photomontage? What techniques did he use? How has he used photo retouching techniques to alter the crowd image in the background?
2. What is the focal point of this artwork? Does the rhythm of this work create a stronger sense of order or chaos? How? What emotions and feelings was Heartfield trying to arouse in the viewers of this work?

Lesson Suggestion:

Consider global current events that are expressly connected to the actions of political leaders. Create an homage to Heartfield's work that includes images of political figures, affected citizens and geography using digital technology.



Language Arts

Questions:

1. What are the implicit and explicit messages communicated by Heartfield's combination of imagery and text?
2. How does the text incorporated into this work relate to the imagery? If you removed the text, would the message change? How? What if you removed the imagery?
3. Who do you imagine Heartfield is trying to reach with his message?
4. Which parts of Heartfield's text are based in fact? Which parts reflect his opinions? How do you differentiate between the two?
5. Foreshadowing is a powerful literary device: it hints to the reader what will occur later in a story. What is being foreshadowed in this image and how?

Social Studies

Questions:

1. Heartfield has adapted Kaiser Wilhelm's remark at the outbreak of World War I, " I no longer know parties. I know only Germans." into a fictional statement by Hitler, " I no longer know parties. I know only captives." How does the referencing of Kaiser Wilhelm's earlier quote contribute to Heartfield's message? What connections to previous historical events might he be trying to establish?
2. Four months prior to the creation of this photomontage in 1933, the Nazis established their first concentration camp, Dachau. What are some of the symbolic images Heartfield has used in this work? Who are the political figures he has incorporated? Who does Heartfield implicitly or explicitly identify as Hitler's captives?

AKRON ART MUSEUM

"Spieglein, Spieglein an der Wand, wer ist der Stärkste im ganzen Land?" *AIZ*, August 24, 1933 Photogravure, 14 3/4 in. x 10 1/4 in., Collection of the Akron Art Museum, Gift of Roger R. Smith, 1991.42

The evil stepmother in the German fairy tale “Snow White” has a magic mirror that must tell the truth. When she asks, “Mirror, mirror on the wall, who’s the fairest of them all?” and the mirror replies “Snow White,” the stepmother orders her killed. The skeleton in the mirror strangling (or embracing?) Hitler recalls a tradition in German Renaissance art of showing Death embracing a maiden, meant to remind us that all things that seem beautiful and fresh eventually turn to dust. The statement suggests that the nation’s state of crisis was what allowed Hitler to gain power; the mirror suggests that it will also lead to his downfall.

Mirror, mirror on the wall, who is the strongest in the whole country?"
"The crisis." *AIZ*, August 24, 1933

Curriculum Connections

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. We know this image is an adaptation of a well-known fairy tale. How has Heartfield changed the visual language of Snow White to make us feel this event is happening in a real-life time and place?
2. Compare Heartfield's photomontage works with those of other Dadaist artists who were working in the same medium (George Grosz, Hannah Höch, Raoul Hausmann, Max Ernst). What qualities do they share? How do they differ?
3. Andy Warhol is an artist who incorporated photographs of controversial figures in his artwork from the 1960s through the 1980s. How are Warhol's Pop Art portraits different from Heartfield's photomontages? Do you think they had similar messages to convey? Why or why not?

Lesson suggestion:

Use or create images from a well-known story, substituting real people for the characters in the story. The selected story and images should communicate to the viewer your opinion of the people you chose.

Language Arts

Questions:

1. Read the title of this work. What is the advantage of using language that readers are already familiar with, like lines from a book, movie or song? Are there any disadvantages?
2. Foreshadowing is a powerful literary device: it hints to the reader what will occur later in a story. What is being foreshadowed in this image and how?

Lesson suggestion:

Check out a picture book from the library. Interpret the visual images by writing a story to go along with the pictures. How well can you match the mood and message behind the book?

Social Studies

Questions:

1. This image was made during a turbulent historical time. What other famous artists (writers, poets, singer/songwriters, etc.) have responded to times of war and conflict?
2. Is the method of protest Heartfield uses here effective? As a concerned citizen, how else could Heartfield have responded to the crisis?

AKRON ART MUSEUM

John Heartfield, *DIE WANZE ALS KAMMERJÄGER (THE BUG AS VERMIN EXTERMINATOR)*, *AIZ*, September 7, 1933, Photogravure, 14 3/4 in. x 10 3/8 in., Collection of the Akron Art Museum, Gift of Roger R. Smith, 1991.25

Flit, a popular insecticide used around the world, here becomes “Nazi-Flit/Frick brand, German product.” The “human” bug who exterminates other bugs is Wilhelm Frick, whose job was to neutralize opponents of the Nazi regime (see July 20, 1933 montage). The Germans cited were pacifists, Communists or Jewish; all were intellectuals. Heartfield had strong personal connections with two of them. Willi Münzenberg (1889-1940), a Communist propagandist, was *AIZ*’s publisher and thus Heartfield’s employer. Kurt Tucholsky (1890-1935), a writer opposed to nationalism and militarism, had co-authored with Heartfield a satirical book about Germany that was published by Münzenberg. Wilhelm Piek (1876-1960), a German Communist leader, became chancellor of the German Democratic Republic after the war.

DIE WANZE ALS KAMMERJÄGER (THE BUG AS VERMIN EXTERMINATOR), *AIZ,* September 7, 1933

Curriculum Connections

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. What elements of this photomontage reflect the Dada aesthetic (or anti-aesthetic)?
2. Dada artists were fascinated by the relatively new phenomena of marketing and advertising, stealing popular design elements and techniques while simultaneously creating works that parodied the genres. How does this photomontage appropriate qualities of marketing and advertising?
3. How have the stylistic qualities of Dada influenced aesthetic qualities of design and advertising today?

Lesson suggestion:

Create a Dada inspired photomontage that comments on a controversial current event by using a fake advertising format. You may choose to work like Heartfield, with scissors and glue, or use the computer and current digital technology.

Language Arts

Questions:

What are the implicit and explicit messages communicated by this photomontage? What connotations might the insect imagery have for Heartfield? For the viewers?

Lesson Idea:

Heartfield was likely familiar with the work of Czech-born, Jewish author Franz Kafka. Kafka's work has been associated with many literary movements, including surrealism which was often associated with Dadaism.

While Kafka shared the disillusionment of the Dada artists he was somewhat critical of the movement, at one point calling it, "a crime." One of Kafka's most famous and influential novellas, *The Metamorphosis,* was published in 1915.

Read *The Metamorphosis.* What are the major themes of the novella? Which themes also appear in Heartfield's photomontages? What metaphors and ideas translate between *The Metamorphosis* and *The Bug as Vermin Exterminator.*

Social Studies

Questions:

The "human" bug who exterminates other bugs is Wilhelm Frick, whose job was to "neutralize" opponents of the Nazi regime. Wilhelm Frick served as Minister of the Interior under Hitler, drafting the Nuremberg Laws, acting as the head of all German police forces and primary controller of German concentration camps. Prisoners deemed strong enough to work were sent to these camps to carry out heavy physical labor. By 1942, the Nazis had also established extermination (or death) camps for which the only purpose was the mass killing of those people deemed too dangerous to let live or unable to work at the concentration camps.

1. What impact did Frick's actions and policies have on events and outcomes of WWII? How does Heartfield's work foreshadow the establishment of the Nazi death camps?
2. What was Frick's fate after the end of WWII? What were the fates of other political figures depicted in Heartfield's montages?

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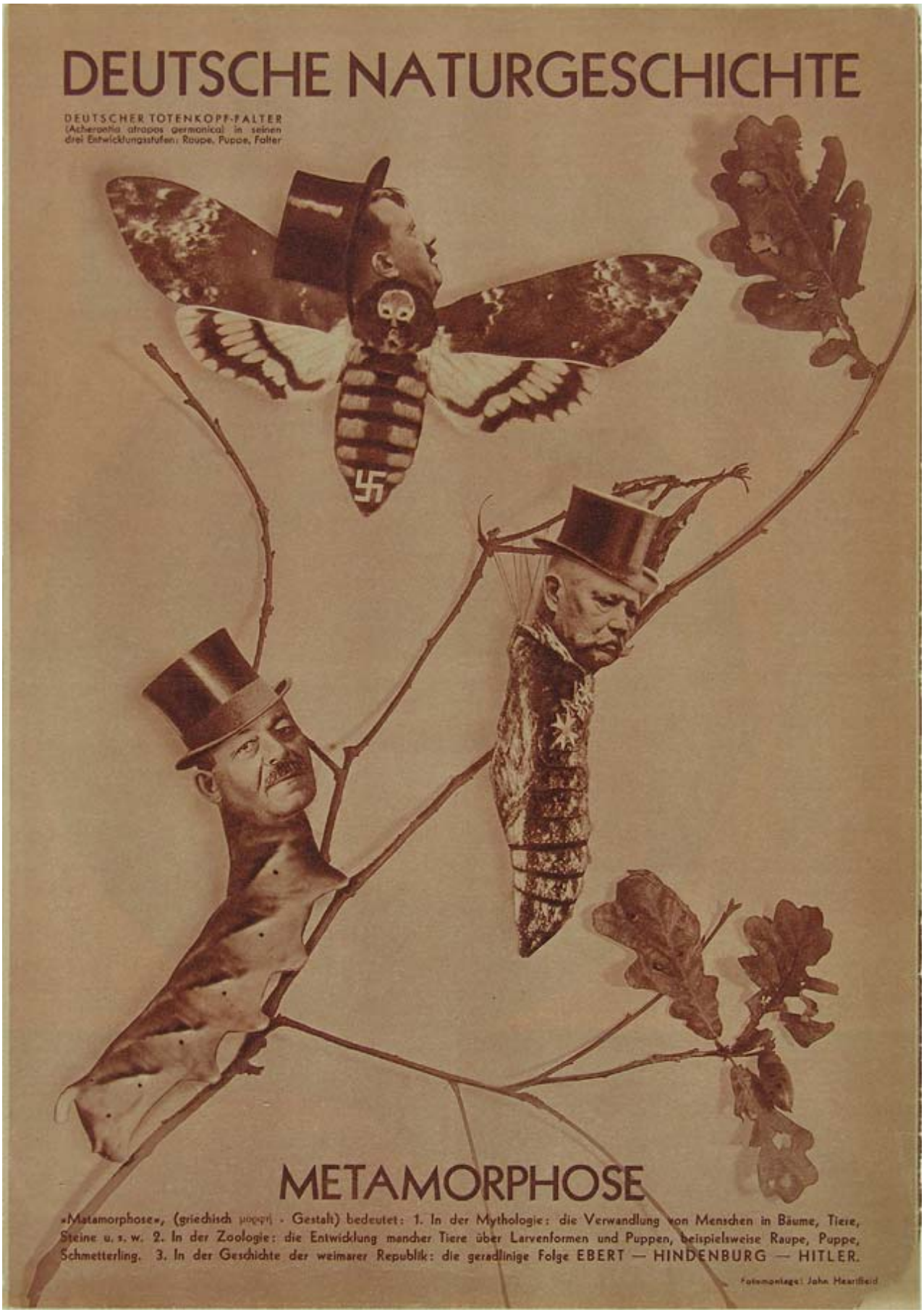


DEUTSCHE NATURGESCHICHTE (GERMAN NATURAL HISTORY), *AIZ*, August 16, 1934, Photogravure, 15 in. x 10 in., Collection of the Akron Art Museum, Museum Acquisition Fund, 1979.23

The Weimar Republic's caterpillar, Friedrich Ebert (1871-1925), was its first president (1919-1925). In the republic's second stage of development, President Paul von Hindenburg (1847-1934) shifted power from the parliament to the presidency. He is the sleepy chrysalis, who hangs from the withered German oak like a puppet. First elected in 1925, the aged Hindenburg held office in name only after the passing of the Enabling Act in March 1933. When he died on August 2, 1934, Hitler declared himself Führer and grabbed all the reins of government. This issue of *AIZ*, published two weeks after von Hindenburg's death, included an article assessing him; this montage was on the back cover.

Curriculum Connections

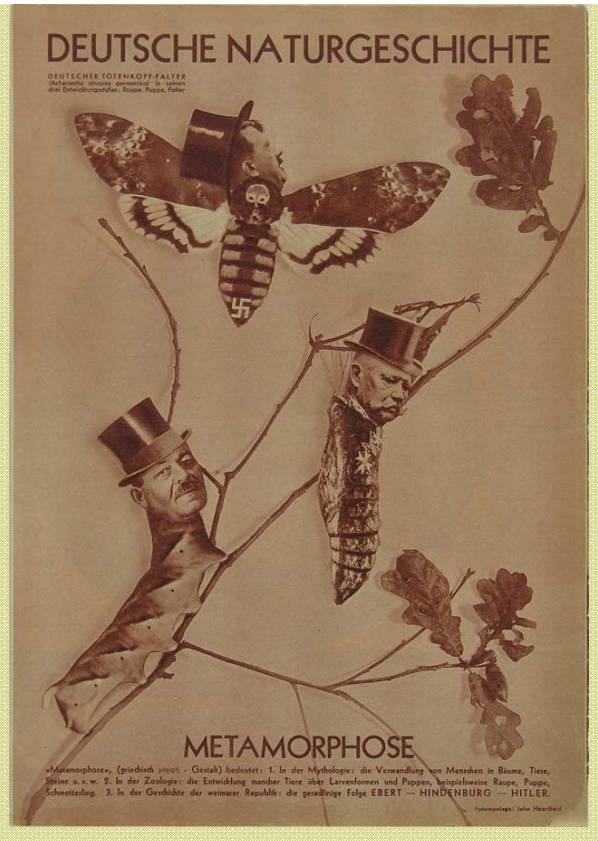
DEUTSCHE NATURGESCHICHTE (GERMAN NATURAL HISTORY), *AIZ*, August 16, 1934

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. What are Heartfield's personal feelings about the people, issues and events he incorporates into his artworks? How does he utilize the elements and principles of design to organize each photomontage and communicate his feelings about each subject?
2. Do Heartfield's photomontages demonstrate connections to any other art historical movements or periods besides Dada? How?
3. How does Heartfield use the medium of photomontage to express ideas and establish meaning in his works? Would the messages and ideas communicated in the works change if Heartfield's finished works were paintings instead of photomontages/ photogravures? How might the effectiveness of the communication change?



Questions:

What are the implicit and explicit messages communicated by this photomontage? What connotations might the insect imagery have for Heartfield? For the viewers?

Language Arts

Lesson Idea:

Heartfield was likely familiar with the work of Czech-born, Jewish author Franz Kafka. Kafka's work has been associated with many literary movements, including surrealism which was often associated with Dadaism.

While Kafka shared the disillusionment of the Dada artists he was somewhat critical of the movement, at one point calling it, "a crime." One of Kafka's most famous and influential novellas, *The Metamorphosis,* was published in 1915.

Read *The Metamorphosis.* What are the major themes of the novella? Which themes also appear in Heartfield's photomontages? What metaphors and ideas translate between *The Metamorphosis* and *The Bug as Vermin Exterminator.* How does Heartfield's use of the insect metaphor differ from Kafka's?

Social Studies

Questions:

1. Identify the major political events that led to Hitler's and the Nazi party's rise to power in Germany. How have Heartfield's works documented the process?
2. What were the governmental structures (democracy, monarchy, dictatorship, etc.) of major European countries around the early 1900s? What visual or literary metaphors could you use to illustrate concepts of governmental structures or changes in power?

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John Heartfield, ***Goebbels's recipe against the food shortage in Germany "What? Your meals are lacking lard and butter? You can eat your Jews!"*** AIZ, October 24, 1935, Photogravure, 14 3/4 in. x 10 3/8 in., Collection of the Akron Art Museum, Museum Acquisition Fund, 1979.25

Schmalz is a Jewish term for rendered chicken fat, although in German the word can also mean rendered pig or goose fat. *Schmalz* is used for frying or as a spread on bread in Jewish, German and Polish cuisine. This horrific image was on the magazine's back cover. Inside was an article comparing the availability and prices of food in Germany and the Soviet Union.

Curriculum Connections

Goebbels's recipe against the food shortage in Germany "What? Your meals are lacking lard and butter? You can eat your Jews!" *AIZ*, October 24, 1935

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. What feelings, thoughts and associations float through your mind as you view this work? What elements of the work inspire these thoughts and feelings? How has Heartfield utilized the elements and principles of design to organize the composition of this photomontage and communicate his feelings about each subject?
2. What elements of Heartfield's work reflect the Dada aesthetic (or anti-aesthetic)? How do the values and ideals of the Dadaists intersect and overlap with Heartfield's personal viewpoints? How might Heartfield's personal points of view stray from those of the Dadaist "manifesto?"

Lesson suggestion:

Discrimination and oppression are not unique to John Heartfield's lifetime. What current or recent events do you imagine might provoke an artistic response from him today? Try creating a photomontage that delivers a critical message about current events in Heartfield's style.

Language Arts

Questions:

1. The title of this work seems offensive. In what other instances do writers use this type of harsh language? Is it effective? Why or why not?
2. How does the message of this title relate to the image Heartfield created? Does the language make the image more powerful? Less? Which idea do you think came first: the image or the words? What makes you say that?

Lesson suggestion:

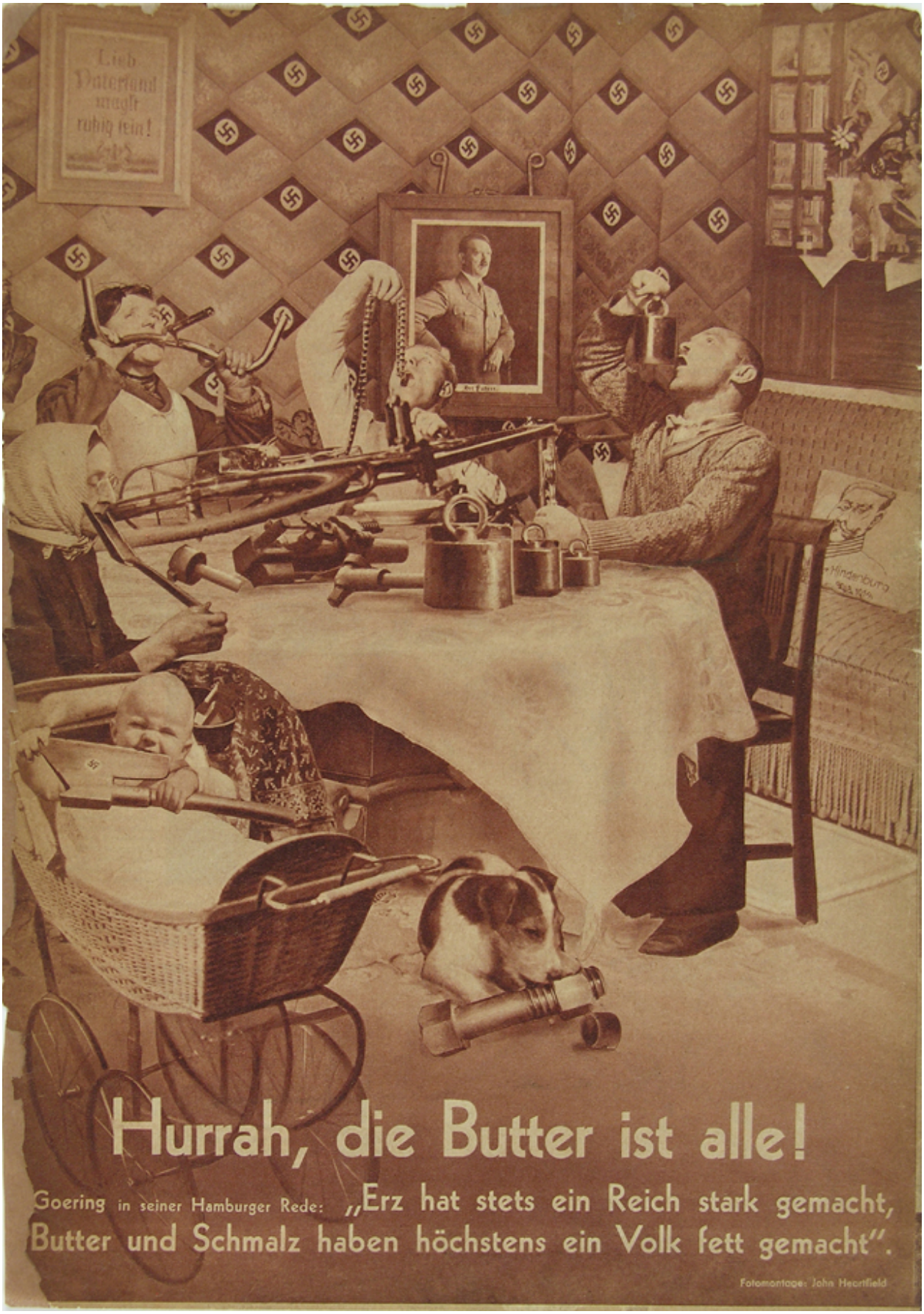
Write a slogan or advertising jingle to promote something you would never want to buy, like a brussel sprout burrito. How convincing can your language be?

Social Studies

Questions:

1. This image protests the injustices experienced by people in Heartfield's time. What individual rights were violated during this conflict? How did the participants try to justify their actions?
2. Look at the hand holding the knife in this work. The identity of this person is unknown. Who do you think Heartfield envisioned as the holder of the knife? An individual? An organization?
3. Discrimination and oppression are not unique to John Heartfield's lifetime. What current or recent events can you compare to those happening just before and during World War II?

AKRON ART MUSEUM



Jean Heartfield, *Hurrah, die Butter ist alle! (Hurrah, the butter is all finished!)* AIZ, December 19, 1935, Photogravure, 14 7/8 in. x 10 1/2 in., Collection of the Akron Art Museum, Gift of Roger R. Smith, 1991.28

Made during a period of food shortages, this parody of propaganda images ironically suggests that the middle class may not share government priorities. The whole family tries to eat items that the government feels are more important than food: machine oil, guns, bullets, bicycle handles and other metal objects. The motto on the wall says "Dear Fatherland you may be peaceful!" and is from a popular song written in 1870 during the Franco-Prussian war. Note the swastika wallpaper, the portrait of Hitler elevated on an easel and one of von Hindenburg on a couch cushion. In the 1970s and 1980s, this image inspired songs by the punk group Siouxsie & the Banshees and the post-punk band Blurt.

Hurrah, die Butter ist alle!
(Hurrah, the butter is all finished!)
AIZ, December 19, 1935

Curriculum Connections

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. This image shows Heartfield's mastery of using found images to create his work. Think about the visual technology we have today to create and combine images. How might Heartfield's process and work be different if he were creating similar images today?
2. What visual symbols has Heartfield incorporated into this photomontage? How do they help communicate his feelings about the subject?
3. This photomontage eventually became one of Heartfield's best know works. Compare this image to popular war-related images in the United States during World War II, like those of Rosie the Riveter. How do their imagery and messages differ?

Lesson Suggestion

How were other artists and entertainers responding to the issues and events surrounding World War II? Watch Charlie Chaplin's *The Great Dictator.* How might Heartfield have felt about this film? What messages or qualities does the film share with Heartfield's work?

Language Arts

Questions:

Does this example of Heartfield's work seem more or less humorous than his other works? What elements of the work contributed to your response? Can humor act as an effective tool for communicating ideas about serious issues? Why or why not?

Lesson Suggestion

This photomontage inspired songs from two different pop/punk bands. Siouxsie and the Banshees wrote *Metal Postcard (Mittageisen)* in 1978, adapting Heartfield's image for album single cover and dedicating the song to Heartfield in the first line of the lyrics. French post-punk, minimalist jazz group Blurt included a track titled *Hurrah, Die Butter Ist Alle!* on their 1986 album Poppycock.

Conduct an internet search for the songs and lyrics written by each group. If possible, listen to each song. Which song most closely captures the aesthetic of Heartfield's work? Which best captures the messages?

Write your own song or lyrics inspired by Heartfield's work.

Social Studies

Questions:

1. How were the lives of average German and European families effected by the first and second World Wars? What were some of the hallmarks of their lifestyles and societal norms—for example, culture, morale, attitudes and values—after World War I? How might Heartfield's work reflect or refute some of these characteristics?
2. This photomontage eventually became one of Heartfield's best-known works. Compare this image to other famous World War II images and propaganda.

How are Heartfield's works like "weapons?" Political tools? Are they more effective as one over the others? If so, how? Should they be categorized as propaganda? Why or why not?

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John Heartfield, *Come And See Germany!*, *AIZ*, July 1, 1936, Photogravure, 14 3/4 in. x 10 1/4 in. Collection of the Akron Art Museum, Gift of Roger R. Smith, 1991.30

This montage was part of a special issue of *AIZ* that offered an unofficial guide to the host city and country. A two-page map showed the locations of prisons and concentration camps throughout Germany. Heartfield stresses that the Berlin Olympics are providing the Nazis with a marvelous propaganda opportunity (also see Heartfield's montage for *AIZ*'s November 28, 1935 issue). He emphasizes Goebbels's physical deformity – a clubfoot – and the Nazi's beastliness by transforming it into an animal's hoof.

Curriculum Connections

Come And See Germany!, *AIZ*, July 1, 1936

Use the questions and lesson ideas on these pages as staring points for integrating Heartfield's work into your classroom curriculum. Remember to refer back to the preceding Academic Content Standards.

Visual Arts

Questions:

1. In this image, Heartfield has transformed Nazi political leader Dr. Joseph Goebbels's appearance, exaggerating his physical insecurities and using them as symbols of his beastly actions. What other imagery could he have used to communicate his views and opinions?

2. What feelings, thoughts and associations float through your mind as you view this work? What elements of the work inspire these thoughts and feelings? How has Heartfield utilized the elements and principles of design to organize the composition of this photomontage and communicate his feelings about Goebbels and Germany hosting the 1936 Olympics?

Lesson Suggestion

Conduct an internet search for political cartoons relating to China hosting the 2008 Olympic games. How do the aesthetics and messages of these contemporary cartoons compare with Heartfield's photomontages from 1936? Are any of the messages or criticisms similar?

Language Arts

Questions:

1. The title of this work suggests sarcasm. Is Heartfield's use of this tool effective? How does the text reinforce the ideas expressed by the imagery in the work?

2. The subtitle of this works translates to, "The point of it all, 'Olympic guests—forward march!'" What is Heartfield implying with this text? What thoughts or actions do you think Heartfield was trying to arouse in his audience? Are his choices of language and imagery convincing? How?

Social Studies

Questions:

1. Heartfield argued that Joseph Goebbels was using the 1936 Berlin Olympics to promote the ideals of the Nazi regime. What impression do you imagine the Nazi party wanted to create for the rest of the world during these Olympic games? What messages might they have tried to deliver to the rest of the world?

2. Compare and contrast international concerns about Germany hosting the 1936 Olympics with international concerns about China hosting the 2008 Olympics.

Lesson Suggestion

Conduct an internet search for political cartoons relating to China's hosting of the 2008 Olympic games. How do the aesthetics and messages of these contemporary cartoons compare with Heartfield's photomontages from 1936? Are any of the messages or criticisms similar?

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Make you own statement!

Use art as a way to voice your concerns and be heard.

Make your own statement about issues and events that have personal significance for you. Try applying some of the concepts and techniques behind Heartfield's work as you combine words and images to communicate your message.

Think about the following questions:

- Where do you get your information about current issues and events?
- What social or political issues have motivated you to take action in the past?
- When have you been "turned off" by messages or stories related to politics, social issues or current events? What factors influenced your feelings?
- What current issues frequently catch your attention?
- Are there commonalities that link your social or political concerns?

Decide on an issue and an approach:

- What is the message that you wish to send to viewers of your finished work?
- What mood do you want the work to generate for the viewers? Will you create a serious tone? Use humor? Inspire disgust? Shock people? What feelings or responses do you want your finished work to inspire its viewers?
- What images would be useful for your photomontage? Are there notable or famous people associated with your topic? What metaphoric imagery might you introduce? Where will you collect the images?
- Will you work with Heartfield's tools (scissors, paper photographs, glue, etc), modern technology (computers, photo-editing software like Photoshop, etc.) or a combination of both to create your finished work?
- What slogans or sayings are associated with your topic? How might you use or appropriate them into your montage?

Begin creating:

- Heartfield always started each work with an idea and a sketch, even though he was working with photographs and collage. Take some time to draw, write and explore your ideas. This is the time to play and try out many possibilities.
- Once you have a more solid concept in mind, begin gathering the images and resources you will need to create your photomontage. If you can't find a pre-existing image that fits your ideas, consider staging scenes or poses that you can photograph yourself.
- Play with exaggeration, altering proportions, overlapping and composition to help you best communicate your ideas and establish a focal point.
- Add text. Play with font styles, sizes, colors, etc.
- Reflect on your work so far. Continue to modify, edit, refine, delete, always keeping in mind the message or idea you are trying to communicate.
- When you are satisfied with your imagery and text and are confident that your message is effectively communicated, prepare your finished work for sharing.

Share your work:

- Heartfield wanted his work to be accessible to as many people as possible and for the work to provoke people into reaction and action. His photomontages were distributed through picture magazines.
- Consider emailing digital images of your work. Make paper copies on a copy machine and distribute them to friends. Enter your work into art shows and competitions. How else will you share your work and message with others?
- Evaluate how other people are responding to your work and message. Was this work successful?

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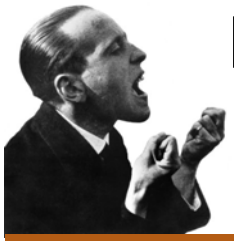

References and Additional Resources

http://www.towson.edu/heartfield/

This extensive website is the hub of a collaborative project based at Towson University that centers on a Towson-produced musical about the artist. At this site, you can learn about Heartfield's life and work, the musical produced and directed by Towson MFA candidate Kate Chisholm, and helpful educational resources relating to this project.

http://www.getty.edu/art/exhibitions/heartfield/

Information from Getty Center's website on their *Agitated Images: John Heartfield and German Photomontage, 1920-1938* exhibition that was on view at the Research Institute Gallery at the Getty Center in Los Angeles from Feb. 27-June 25, 2006. See images that Heartfield used in his photomontages in their original contexts and learn more about *AIZ*.

http://homepage.ntlworld.com/davepalmer/cutandpaste/heartfield.html

This web page on Heartfield is part of the *Cut & Paste* website dedicated to the art of photomontage and its' history. Includes additional Heartfield images not included in the Akron Art Museum's exhibition.

http://www.spartacus.schoolnet.co.uk/FWWheartfield.htm

Spartacus Educational is a UK based website created by historian John Simkin. The website's Heartfield page contains links to great historical information about art, artists, political leaders, propaganda and events connected to both World Wars.

http://www.nga.gov/exhibitions/2006/dada/artwork/index-main.shtm

Extensive website created by the National Gallery of Art that provides information about Dada artists, philosophies, slogans, techniques, examples of major Dadaist works, its presence and influence in major world cities and its legacy in art and graphic design today.

http://www.ushmm.org/education/

The United States Holocaust Memorial Museum's website containing extensive historical information for students and teachers relating to events leading up to World War II and the Holocaust. This website stresses engaging students in reflecting on the moral and ethical questions raised by the Holocaust and how lessons learned from history are relevant today.

http://fcit.usf.edu/holocaust/

Florida Center for Instructional Technology's Teacher Resource website for studying the Holocaust. Lots of information about key political figures and everyday people connected to World War II, historical events, pages on the role of the arts (visual arts, literature and music) of the time, timelines and activities.

http://en.wikipedia.org/wiki/Mittageisen
http://www.lyricsmode.com/lyrics/s/siouxsie_and_the_banshees/metal_postcard_mittageisen.html

Websites with images and lyrics for Siouxsie and the Banshees' song, *Metal Postcard (Mittageisen)*.

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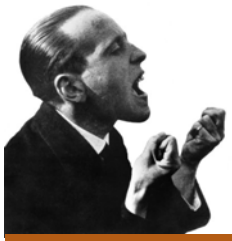

Feedback and Evaluation

Please respond to the questions on this page and return to Education Department Evaluations, Akron Art Museum, One South High, Akron, OH 44308.

Thank you for completing this evaluation. We constantly strive to improve our school tour programs and educator resources. This evaluation will help us to better serve you and your students in the future. The education department also uses the information collected from completed evaluations to prepare reports for funders of the school tour program and educational resources like this guide, allowing us to keep school tours and resources free. Serving the needs of teachers and students in the study of the arts is a vital component of our mission—to enrich lives through modern art.

Date: ____/____/____ **Grade/Age Level(s) that used the contents of this guide:** _____

Number of Students served by the contents of this guide: _____

Your role: ☐Teacher ☐Home School Leader/Parent ☐Classroom Assistant/School ☐Other: _____

Using the general scale of 5= Excellent, 3=Average, 1=Poor, please rate the following items:

The overall quality of the tour content and information	**5** Excellent!	**4**	**3** Average	**2**	**1** Poor	**N/A**
The age appropriateness of the content and questions	**5** Excellent!	**4**	**3** Average	**2**	**1** Poor	**N/A**
Connections between the content and Ohio Academic Content Standards	**5** Excellent!	**4**	**3** Average	**2**	**1** Poor	**N/A**
The quality of the concluding hands-on art activity and lesson extension ideas	**5** Excellent!	**4**	**3** Average	**2**	**1** Poor	**N/A**
How likely are you to use the contents of this guide with future classes?	**5** Definitely- I will.	**4**	**3** Maybe	**2**	**1** No Chance	**N/A**

1. What was the most successful part of the guide? What was the least successful? If you rated any aspect of the guide as below average, please explain.

2. What additional information would be helpful for future curriculum support materials or educator guides?

3. Please feel free to offer any other comments or suggestions.

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