

Related Events Guide

# exiles+emigrés

The Flight of European Artists from Hitler

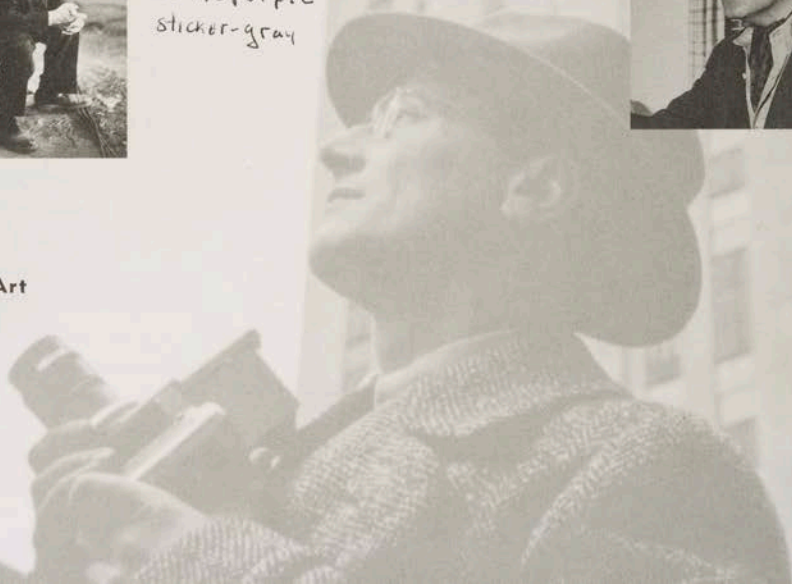


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February 23–May 11, 1997

Los Angeles County Museum of Art



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## introduction

*Exiles and Emigrés: The Flight of European Artists from Hitler*, at the Los Angeles County Museum of Art from February 23 through May 11, 1997, is an in-depth exploration of the impact of the emigration and forced exile of European artists during the turbulent years of Nazi domination of Germany and western Europe. The exhibition focuses on the work of twenty-three well-known painters, sculptors, photographers, and architects who were—like many others—driven out of Germany, and later out of Europe, after the seizure of power by Adolf Hitler in 1933. The exhibition presents more than 130 works of art in a variety of mediums, as well as architectural reconstructions and historical documents such as photographs, posters, books, pamphlets, letters, newspapers, and journals. It examines the political, social, cultural, and institutional repercussions that exile and dictatorial power had on the visual practice and identity of these artists.

The effects of mass migration, political intolerance, and the search of cultural and ethnic minorities for identity in relation to dominant groups are seen daily in today's media. By shedding light on the particular responses of the host countries to the foreigners during the years from 1933 to 1945 this exhibition invites reflections on contemporary attitudes toward issues of immigration.

Two years ago we approached colleagues at institutions across the city with our plans and invited their involvement in developing collaborative programming dealing either with topics related to this historical period or with contemporary issues of exile—a particularly relevant subject in Los Angeles today.

We are delighted that this exhibition could become the catalyst for such innovative and interesting related events. We are grateful to our colleagues for their enthusiastic responses: Andrea Alsberg, director of programming, School of Theater, Film, and Television, UCLA; Ehrhard Bahr, chair, Department of Germanic Languages, UCLA; Paul Cummins, president, Crossroads School for Arts and Sciences; Gordon Davidson, artistic director, Mark Taper Forum; Jackie Kain, programming director, KCET; Steven Lavine, president, California Institute of the Arts; Gerald Margolis, director, Museum of Tolerance; Carol Merrill-Mirsky, director and curator, Edmund D. Edelman Hollywood Bowl Museum; Madeline Puzo, associate producer, Ahmanson Theater; Tom Reese, deputy director, Getty Research Institute for the History of Art and the Humanities; Cornelius Schnauber, director, Max Kade Institute

for Austrian-German-Swiss Studies, USC; Dagmar Spira, assistant director, Villa Aurora, Foundation for European-American Relations; Claudia Volkmar-Clark, director, Goethe-Institut, Los Angeles; and Sian Winship, event marketing manager, Society of Architectural Historians.

At the Los Angeles County Museum of Art Dorrance Stalvey, director of music programs, and Ian Birnie, director of the film department, were ideal partners, adapting their spring season to the topic at hand. Tony Kaes, professor of German and film studies at the University of California, Berkeley, worked closely with Birnie to design the museum's film offerings. In the education department Nina Holland, education operations assistant, ably coordinated our various partners' programming and was our point person for all museum events. In the department of twentieth-century art I am grateful to Sabine Eckmann, exhibition associate, and Sheri Bernstein, research associate, for their advice and efforts in reaching a wide range of partner institutions. Keith Holz, of the University of Tulsa, was our architect for the two-day symposium "The Enigma of Exile."

Without the support of the granting agencies and individuals listed on the back cover *Exiles and Emigrés: The Flight of European Artists from Hitler* and its related programming would have been impossible to present. Our heartfelt thanks to all of them.

Stephanie Barron

Vice president of education and public programs  
Senior curator of twentieth-century art  
Los Angeles County Museum of Art

# los angeles county museum of art

**Los Angeles County Museum of Art**  
5905 Wilshire Boulevard  
Los Angeles, California 90036  
(213) 857-6010 or  
(213) 857-6000

Museum events are held in the Leo S. Bing Theater or the Dorothy Collins Brown Auditorium unless otherwise noted. Please check for the correct location. Most events are free to museum members and included in the price of admission for others. Films, concerts, the symposium, and the cabaret require separate admission. All programs are subject to change. No seating is reserved.

Emigré artists in Peggy Guggenheim's New York apartment, 1942  
(Photo: Hermann Landshoff)



László Moholy-Nagy teaching at Mills College, 1940

## OPENING-DAY REMARKS

Sunday, February 23, 1 p.m.

The Leo S. Bing Theater

### *Exiles and Emigrés: The Flight of European Artists from Hitler*

Stephanie Barron, exhibition curator, introduces the major themes of the exhibition and provides background about the genesis and development of the project. Barron is senior curator of twentieth-century art and vice president of education and public programs at the Los Angeles County Museum of Art.

## LECTURES

Lectures are at 1 p.m. in the Dorothy Collins Brown Auditorium.

Sunday, March 2

### **Exiled Jewish Artists in New York**

Sheri Bernstein, Ph.D. candidate, Harvard University

This lecture examines Jewish artists Jacques Lipchitz and Marc Chagall during their period of exile in New York in the 1940s. Topics addressed include their artistic response to events in Europe, the interplay between their Jewish identity and their status as modern artists, and their critical reception in the United States.

Sunday, March 9

### **America's Response to "Degenerate Art"**

Sabine Eckmann, exhibition associate, Los Angeles County Museum of Art

The public, critical, and institutional reception of German modern art after it was pilloried in 1937 as "degenerate" is explored in this lecture. Examined are historical exhibitions such as *Contemporary German Art, 1939* at Boston's Institute of Modern Art and *Landmarks in Modern German Art* at Curt Valentin's Buchholz Gallery in New York City.

Sunday, March 16

### **Dislocations/Relocations: Surrealism in New York during World War II**

Dickran Tashjian, professor and chair of art history, University of California, Irvine

Tashjian addresses the transformation of surrealism during Germany's occupation of France and the subsequent reception of André Breton and other avant-garde emigrés by American artists and intellectuals in New York City.

Sunday, April 27

### **Emigré Artists at Mills College**

Peter Selz, professor emeritus, University of California, Berkeley

In the 1930s and 1940s Alfred Neumeyer was influential in bringing Lyonel Feininger, Fernand Léger, László Moholy-Nagy, and Max Beckmann to Mills College in the Bay Area. Selz discusses the circumstances in which this happened and the experiences of these artists at their host institution.

### CABARET

Friday, March 7, 6:30 p.m. • Saturday, March 8, 7 p.m. (extended exhibition hours, 6–7 p.m.)

Ahmanson Building, atrium level • This program is in German.

***Höchste Eisenbahn*** (Last train out)

A cabaret by the Society of Art and Theater, Hannover, Germany

Using the traditional form of the German political cabaret, *Höchste Eisenbahn* assembles texts and songs of German emigré artists such as Friedrich Hollaender, Valeska Gert, Kurt Schwitters, Hanns Eisler, and Bertolt Brecht that comment on the political situation in Germany as well as on the experience of exile in Norway, England, and the United States.

The Friday performance will be introduced by Peter Jelavich, professor of German and film studies at the University of Texas, Austin. Jelavich will provide background on the tradition and practice of the Weimar political cabaret that was banned by the Nazis.

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### SYMPOSIUM

Saturday, April 12, 9:30 a.m.–5:30 p.m. and Sunday, April 13, 9 a.m.–1:30 p.m.

The Leo S. Bing Theater

**Artists from Nazi Germany and the Enigma of Exile**

The symposium was organized by the Los Angeles County Museum of Art with the collaboration of Villa Aurora.

Saturday, April 12, 9–9:30 a.m.

#### Welcome and Opening Comments:

Stephanie Barron, exhibition curator, senior curator of twentieth-century art, and vice president for education and public programs, Los Angeles County Museum of Art

Volker Skierka, chair of the board of directors, Villa Aurora, Foundation for European-American Relations, Pacific Palisades and Berlin

Keith Holz, symposium moderator and assistant professor of art history, University of Tulsa

Saturday, April 12, 9:30 a.m.–12 p.m.

#### Session 1

#### German Exile Studies in Academe: National Historiographies and Current International Perspectives

Papers in this session assess the historiography of exile from Nazi Germany as produced in East and West Germany before the 1989 unification, France, and the United States. Scholars from a variety of disciplines—art history, literary criticism, political and social science, and philosophy—explore developments in the postwar study of this emigration. The authors examine specific cases and shifting paradigms in exile scholarship in a variety of postwar contexts, including politics, institutional receptivity, and changing national policies and public opinion regarding late-twentieth-century migrations.

Chair and respondent: Martin Jay, professor of history, University of California, Berkeley

Admission: \$6 general;  
\$4 members and seniors;  
\$4 students (available only on  
the night of the performance,  
current ID required). For tickets  
call (213) 857-6010.

Admission: \$50 for both days;  
\$34 for Saturday only; \$18 for  
Sunday only. For tickets call  
(213) 857-6010.

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### **On the History of Art Historical Exile Research**

Jutta Held, professor of art history, Universität Osnabrück; founder and director of the Guernica-Gesellschaft

### **A Moveable Myth: German Literary Exile in the United States as a Topic of Scholarship**

Frank Trommler, professor and acting chair of German and comparative literatures, Department of Germanic Languages and Literature, University of Pennsylvania

### **The Changing Legacy of Emigré Social and Political Scientists**

Alfons Söllner, professor of political theory and the history of ideas and vice president of the Technische Universität Chemnitz-Zwickau

### **Exiled German Philosophers in France: Their Reception and Institutionalization Since 1945**

Daniel Azuelos, assistant professor, Department of German Studies, Université de Caen

Saturday, April 12, 2–5:30 p.m.

#### **Session 2**

### **Artists from Nazi Germany in Exile: Comparative Geographies**

Art historical case studies are presented to address the situations faced by exiled artists, designers, architects, critics, and art institutions from Nazi Germany in the metropolitan centers of Paris, Amsterdam, London, New York, and Chicago. In what ways did exile enter the visual imagination and its material manifestations? How well do traditional perspectives and interpretive models (e.g. antifascism, assimilation, influence, biography, modernist negation, etc.) still adequately characterize the dynamics of exile within specific visual arts practices and interactions? In what ways might concepts such as the foreigner, gender, race, domesticity, and nation be utilized to better illuminate exilic visual cultural productions and practices?

Chair and respondent: Romy Golan, associate professor of art history, Yale University

### **False Refuge: Exiled Women Artists in France**

Karen Fiss, assistant professor of art history, Washington University, Saint Louis

### **Paul Westheim en exil en France et la rubrique artistique du *Pariser Tageblatt/Pariser Tageszeitung* (in French with simultaneous translation)**

Hélène Roussel, professor of German, Université Paris VIII

### **Paul Citroen and the New Art School: The Bauhaus in Amsterdam, 1933–1939**

Gerard Forde, freelance curator and writer, London and Rotterdam

### **Design in Central-European London: Interactions between Emigrés and Natives in the 1940s**

Robin Kinross, typographer and publisher, London and Amsterdam

### **Moholy-Nagy's Bauhaus in Chicago and the Metaphor of the Craft**

Alain Findeli, associate professor of design and design theory, Université de Montréal

### **Between Exile and Emigration: George Grosz in New York**

Barbara McCloskey, assistant professor of modern art, University of Pittsburgh



László Moholy-Nagy



George Grosz on Fifth Avenue in New York City

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Sunday, April 13, 9 a.m.–1:30 p.m.

### Session 3

#### New Approaches to the Study of Exile

Scholars in this session explore ways in which the experience of exile can be described, evaluated, and studied beyond the biographical dimension. New impulses from psychoanalysis, critical theory, and postcolonial discourse are examined and recent analytical approaches to the concepts of diaspora, migrancy, and national and cultural identity are tested. The convergence of the condition of exile with issues of gender, ethnicity, race, loss, memory, home, and nation and their reconfigurations in language and history emerge as key areas to recast the study of exile culture.

What does “being at home” mean in a multicultural society? How do we negotiate our various identities? By contrasting various forms of displacement we may be able to shed new light on the experiences of exiles and emigrés in the 1930s and 1940s.

Chair and respondent: Anton Kaes, professor of German and film studies, University of California, Berkeley

#### Exiles, Diasporas, and Public Spheres: African-American Writers in Paris after World War II

Lloyd S. Kramer, associate professor of history and member of the Program for Social Theory and Cross-Cultural Studies, University of North Carolina, Chapel Hill

#### Moving On: Migration and the Intertextuality of Trauma

Irit Rogoff, professor of visual culture, University of California, Davis

#### Virtual Homelands

Elisabeth Bronfen, professor of English, Universität Zürich

#### A Stranger in the House: The Uncanny Proximity of Domesticity and Exile

Iain Chambers, professor of the history of English culture, Instituto Universitario Orientale, Naples

#### The Exile Optique

Hamid Naficy, associate professor of media studies, Rice University, Houston

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### MULTIDISCIPLINARY PRESENTATIONS

Saturday, March 8, 12–4 p.m.

The Leo S. Bing Theater

#### Exile in Los Angeles, 1933–1945

This event brings together scholars from diverse disciplines—literature, theater, music, and film studies—to explore the community of exiles in Los Angeles from 1933 to 1945. All lectures will be accompanied by original audio recordings and film clips.

#### The Southern California Idyll of Hitler’s Intellectual Refugees

Lawrence Weschler, staff writer for *The New Yorker*

Weschler revisits the German intellectual community exiled in Los Angeles during the 1930s and 1940s. This presentation examines the areas of Los Angeles that attracted exiles, the exiles’ attempts to continue their accustomed social interactions, their disappointments with their new home, and their varied attempts to assimilate. Weschler is the grandson of emigré composer Ernst Toch.



Thomas Mann in Pacific Palisades, 1947 (Photo: UCLA University Research Library)

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### Three-and-a-Half Lives: New Aspects of Immigrant Musicians in California

Manuela Schwarz, research associate, Folkwang Hochschule, Essen

Many European composers, musicians, music critics, and music teachers associated with the avant-garde in the 1920s found a new home in Southern California, where the film industry presented significant employment possibilities. Among them were Miklos Rosza, Eugene Zador, Ernst Wolfgang Korngold, Franz Waxmann, Arnold Schoenberg, Ernst Toch, and Ernst Kautitz. Each presents a different aspect of migrancy. Collectively they changed American music history.

### The Surveillance of German Exiles in Los Angeles during the 1940s

Alexander Stephan, professor of German, University of Florida, Gainesville

West Los Angeles became the “Weimar of the Pacific” when German intellectuals such as Thomas and Heinrich Mann, Bertolt Brecht, and Lion Feuchtwanger sought refuge here after being forced to leave Europe. What they did not know was that government agencies such as the FBI, the Office of Strategic Services, and California’s Tenney Committee kept surveillance over them, suspected them of illegal activities, and threatened some with deportation.

### Exile Theater in Los Angeles

Ehrhard Bahr, professor of German and chair of the department of Germanic languages, UCLA

This lecture focuses on three productions by German and Austrian directors and actors in Los Angeles: Max Reinhardt’s 1934 version of Shakespeare’s *A Midsummer Night’s Dream* at the Hollywood Bowl; Leopold Jessner’s 1939 production of Schiller’s *William Tell* at the El Capitan Theater; and Bertolt Brecht’s 1947 production of his own *Galileo* at the Coronet Theater.

### Berlin–Los Angeles: Film Exile and the Cities of Noir

Sabine Hake, professor of German, University of Pittsburgh

Directors Fritz Lang and Billy Wilder elevated the modern metropolis to a mythological place in the noir imagination. They responded to the Los Angeles experience in different ways: Lang by recreating the atmosphere of 1930s Berlin in studies of urban alienation such as *While the City Sleeps* and *Blue Gardenia*, Wilder by moving beyond the idyll of his Berlin film *People on a Sunday* to indictments of American society in *Sunset Boulevard* and *Double Indemnity*. Both remained committed to the ideal of a traditional urban culture that seemed to have no place in Southern California.



Max Reinhardt



Fritz Lang, 1944  
(Photo: Max Kade Institute)

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## GALLERY TALKS

Wednesday, March 19, 7–9 p.m.

Anderson Building, plaza level

### Reconstructed Journeys: Exiles in Los Angeles

Four speakers convene in the galleries of *Exiles and Emigrés, 1933–1945: The Flight of European Artists from Hitler*—a visual artist, a scholar, a student, and a political activist living in exile in Los Angeles. Each selects a work from the exhibition that is personally meaningful and illuminates a contemporary experience of exile. The twenty-five-minute talks take place simultaneously; each is repeated four times so that visitors can hear all of them.

This event is organized by the Getty Research Institute for the History of Art and the Humanities.



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**PANEL DISCUSSION AND READING**

Wednesday, March 26, 7–9 p.m.

Dorothy Collins Brown Auditorium

Extended exhibition hours, 6–7 p.m.

**The Written Word: Narratives of the Emigré**

This presentation explores emigré experiences in Los Angeles over time. Through a collaboration with PEN Center USA West, a panel of contemporary emigré writers from Los Angeles selects texts from a previous generation of exiles that have had an impact on their work and their voices. The presentation includes a mixture of readings, performance, lectures, and dialogue.

This event is organized by the Getty Research Institute for the History of Art and the Humanities.

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**FILMS**

Screenings begin at 7:30 p.m. in the Leo S. Bing Theater.

**Coming to America: Dreams and Realities**

These films illuminate the experiences of people who have left their places of origin to improve their lot in America. But is it possible to erase one's past, one's home, one's memories? Every immigrant lives between two worlds: the new, often freely chosen one and the one left behind. As a stranger from "somewhere else," the immigrant lets us see the existing order as enigmatic. Films about immigration thus tend to have a critical edge, expressed in surreal comedy as well as in tragedy.

These films write the unofficial narrative of the diversity of the American people. Hollywood translates the often traumatic experience of changing one's language, culture, and identity into a variety of film forms: historical epics, thrillers and romances, personal documentaries, and comedies that oscillate between satire and irony. The program will show that the experiences of political refugees who came to America in the 1930s and 1940s resonate with the experiences of many others who crossed the borders by their own volition, driven by the American dream.

Friday, February 28

**Images from the New Century**

*A Child of the Ghetto* (1910, 10 min.) dir. D. W. Griffith

*The Immigrant* (1917, 20 min.) dir. Charles Chaplin

*My Wife's Relations* (1922, 20 min.) dir. Buster Keaton

*The Italian* (1915, 90 min.) dir. Reginald Barker

Live musical accompaniment by Robert Israel

Saturday, March 1

**The Dream of America**

*America, America* (1963, 174 min.) dir. Elia Kazan

Friday, March 7

**On the Lower East Side**

*Romance of a Jewess* (1908, 10 min.) dir. D. W. Griffith

*Hester Street* (1974, 89 min.) dir. Joan Micklin Silver

*Without a Home/On a Heym* (1939, 88 min.) dir. Alexander Marten

There is no reserved seating. Please confirm film schedule with the museum ticket office before each event by calling (213) 857-6010. Admission: \$6 general; \$4 museum and AFI members, seniors, and students with current ID. Tickets may be purchased in advance at the museum ticket office (Tuesdays–Thursdays, 10 a.m.–5 p.m.; Fridays, 10 a.m.–9 p.m.; Saturdays and Sundays, 11 a.m.–6 p.m.), by mail (Ticket Sales, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, California 90036), or through Ticketmaster (213) 480-3232 (subject to a service charge).

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Saturday, March 8

### The Border

*Hold Back the Dawn* (1941, 114 min.) dir. Mitchell Leisen

*Border Incident* (1949, 92 min.) dir. Anthony Mann

Friday, March 14

### When Cultures Collide

*The Wedding Banquet* (1993, 109 min.) dir. Ang Lee

*Mississippi Masala* (1992, 118 min.) dir. Mira Nair

Saturday, March 15

### Surreal America

*Stroszek* (1977, 108 min.) dir. Werner Herzog

*Stranger than Paradise* (1984, 90 min.) dir. Jim Jarmusch

### America Awake: Hollywood and the Nazi Menace

When the Nazis began their terror regime in 1933 many Germans working for the film industry were forced into exile and emigration. Even a cursory glance at the credits of American films of the 1940s shows the names of directors, screenwriters, actors, cinematographers, editors, set designers, and technicians known for their work in the Weimar Republic.

Hesitant to criticize a foreign country (and to give up a lucrative market), Hollywood had initially refrained from making films against Hitler and Germany. After 1939 the production of anti-Nazi films became prodigious: roughly 150 feature films in six years. Virtually all major directors contributed to Hollywood's war effort, infusing genre films ranging from melodrama to comedy, from animation to film noir, with antifascist motifs and messages. These films were meant as wake-up calls to America and warnings against the complacent notion that "it can't happen here."

This series includes some of the best and most enduring anti-Nazi films as well as some lesser-known discoveries. There will be a number of in-person appearances by filmmakers and actors.

Friday, April 4

### Nazis in America

*Confessions of a Nazi Spy* (1939, 110 min.) dir. Anatole Litvak

*All through the Night* (1942, 107 min.) dir. Vincent Sherman

Saturday, April 5

### Calling All Americans

*Foreign Correspondent* (1940, 120 min.) dir. Alfred Hitchcock

*Watch on the Rhine* (1943, 114 min.) dir. Herman Shumlin

Friday, April 11

### Good Germans versus the Nazis

*The Mortal Storm* (1940, 100 min.) dir. Frank Borzage

*So Ends Our Night* (1941, 117 min.) dir. John Cromwell



Hollywood Boulevard c. 1941, with Grauman's Chinese Theatre in the foreground (Photo: Bruce Henstell Archives)



Margaret Sullavan and James Stewart in *The Mortal Storm*, 1940

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Saturday, April 12

### Satire as a Weapon

*To Be or Not to Be* (1942, 99 min.) dir. Ernst Lubitsch

*The Great Dictator* (1940, 129 min.) dir. Charles Chaplin

Friday, April 18

### Inside the Third Reich, Part 1

*None Shall Escape* (1944, 85 min.) dir. Andre de Toth

*Hangmen Also Die* (1943, 149 min.) dir. Fritz Lang

Saturday, April 19

### Inside the Third Reich, Part 2

*Hitler's Children* (1943, 83 min.) dir. Edward Dmytryk

*Hitler's Madman* (1943, 84 min.) dir. Douglas Sirk

Friday, April 25

### I Married a Nazi

*The Man I Married* (1940, 79 min.) dir. Irving Pichel

*The Stranger* (1946, 95 min.) dir. Orson Welles

Saturday, April 26

### Nazis on the Run

*Northern Pursuit* (1943, 94 min.) dir. Raoul Walsh

*The House on 92nd Street* (1945, 88 min.) dir. Henry Hathaway

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## DOCUMENTARY FILMS

Documentary films are screened in the Dorothy Collins Brown Auditorium at 3 p.m. unless otherwise noted.

Sunday, February 23

This screening offers historical, political, and personal views of American immigration policy toward German Jews in the 1930s and 1940s.

*America and the Holocaust: Deceit and Indifference* (1994, 90 min.) Marty Ostrow

*The Double Crossing: The Voyage of the Saint Louis* (1992, 29 min.) Holocaust Memorial Foundation of Illinois/Loyola University of Chicago

Sunday, March 2

These films explore the impact of Hitler's condemnation of modern artists and musicians, focusing on the concept of degeneracy in the *Entartete Kunst* (Degenerate art) exhibition and Nazi campaigns against modern artistic production.

*Degenerate Art* (1993, 60 min.) LACMA and David Grubin Productions

*Entartete Musik* (Degenerate music), (1993, 35 min.) Beata Romanowski



Jack Oakie and Charles Chaplin in *The Great Dictator*, 1940

The German steamship *Saint Louis* carrying German Jewish refugees denied permission to land in Cuba, 1 June 1939 (Photo: AP/Wide World)



Cover of *Entartete Musik* (Degenerate music) exhibition brochure, 1938

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Friday, March 7, 7:30 p.m.

This screening examines experiences of persecution within Europe. The Nazi propaganda film of the Theresienstadt ghetto in Czechoslovakia is contrasted with the story of one of nearly ten thousand refugee children transported to England just prior to World War II.

*The Führer Gives a City to the Jews* (25 min.)

*My Knees Were Jumping: Remembering the Kindertransports* (1995, 76 min.) Melissa Hacker

Sunday, March 9

Alexander Stephan, professor of German, University of Florida, Gainesville, presents and discusses his film *Im Visier des FBI* (1995, 60 min.). Stephan specializes in the government surveillance of German exiles in Los Angeles in the 1940s. The film is in English and German (no subtitles).

Sunday, March 16

These two films explore individual and collective experiences of exile in the United States. The first examines the lives of two nannies—one German, one African-American—in the southern United States during World War II. Their stories intertwine to reveal the limited opportunities open to exiled women as well as the exilic character of the lives of African-Americans. The second explores a culture at risk in Los Angeles. Exiled from the Mediterranean island of Rhodes, three generations of Rhodesis pass on a 500-year-old Sephardic culture in a new social context.

*Martha and Ethel* (1993, 80 min.) Jyll Johnstone

*Island of Roses* (1995, 55 min.) Gregori Viens

Sunday, March 23

This three-part series, first presented on the BBC, examines the experience of exile in Los Angeles during the 1930s and 1940s.

*City of Strangers* (*Welcome to Paradise*; *Driven to Paradise*; and *A Sense of Difference*) (1993, 140 min.) Ann Humel

Sunday, April 6

Richard Kaplan surveys the exodus of intellectuals and artists from Europe to the United States preceding and during World War II, including photographer Alfred Eisenstaedt, publisher Helen Wolff, and director Billy Wilder. The film covers the mission of Varian Fry and the Emergency Rescue Committee that helped many to escape. Kaplan also examines the contributions of these exiles in America, particularly in the formation of the New School for Social Research in New York.

*The Exiles* (1989, 116 min.) Richard Kaplan

Sunday, April 27

The documentary film series concludes with the theme of re-emigration. As leftist artists and members of the film industry in Los Angeles, Bertolt Brecht and Hanns Eisler were brought before the House Un-American Activities Committee. In the face of artistic repression in their host country, each decided to return to Germany. These films consider the artists' periods in exile and their decisions to re-emigrate.

*My Name is Bertolt Brecht* (1988, 60 min.) Norbert Bunge and Christine Fischer Defoy

*Hanns Eisler* (1996, 84 min.) Larry Weinstein



Billy Wilder



Publisher Helen Wolff

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### CONCERTS

Concerts are in the Leo S. Bing Theater at 8 p.m.

Wednesday, March 5

The Angeles String Quartet joins the museum, the UCLA Center for the Performing Arts, and the UCLA Film and Television Archive in a concert of the music of film composers Erich Korngold and Miklos Rosza. Original film clips are interspersed with live performances.

Monday, March 10

This program highlights the significance of the museum's Monday Evening Concerts (formerly known as "Evenings on the Roof") to many of the prominent European composers who settled in the United States during the 1930s and 1940s. This series of concerts provided one of the most interesting opportunities in the United States for audiences to hear new music and one of the most important avenues for emigré composers to gain exposure for their work. The program includes works by Béla Bartók, Igor Stravinsky, Stefan Wolpe, Ernst Toch, Hanns Eisler, Arnold Schoenberg, and Ernst Krenek, all of whom shared their music through the museum's concerts in the 1930s and 1940s.

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### FAMILY DAY

Sunday, March 16, 11:30 a.m.–3:15 p.m.

#### Have Palette, Will Travel

Children ages 5–12 and their families can celebrate the many diverse cultures that have made Los Angeles their home. The day begins in the Bing Theater with the Mark Taper Forum's P.L.A.Y. (Performing for Los Angeles Youth) presentation of *¡Bocón!* (Big mouth!), the humorous and mystical story of a young boy's journey from his home in Central America to the United States. Afterwards, make a percussion instrument or a soaring kite, or hear the students of the Crossroads School for Arts and Sciences perform music by emigrés.

The Family Day program is made possible through the generosity of the Boone Foundation, the Harry and Yvonne Lenart Charitable Foundation, and the California Arts Council.

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### THEATRICAL READING

Saturday, March 29, 1 p.m.

Leo S. Bing Theater

#### *The Life of Galileo*

Bertolt Brecht's theater was intended to remedy social injustice. Forced into exile in 1933, the playwright moved to Los Angeles in 1941. His *Life of Galileo*, which he directed here in 1947, depicts a famous historical conflict between power and truth in a manner that continues to be startlingly relevant.

This reading is organized by the Ahmanson Theater.

Admission: \$15 general;  
\$10 members and seniors;  
\$7 students (available only  
on the night of the concert,  
current ID required).



Arnold Schoenberg (Photo: Hollywood Bowl Museum)

Admission: \$6 general;  
\$4 members and seniors;  
\$4 students (available only on  
the day of the performance,  
current ID required).

## california institute of the arts

California Institute of the Arts  
24700 McBean Parkway  
Valencia, California 91355  
(805) 253-7817

### CONCERT

Friday, May 9, 8 p.m.

The Roy O. Disney Recital Hall

The New Millennium Performers, an elite new-music ensemble comprised of graduate and advanced student performers and faculty conductors, present a program of twentieth-century masterworks by emigré composers. For program information please call (805) 253-7817.

## edmund d. edelman hollywood bowl museum

Edmund D. Edelman  
Hollywood Bowl Museum  
2301 N. Highland Avenue  
Los Angeles, California 90078  
(213) 850-2058

### EXHIBITION

#### *The Hollywood Bowl*

The Hollywood Bowl Museum opened its new building in July 1996. Its main exhibit follows the development of the Hollywood Bowl as a cultural institution, focusing on its significance to the local community as well as its prominence worldwide as a performance venue for the most important musical artists of the twentieth century. Central to the exhibit is the selection entitled "The Sound of Freedom 1934-1945: European Influence and the War Years," featuring emigré musical artists of international stature who made their homes in Los Angeles during the period. Highlighted are Otto Klemperer, music director of the Los Angeles Philharmonic from 1933 to 1939, and other conductors, including Bruno Walter; composers Igor Stravinsky and Arnold Schoenberg, both of whom had works performed at the Hollywood Bowl; and performing artists Vladimir Horowitz, Jascha Heifetz, Gregor Piatigorsky, Arthur Rubinstein, and other Europeans whose careers flourished in the United States but who were prohibited from performing in Europe.

Of particular interest, along with the exhibit's listening stations, are video monitors displaying archival silent footage of conductors from the 1930s and 1940s in rehearsal at the Hollywood Bowl, excerpts from the Max Reinhardt production of *A Midsummer Night's Dream*, and clips from films of the era with scenes at the Hollywood Bowl.



Otto Klemperer at the Bel Air Bay Club with son Werner and daughter Lotte, 1935 (Photo: USC Libraries, Hearst Los Angeles Examiner Collection)



Max Reinhardt's production of "A Midsummer Night's Dream" at the Hollywood Bowl, 1934 (Photo: Hollywood Bowl Museum Collection)

# goethe-institut los angeles

Events are at the Goethe-Institut unless otherwise noted.

Since its inception in 1983 the Goethe-Institut Los Angeles has contributed to the cultural life of the city through its sponsorship of literary, artistic, and academic events. Many of these, such as the current series, have focused on the contributions made by exiled German writers, artists, and intellectuals to Southern California. In recent years our "landscape of exile" has broadened to include artists and writers who address issues of alienation and emigration in post-unification Germany, and voices reflecting the rich diversity of exile and emigré culture in Southern California.

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## LECTURE

Tuesday, March 4, 7:30 p.m.

### Strolling through the Hollywood of the Emigrés

Cornelius Schnauber, director of the Max Kade Institute

Schnauber discusses the historic sites in Los Angeles where famed emigrés—including Thomas Mann, Lion Feuchtwanger, Arnold Schoenberg, and Bertolt Brecht—lived during the 1930s and 1940s. By means of an extensive slide presentation documenting the sites, the audience will journey through the world of exiled artists. Schnauber elucidates the social and cultural problems of Los Angeles at the time, the challenges emigrés faced in their host city, and the artistic frustrations and successes of these artists in Hollywood.

This event is presented by the Max Kade Institute for Austrian-German-Swiss Studies at USC and the Goethe-Institut.

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## FILM AND DISCUSSION

Tuesday, March 11, 7 p.m.

### Exile Deutschland 1997

Kurdish musician and filmmaker Nizamettin Aric screens his award-winning film *A Song for Beko* and discusses exile in the 1990s. Aric lives in exile in Germany and is currently an artist-in-residence at Villa Aurora.

This program is presented by Villa Aurora, Foundation for European American Relations, in cooperation with the Goethe-Institut Los Angeles. For additional program information please call (213) 525-3388 or (310) 454-4231.

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## DRAMATIC READINGS

### The Landscape of Exile

Since the founding days of the "pueblo" of Los Angeles the California landscape—geographical, cultural, intellectual, and political—has been made up of exiles and immigrants. This biweekly series presents dramatic readings in English of plays that explore issues of alienation and exile in a new and often unforgiving land. Included are works by writers in exile during the 1930s and 1940s as well as by contemporary writers from Germany and Los Angeles. The plays are adapted and directed by Peter Lackner and Louis Fantasia. The "Landscape of Exile" series will begin at the Goethe-Institut with *Life for Life's Sake: The Creative World of Stephan Lackner*.

(continued)

**Goethe-Institut Los Angeles**  
5700 Wilshire Boulevard,  
Suite 110  
Los Angeles, California 90036  
(213) 525-3388



Arnold Schoenberg playing table tennis at his Brentwood home (Photo: Ronald and Barbara Schoenberg, courtesy Hollywood Bowl Museum)

## goethe-institut los angeles



Stephan Lackner, 1995

Thursday, March 20, 7 p.m.

### *Life for Life's Sake: The Creative World of Stephan Lackner*

An evening of short stories, poetry, musical compositions, and excerpts from his plays, novels, and philosophical works. The program is in English.

Please call (213) 525-3388 for dates and locations of additional readings in this series.

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### DOCUMENTARY EXHIBITION

Exhibition opens Thursday, April 17

#### *Paul Kohner and the European Film Fund*

During the 1930s and 1940s agent/producer Paul Kohner founded and ran the European Film Fund, a support organization for exiled filmmakers, writers, and actors in Southern California. This documentary exhibition explores the work of Kohner and his family.



Thomas and Heinrich Mann shortly after Heinrich's arrival in New York, 1940 (Photo: Bildarchiv Preussischer Kulturbesitz)

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### PANEL DISCUSSION

Thursday, April 17, 7:30 p.m.

#### **"I Prefer the Movie Rabble in Hollywood": Film Authors, Film Composers, and the Mann Family in Hollywood**

Cornelius Schnauber, director of the Max Kade Institute, moderates a discussion between Curt Siodmak, film writer and director from the 1930s to the 1950s; Rudy Fehr, former post-production manager at Warner Brothers; and Konrad Kellen, former secretary of Thomas Mann. Participants discuss their personal experiences with the Hollywood film industry, the exiled artist community in Los Angeles, and the relationship of the Mann family to the Hollywood studios. Original film clips are presented throughout the discussion.

This event is presented by the Max Kade Institute at USC in collaboration with the Goethe-Institut.

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### DANCE PERFORMANCE

Keck Theater, Occidental College; please call (213) 525-3388 for date and time.

#### *Papirene Kinder*

Daniel Goldin's dance piece *Papirene Kinder* tells the story of people between farewell and departure, of people on their way into emigration. Five dancers express the sadness of leaving their home countries and loved ones, the uncertainty of building a home in a foreign and unfamiliar country, the hope of finding a better life, and the tension of mediating old and new identities. Goldin's piece is inspired by his own family's emigration from a small village in the Ukraine to Argentina. *Papirene Kinder* premiered at the opening of Meeting Modern Dance 1995 in Krefeld, Germany.

The performance is presented by the Goethe-Institut in collaboration with Occidental College Performing Arts, Keck Theater.



# max kade institute for austrian-german-swiss studies, university of southern california

Events are at the Max Kade Institute unless otherwise noted.

For more than two decades USC's Max Kade Institute for Austrian-German-Swiss Studies and its predecessor, the "German Semester," have organized programs with prominent exiles. Film directors Fritz Lang, Billy Wilder, and Fred Zinnemann; authors Friedrich Torberg, Hilde Spiel, Walter Reisch, Frederick Kohner, and Curt Siodmak; composers Ernst Krenek and Boris Blacher; and artists Georg Eisler and Harry Horner have been among those featured. The following programs draw from this tradition to bring to light the experiences of artists in exile in Los Angeles during the 1930s and 1940s. Many of the documents and other sources used in developing these events are housed in the Max Kade Institute Archives.

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## LECTURES

Monday, March 17, 7:30 p.m.

### Three Smart Guys: Henry Koster, Joe Pasternak, and Felix Jackson at Universal

Helmut Asper, professor, University of Bielefeld

Asper discusses the highly influential collaboration of director Henry Koster, producer Joe Pasternak, and film writer Felix Jackson at Universal Studios in the 1930s and 1940s.

A related exhibition, *Henry Koster the Painter*, sheds new light on the multidimensional talents of Koster, presenting a series of his portrait paintings from March 17 through March 21, 2-5 p.m.

Monday, May 5, 7:30 p.m.

### Hannah Arendt: Exile, Identity, Politics

Dagmar Barnouw, professor, University of Southern California

Barnouw discusses the impact of exile on Hannah Arendt's political philosophy, including her views on Zionism and Arab-Jewish reconciliation.

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## CONCERT

Sunday, April 6, 7:30 p.m.

Schoenberg Hall, UCLA

### "Ich bin von Kopf bis Fuß..."

Internationally acclaimed opera singer Constance Hauman performs cabaret and operetta songs written in exile. The performance features works by Arnold Schoenberg, Kurt Weill, Frederick Hollaender, Emerich Kalman, Oscar Straus, Robert Stolz, and Walter Jurmann. All represented composers lived in exile in Los Angeles in the 1930s and 1940s. The performance includes slides of the composers and their work. William Vendice of the Los Angeles Music Center Opera accompanies Ms. Hauman.

This event is presented by the Max Kade Institute in collaboration with the Department of Music, UCLA.

**Max Kade Institute for  
Austrian-German-Swiss  
Studies**

**University of Southern  
California**

**2714 S. Hoover Street  
Los Angeles, California 90089  
(213) 743-2707**

Henry Koster and Joe Pasternak  
(Photo: USC Cinema-Television Library)



Hannah Arendt, c. 1950

Admission: \$30 general;  
\$15 students with ID. Tickets  
are available through the  
UCLA central ticket office at  
(310) 825-2101.

## society of architectural historians

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Society of Architectural  
Historians  
Southern California chapter  
(800) 972-4722

### ARCHITECTURAL TOUR

May 1997

Please call (800) 972-4722 for schedule and ticket information.

#### Exiles and Emigrés in Los Angeles: Modern Architectural Tour

The Society of Architectural Historians conducts a docent-guided tour of selected Los Angeles residences designed in the 1930s and 1940s by architects such as Richard Neutra, J. R. Davidson, R. M. Schindler, and Kem Weber. The tour explores the modernist architectural concepts that these visionaries brought to Southern California. In the United States, especially in Los Angeles, they found the space and freedom to explore newly emerging ideas of a socially liberating modern world. Their legacy remains some of the finest architecture to be found anywhere.

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### LECTURES

March–May 1997

Please call (800) 972-4722 for schedule information.

#### Exiles and Emigrés in Los Angeles: Modern Architecture

The Society of Architectural Historians presents a series of lectures related to its architectural tour. These examine the emigré experience as well as the cultural environment and people who solidified Los Angeles' role in the development of modern architecture.



Marian Dacamara Chace Studio, Schindler House, West Hollywood (Photo: Friends of the Schindler House)

# villa aurora, foundation for european-american relations

Villa Aurora, the former home of German writer Lion Feuchtwanger and his wife Marta, is the last remaining symbol of European exile in Los Angeles. Distinguished writers like Feuchtwanger, Thomas Mann and his brother Heinrich, Franz Werfel, and Bertolt Brecht found intellectual refuge in this Pacific Palisades mansion. During the 1940s Villa Aurora became one of the most active and popular salons for the exchange of ideas between Europeans and Americans. Fritz Lang, Aldous Huxley, Charles and Oona Chaplin, Arnold Schoenberg, Hanns Eisler, Peter Lorre, and Charles Laughton were frequent visitors who gathered for discussions and readings. Left to USC at Marta Feuchtwanger's death in 1987, the house was eventually sold and now belongs to the Friends of Villa Aurora Inc., a group of German journalists and publishers.

Reopened in 1995, Villa Aurora is again becoming a lively center for cultural relations by providing a meeting point for European and American writers, artists, and intellectuals. Its main focus is on a writers- and artists-in-residence program for up to fourteen fellows from Europe annually.

Villa Aurora's spring 1997 residencies emphasize issues of exile in the 1930s as well as in contemporary times. Three artists who live in exile in Germany have been invited: Czech novelist Libuše Moníková, Kurdish musician and filmmaker Nizamettin Aric, and Iranian writer Said, who left his home country under the Shah's regime in 1965. A fourth artist in residence is writer and documentary filmmaker Manfred Fleugge.

**Villa Aurora, Foundation for  
European-American Relations**  
520 Paseo Miramar  
Pacific Palisades, California  
90272  
(310) 454-4231



Lion Feuchtwanger in his study at Villa Aurora, Pacific Palisades (Photo: USC Special Collections, Feuchtwanger Library)

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## READING AND DISCUSSION

Sunday, March 9, 2 p.m.

Mark Taper Auditorium, Los Angeles Central Library

For information and a brochure, please call (213) 228-7040.

### City of Refuge: The Exiled Writer in Los Angeles

Three writers living in exile present their work and discuss their experiences in their host countries. Iranian poet Majid Naficy, who fled Khomeini's regime at great risk, and Chinese novelist Anchee Min, who grew up during Chairman Mao's Cultural Revolution, have chosen Los Angeles as their city of refuge. Czech novelist Libuše Moníková fled Czechoslovakia for Germany after the Prague Spring. Moníková is currently a writer in residence at Villa Aurora. The discussion is moderated by novelist Alejandro Morales.

This presentation is a collaboration between Villa Aurora Foundation, the Museum of Contemporary Art, Los Angeles, and the Los Angeles Public Library.

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## LECTURE

Thursday, March 20, 7:30 p.m.

Villa Aurora

For information, please call (310) 454-4231.

### A Lost Generation: German Writers in Paris and Sanary-sur-Mer, 1930-1933

Manfred Fleugge, writer and filmmaker

Fleugge discusses the early years of the German exile community in France. He is currently a writer in residence at Villa Aurora.

**EXHIBITION**

Friday, April 11–Friday, May 2

Crossroads School for Arts and Sciences, Sam Francis Gallery, Peter Boxenbaum Art Center

1734 21st Street, Santa Monica 90404

(310) 829-7391 ext. 402 or (310) 454-4231

Opening reception: Friday, April 11, 6–8 p.m.

Gallery hours: 8 a.m.–4 p.m. Monday through Friday

***Angels in Fall: A Contemporary Photographic Approach to the Notion of Exile***

Award-winning German photographer Karin Apollonia Mueller, a former artist in residence at Villa Aurora, explores the emotional qualities of contemporary exile in urban areas.

The exhibition is presented by the Crossroads School for Arts and Sciences in collaboration with Villa Aurora.



Villa Aurora, Pacific Palisades (Photo: Hilde Waldo)

## one-day exhibitions and related gallery talks

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Saturday and Sunday, April 19, 20, 26, and 27, 2–4 p.m.

Exhibitions will be presented at community organizations in the Los Angeles area. Please call (310) 458-9811 (ext. 1366) for location information. Exhibitions are open one hour before and after the gallery talks.

### **The Cultural Location of the Exile/Emigré Experience**

Local literary, performance, and visual artists who are currently exiles or emigrés in Los Angeles create ethnically specific gallery spaces, exhibiting works produced in exile. Artists lead audiences through the gallery spaces and talk about their perceptions and interpretations of the exhibited works. Talks will address issues of emigrés in the twenty-first century in Los Angeles, the meaning of exile in a global community, the translation of stories of exile and emigration, and the ways a historical experience of exile is imagined and reflected in popular artistic expressions of inner exile. Artists' tours incorporate various forms of expression in the exhibit space, including performance, readings, and participatory dialogue.

This event is organized by the Getty Research Institute for the History of Art and the Humanities.

## KCET public television

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### **FILM SERIES**

Please check local listings for program information.

In February and April public television station KCET, Channel 28, presents an eclectic collection of feature films, documentaries, and dramatic shorts on the theme of contemporary exile. *Life & Times*, a daily public-affairs series, will focus not only on the exhibition *Exiles and Emigrés: The Flight of European Artists from Hitler*, but also on today's equivalent experiences in Los Angeles.

Through the words and images of independent filmmakers, KCET will interrogate the logic of the adage, "ubi est pani, ibi est patria" (Where there is bread, there is my homeland). Political, economic, and social imperatives of dislocation—viewed from within a historical as well as a personal frame—will be explored.

The move from Mexico to California (and ultimately to Los Angeles) will be one focus of the programs concerning recent migration. California alone holds nearly half of the Latino population and well over half of the people of Mexican origin in the United States.

This complementary programming will extend the impact of the *Exiles and Emigrés* exhibition and enrich the understanding of life in contemporary Los Angeles.

**KCET**  
**Channel 28**

## day-by-day listing of events

### Sunday, February 23

OPENING-DAY REMARKS: *Exiles and Emigrés: The Flight of European Artists from Hitler*, Stephanie Barron, 1 p.m., LACMA, Bing Theater

DOCUMENTARY FILMS: *America and the Holocaust: Deceit and Indifference*; *The Double Crossing: The Voyage of the Saint Louis*, 3 p.m., LACMA, Brown Auditorium

### Friday, February 28

FILMS: *A Child of the Ghetto*; *The Immigrant*; *My Wife's Relations*; *The Italian*, 7:30 p.m., LACMA, Bing Theater

### Saturday, March 1

FILM: *America, America*, 7:30 p.m., LACMA, Bing Theater

### Sunday, March 2

LECTURE: "Exiled Jewish Artists in New York," Sheri Bernstein, 1 p.m., LACMA, Brown Auditorium  
DOCUMENTARY FILMS: *Degenerate Art*; *Entartete Musik*, 3 p.m., LACMA, Brown Auditorium

### Tuesday, March 4

LECTURE: "Strolling through the Hollywood of the Emigrés," Cornelius Schnauber, 7:30 p.m., Goethe-Institut

### Wednesday, March 5

CONCERT: Music of Korngold and Rosza, 8 p.m., LACMA, Bing Theater

### Friday, March 7

CABARET: *Höchste Eisenbahn*, 6:30 p.m., LACMA, Ahmanson Atrium

FILMS: *Romance of a Jewess*; *Hester Street*; *Without a Home/On a Heym*, 7:30 p.m., LACMA, Bing Theater

DOCUMENTARY FILMS: *The Führer Gives a City to the Jews*; *My Knees Were Jumping: Remembering the Kindertransports*, 7:30 p.m., LACMA, Brown Auditorium

### Saturday, March 8

LECTURE PROGRAM: "Exile in Los Angeles," 12-4 p.m., LACMA, Bing Theater

CABARET: *Höchste Eisenbahn*, 7 p.m., LACMA, Ahmanson Atrium

FILMS: *El Norte*; *Border Incident*, 7:30 p.m., LACMA, Bing Theater

### Sunday, March 9

LECTURE: "America's Response to 'Degenerate Art,'" Sabine Eckmann, 1 p.m., LACMA, Brown Auditorium

READING AND DISCUSSION: "City of Refuge: The Exiled Writer in Los Angeles," Majid Naficy, Anthee Min, and Libuše Moníková, 2 p.m., Los Angeles Central Library

FILM AND LECTURE: *Im Visier des FBI*, Alexander Stephan, 3 p.m., LACMA, Brown Auditorium (film in English and German, no subtitles).

### Monday, March 10

CONCERT: Monday Evening Concert, emigré composers, 8 p.m., LACMA, Bing Theater

### Tuesday, March 11

FILM AND DISCUSSION: *A Song for Beko*, Nizamettin Aric, 7 p.m., Goethe-Institut

### Friday, March 14

FILMS: *The Wedding Banquet*; *Mississippi Masala*, 7:30 p.m., LACMA, Bing Theater

### Saturday, March 15

FILMS: *Stroszek*; *Stranger than Paradise*, 7:30 p.m., LACMA, Bing Theater

### Sunday, March 16

FAMILY DAY: *¡Bocón!*, 11:30 a.m., LACMA, Bing Theater; music workshop

LECTURE: "Dislocations/Relocations: Surrealism in New York during World War II," Dickran Tashjian, 1 p.m., LACMA, Brown Auditorium

DOCUMENTARY FILMS: *Martha and Ethel*; *Island of Roses*, 3 p.m., LACMA, Brown Auditorium

### Monday, March 17

LECTURE: "Three Smart Guys," Helmut Asper, 7:30 p.m., Max Kade Institute, USC

EXHIBITION: *Henry Koster the Painter*, 2-5 p.m., Max Kade Institute, USC (through March 21)

### Wednesday, March 19

GALLERY TALKS: "Reconstructed Journeys: Exiles in Los Angeles," 7-9 p.m., LACMA, Anderson Building

## day-by-day listing of events

### Thursday, March 20

DRAMATIC READING: *Life for Life's Sake*, 7 p.m., Goethe-Institut

LECTURE: "A Lost Generation: German Writers in Paris and Sanary-sur-Mer," Manfred Fleugge, 7:30 p.m., Villa Aurora

### Sunday, March 23

DOCUMENTARY FILM: *City of Strangers*, 3 p.m., LACMA, Brown Auditorium

### Wednesday, March 26

PANEL DISCUSSION AND READING: "The Written Word: Narratives of the Emigré," 7-9 p.m., LACMA, Brown Auditorium

### Saturday, March 29

THEATRICAL READING: *The Life of Galileo*, 1 p.m., LACMA, Bing Theater

### Friday, April 4

FILMS: *Confessions of a Nazi Spy; All through the Night*, 7:30 p.m., LACMA, Bing Theater

### Saturday, April 5

FILMS: *Foreign Correspondent; Watch on the Rhine*, 7:30 p.m., LACMA, Bing Theater

### Sunday, April 6

DOCUMENTARY FILM: *The Exiles*, 3 p.m., LACMA, Brown Auditorium

CONCERT: Constance Hauman, 7:30 p.m., Schoenberg Hall, UCLA

### Friday, April 11

EXHIBITION: *Angels in Fall: A Contemporary Photographic Approach to the Notion of Exile*, opening 6-8 p.m., Sam Francis Gallery, Crossroads School for Arts and Sciences (through May 2)

FILMS: *The Mortal Storm; So Ends Our Night*, 7:30 p.m., LACMA, Bing Theater

### Saturday, April 12

SYMPOSIUM: "Artists from Nazi Germany and the Enigma of Exile," sessions 1 and 2, 9:30 a.m.-5:30 p.m., LACMA, Bing Theater

FILMS: *To Be or Not to Be; The Great Dictator*, 7:30 p.m., LACMA, Bing Theater

### Sunday, April 13

SYMPOSIUM: "Artists from Nazi Germany and the Enigma of Exile," session 3, 9 a.m.-1:30 p.m., LACMA, Bing Theater

### Thursday, April 17

EXHIBITION OPENING: *Paul Kohner and the European Film Fund*, Goethe-Institut

PANEL DISCUSSION: "'I Prefer the Movie Rabble in Hollywood': Film Authors, Film Composers, and the Mann Family in Hollywood," 7:30 p.m., Goethe-Institut

### Friday, April 18

FILMS: *None Shall Escape; Hangmen Also Die*, 7:30 p.m., LACMA, Bing Theater

### Saturday, April 19

FILMS: *Hitler's Children; Hitler's Madman*, 7:30 p.m., LACMA, Bing Theater

### Friday, April 25

FILMS: *The Man I Married; The Stranger*, 7:30 p.m., LACMA, Bing Theater

### Saturday, April 26

FILMS: *Northern Pursuit; The House on 92nd Street*, 7:30 p.m., LACMA, Bing Theater

### Sunday, April 27

LECTURE: "Emigré Artists at Mills College," Peter Selz, 1 p.m., LACMA, Brown Auditorium

DOCUMENTARY FILMS: *My Name Is Bertolt Brecht; Hanns Eisler*, 3 p.m., LACMA, Brown Auditorium

### Monday, May 5

LECTURE: "Hannah Arendt: Exile, Identity, Politics," Dagmar Barnouw, 7:30 p.m., Max Kade Institute, USC

### Friday, May 9

CONCERT: New Millennium Performers, 8 p.m., Cal Arts, Disney Recital Hall

# exiles+emigrés

The Flight of European Artists from Hitler

February 23–May 11, 1997 • Los Angeles County Museum of Art

This exhibition was organized by the Los Angeles County Museum of Art. It was funded in part by grants from the National Endowment for the Humanities, die ZEIT-Stiftung Ebelin and Gerd Bucerius, Helen and Peter Bing, the Righteous Persons Foundation, the National Endowment for the Arts, the Silent Foundation for the Arts, and Daniel Greenberg and Susan Steinhauser. It received an indemnity from the Federal Council on the Arts and the Humanities and additional assistance from the government of the Federal Republic of Germany. Additional support was provided by Daimler-Benz North America, David and Arline Edelbaum, Martin and Susan Siegel, and Stanford and Adrienne Rubin.

International passenger and cargo transportation was provided by Lufthansa German Airlines.

The symposium was organized by the Los Angeles County Museum of Art with the collaboration of Villa Aurora.

Education programs at the Los Angeles County Museum of Art are supported in part by a grant from the California Arts Council.

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## CONTRIBUTING INSTITUTIONS AND ORGANIZATIONS

Los Angeles County Museum of Art  
Ahmanson Theater  
Angeles String Quartet  
California Institute of the Arts  
Crossroads School for Arts and Sciences  
Edmund D. Edelman Hollywood Bowl Museum  
Getty Research Institute for the History of Art and the Humanities  
Goethe-Institut Los Angeles  
KCET  
Los Angeles Public Library  
Mark Taper Forum, P.L.A.Y.  
Max Kade Institute for Austrian-German-Swiss Studies, USC  
Museum of Contemporary Art  
Occidental College Performing Arts, Keck Theater  
PEN Center USA West  
Society of Architectural Historians, Southern California chapter  
UCLA Center for the Performing Arts  
UCLA Department of Music  
UCLA Film and Television Archive  
Villa Aurora, Foundation for European-American Relations