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The Visual Style and Rhrtoric of the Right in 80s Advertising
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INTRODUCTION

"Something about the aesthetic that the Nazis manipulated for the psychological impact had an independent but related appeal to this generation!" Mark Kohn talks in 1980 of the punk and post punk youth cultures. (No. 16 Pg. 5)

From the mid-70's it became apparent that fascism would become increasingly important for its influence over youth culture. Its impact has surfaced in different ways within that culture from a mere fascination with colour and style through to fully matured Nazi politics. Yet while both these extremes of influence are easily recognisable and both developed consciously, there is a third aspect of influence which is emerging outside the conscious styling of a Nazi aesthetic. This third, separate from the others, yet related, is the appeal of the manipulation of a Nazi aesthetic for its psychological impact.

I don't wish to point an accusing finger at various mass media images, seeing fascism in every corner, rather I wish to discuss the resurrection of visual elements that appeared in Nazi images which have emerged in 80's advertising and in looking at them distinguish between a stylistic influence and a more psychological one.

FASCISM A CONTINUING FASCINATION

The proprietor of Londons Mudd club, Phil Sallon claimed recently that the song "Tomorrow Belongs to Me" from the film Cabaret was popular among the clubs young clientele for its "Camp Value". The scene in the film, set in pre war Germany, from which this song is taken begins with a smart young Brown Shirt singing clearly and evocatively "Gather together to greet the sun / Tomorrow belongs to me". First his young comrades and then all the assembled citizens join in until the song reaches its joyfully uplifting, hopeful climax. The film "Cabaret" did probably more than any other to confirm the glamorously decadent image of pre war Germany to the young of the '70 s. While this filmssympathies lay squarely with the characters untouched by Nazi indoctrination, this scene of the singing crowd was shocking for it unashamedly showed Nazism as magnetically attractive and potentially better than the decadence which surrounded it.

It would be difficult to deny the attraction Nazism holds for youth, but its influence ranges in importance from a mere fascination with colour and gesture all the way through to fully matured Nazi politics. This playing with visual imagery acts on a psychological level rather than a political one. The images are lifted directly from history yet they are to some extent regarded as separate from the ideological and historical reality behind them. Early days of Punk rock (1976) saw a flaunting of militaristic imagery and Nazi symbols, "swastika chic" as it was later to be called (figs 1-3) Such an obvious display brought heavy criticism and accusations of Nazi sympathies but was usually dismissed in a similar manner to this: "As a symbol of shock the swastika was the best thing around. I meant it to be nothing more" (No. 18 pg. 43). To be fair, this explanation is probably correct: as punk groups became more aware of the crowd they attracted and the image they projected they took part in "Rock against racism" concerts in the late '70's to dispel previous accusations but Nazi regalia was even worn on these occasions with no awareness of its contradiction. Rosetta Brooks suggests in her essay "Future Dread" (No. 16)

that "Worn along with the bondage symbols of sexual constraint, the swastika becomes a symbol of oppression rather than expression. The safety pin, the bondage strap and swastika seem to symbolise the different spheres of social repression, the unconscious, the sexual and the political". More importantly Punk's use of the symbols seems to touch on the taboos of these areas. The Punks appeared to unconsciously dredge up dormant fears, they wished to shock us out of our complacency. But perhaps this analysis is giving the Punks' action too much credit. They could as easily have been attracted to these symbols as visual representations of a forbidden mythical world, simply to be frightening. It could well be beyond politics, a disassociation with both left and right, a symbol of a joint alienation, if such a thing exists.

The youth, after Punk's initial outburst had moved into clubs like Blitz where political or social ideology had gone out of the window along with any literal meaning their dress may have possessed. From the beginning Blitz was a place where you dressed up for its own sake, a place where you could indulge in the unreal action of painting on a persona and be applauded for it. Early days there seemed like re-enactments of scenes from the film Cabaret with masses of Nazi arm bands, black stockings, garters and stiletto heels, trench coats and riding crops. But this overt use of Nazi references was dropped soon enough, the exclusivity of their daring use had been threatened by punks' and heavy rockers use of the same symbols (figs. 4&5). The clubs visitors were no longer punks and exclusivity was of utmost importance. By this stage (1980) Nazi memorabilia had become empty jewellery. These worn out trinkets had to be replaced.

But the glamour content of fascism was not dropped, it was merely replaced. This new fascination was perhaps even closer to the original. Fascism as decadence was replaced by fascism as purity (Fig. 6 - 8). It was less overt in its references to fascism, but was probably closer, for its source was more of a psychological reference than before. The style of the New Romantics, as they were later to be called, embraced not the ideology of fascism but the visual

manifestations of the Nazi period: the coldness of Nazi representations of sexuality, an almost asexuality, an austere power and a repressive artificiality of style and gesture (fig. 9 & 10). In all things they adopted certain elements of simplicity and references to order. All these images were borrowed images out of context, creating a romantic vision of classicism. The New Romantics were less concerned with the effect of pure and structured forms and more with their self image, that image being of someone who is concerned with these forms. The purpose of the exercise was to appear to be someone who aspires to classical values. New Romantics could hardly be accused of being fascists but rather they had a stupid tendency to cruise near the boundaries of fascist morals. Instead of being immoral this action was simply in bad taste. By embracing the ideals of strength and physical idealism they were aligning themselves to a movement who shared these ideas. Indeed it is only an isolated part of the fascist vision, fascism has never been a simple accumulation of visual images but the development of a psychological state. The New Romantics wanted to give themselves the same aura as the Nazis appeared to have. Their interest in and representation of Nazi theatrics would probably baffle 1930 s Nazi sympathizers. The New Romantics treasured qualities which were hardly perceptible in the original propaganda, it was instead an outsiders view, an almost nostalgic one.

In no way can these visual trends be excused as belonging to a freakish marginal group which would exist in any culture anyway. Both Punk and New Romanticism affected each and every facet of youth culture of the time. Music, clothes and gesture all went towards the development of an attitude. Punk's aggression cooled into stylistic classicism, but as always was badly mimicked in fashion and advertising. Youth culture has not spawned a "movement" since the Blitz days. Of course momentary fads have sprung up every new season but nothing which influenced the public culture, those uninvolved and even unaware of the influences' origins.

Punks use of symbols was for the benefit of the onlooker showing an awareness of their effect. They were removed from it in that sense. The New Romantics consciously styled a borrowed persona of romanticised fascism, of purity and strength. Consciously borrowing a visual style for its impressionistic use also shows an awareness of fascist visuals on a more subliminal level. The present stage of this continuing fascination is consistent with its predecessors for it continued to refine the influence and shift its reference and interpretation. What is now being borrowed and channelled into use are fascist visuals on their most subconscious level the closest thing we have seen to the original so far.

The western world's capitalist centres have all acknowledged a swing to the Right in politics : The White Party in America, The National Front in France, The National Front and British Movement in Britain. Whether advertising shapes or simply reflects our attitudes, it must adapt its visual images as our society changes. As we swing towards the Right, seemingly new images appear in response. But these new visual images simply plunder a historical parallel. From our popular culture we can now see the emergence of the fragmented style and rhetoric of the right. The images we are seeing look straight forward enough. Our culture is simply mirroring the dominant economic and ideological demands of the present.

CULT OF THE BODY

ADVERTISING AS A PEACE – TIME PROPAGANDA

All the following advertisements depicting men (women will be discussed separately) relate directly to fascist imagery psychologically and / or stylistically. They represent the present obsession with health and fitness, with the body. Not just a healthy body but the ideal. The body is constantly appearing in advertisements, sometimes appropriately, sometimes gratuitously. This is of course nothing new but what is new is the type of body, its gesture and its use in relation to the product. This simple repetition of the same

is a well used technique in propaganda. Hitler's views on propaganda were clear "All effective propaganda must be confined to a few bare essentials and these must be expressed as far as possible in stereotyped formulae" (No. 7 Pg. 159).

As early as 1944 Adorno and Harkhein were noticing the concurrence between Nazi propaganda and capitalist advertising:

"The system obliges every product to use advertising.... Advertising becomes art and nothing else, just as Goebbels - with foresight combines them. l'art pour l'art, advertising for its own sake....Advertising and the culture industry merged technically as well as economically In both cases the same thing can be seen in innumerable places, and the mechanical repetition of the same cultural product has come to be the same as the propaganda slogan. In both cases the insistent demand for effectiveness makes technology into psychotechnology; into a procedure for manipulating men". (No. 1 Pg. 36)

Propaganda and advertising have the same end in mind; the more they manipulate the more they sell. The product may be different but their techniques are the same, a similar psychology.

Dan Graham, in his essay "The End of Liberalism Part Two" (No. 1 pg.), claims that fascism did not die with the cessation of World War II "but remains the repressed collective unconsciousness of the present", and that "new techniques of mass psychological or product representation.... replaced traditional forms of representation in Nazi propaganda and spread to post war corporate advertising."

This statement is only partly true, mass psychological control did continue after fascism supposedly died after World War II and has continued in capitalist advertising since than time, but, while previously traditional forms of representation in Nazi propaganda had been replaced, they have re-emerged in 80's advertising veiled under a new slogan of "health and efficiency". Whether it is actual fascism which has continued is not definite but what has continued is their visual methods of mass control and most recently, some of their traditional forms of representation.

This present cult of the body exists under a guise of liberation and health. While indeed the body may be healthier, this new strength is counteracted by a psychological restraint imposed by a pressure to conform both physically and mentally. It is simply a return to fixed sexual roles and attitudes and a new puritanism. It is not enough to be happy in the knowledge that you are fit and strong, you must also be seen to possess these qualities. Body building, "popular culture's newest phenomenon", is the activity which visually transforms the body into the ideal. "The images of self control; the ideology is of self possession in the body rather than emancipation" (No. 17 pg. 19), this "held in body reflects repression". Rather than combining body and mind, giving the individual a new awareness of his / her wholeself, it divides the two parts, alienating the body from the individual because of its unreal state, in effect we have "a situation where the conception of the body is taken to such extremes that it becomes false" (No. 17 Pg. 20).

CULT OF THE BODY
THE MALE BODY AS SYMBOL

Figure 11 is one such example of a false and repressive physical presence. The advertisement consists of three consecutive full pages of photo montage, promoting New York fashion collections. A "clever" pun allows for a visual metaphor, or rather a gratuitous use of the (ideal) male body. The title "The strength of the New York collection" appears on the first full page which is seen in isolation from the others. It offers the anticipation of seeing what makes these New York clothes so strong and good. This first page consists of two relatively small photographs of the actual clothes in relation to the size of the whole page. The rest of the page is taken up with a photo of a flexed muscular male chest. This distribution of space betrays the true importance of the two fashion images. The fashion is secondary. The torso is a symbol of strength, it bears no direct relationship to the actual clothes. The photograph of the male is large, it more than fills the page. A portion of his arms extend beyond the left and right hand frames of the page. His head and neck are superfluous to the image of strength and therefore lie somewhere beyond the top of the page. His legs extend beyond the base. The photograph is blurred, giving a feeling of movement, not fluid and loose but rather the movement of strained muscular contraction. One more device is used to monumentalise the figure, the view from the below (discussed in detail along with figure 12). We view it from below; heightening (literally) its dramatic and powerful effect, it is a statue, a giant. The photographs of the fashions also use this view from below but to different effect. Both female bodies appear at a diagonal not to enlarge their dramatic effect but rather to visually point up towards the male chest. They serve as indicators to the important visual element. Our eye is led away from them (and the all important fashion) to the true message of the advertisement. These two photographs float over a solid base. When this page is turned over we see next the double page.

The previous page has already set out the images in order of importance so the the next two can carry the idea even further. The left hand page reveals one

important aspect of the new body building phenomenon, in isolating various body parts from the whole being. "An aesthetic of beauty is replaced by a visual assault and the cutting up of the body into zones" (No. 17 Pg. 19). Here the flexed arm is isolated from the rest of the body. The light reflects off the raised muscles and lifts them from the dark background. The photographs of the fashion also repeat this cutting up approach. None show a full length shot of the clothes. They are broken into a head, torso or legs. Whereas artists such as David Hockney use a multiple view in photography, piecing many photographs together taken from different angles, the results could not be more different. Hockney uses multiple views to increase our knowledge of the subject we see giving an all round view. He combines broken views into one overall view. These fashion photographs in fig. 11 break up the already broken view decreasing rather than increasing our knowledge of the subject. As on the previous page they also serve to further highlight the male body. Here they literally frame the flexed arm. fragmented photographs framing a fragmentation. The final page in this series relates stylistically as well as psychologically to fascist images. On this page, what was implied on the previous two has been fully stated. The male figure is the only element, the photographs of the female models and of the clothes have been completely eliminated. Set at a dramatic diagonal and using a view from below, a strong and powerful image is created. Compared to fig. A we can see a virtually direct mirror image on this page. Fig. A is a still from Leni Reifenstahl's Olympaide (discussed in detail later) which did much to establish the Nazi ethic of health and strength. This film still depicts the prototype Aryan warrior / sportsman who symbolised a re-awakening of a racial ideal and the future.

Fig. 12, an advertisement for Calvin Klein underwear, did much to establish a new minimal soft sell approach which has subsequently being applied to all manner of products. What he "does sell hard is image (even if the image being sold is not always easy to pin down)" (Print magazine Sep / Oct '84). "If you

want to be associated with that image you buy the product". An American copywriter wondered whether a "cosmic mind that had led every one to the same conclusion" had been at work. This opinion would seem to coincide with Grahams view of a "collective unconsciousness of the present". "Certainly something larger than Calvin Klein's influence has been at work.... Moreover, that approach (as Calvin Klein has aptly proven) has a resoundingly positive effect on sales" (No. 19 Pg. 45).

Fig. 12 can be compared to fig. A. The man in the advertisement is certainly presented as a hero and as in fig. A he is also an athlete, he is not a mere imitation of a strong healthy man but we know he is. In an interview with Calvin Klein was asked "you have transcended women and in some ways, this advertising portrays men as sex objects. Have you done it purposely or just because you are fascinated by beauty whether it is a woman or a man, by that I mean using it as an effective medium". Klein is seen to have gone beyond the ordinary limits by portraying men instead of women. His answer: "I am always trying to create something that I think is visually beautiful - no matter what it is. I want it to be attractive to everyone - that's the ideal" (No. 22 Pg. 48). He admits that he consciously uses beauty as a medium for selling products, and as he states, this beauty has no gender; it is to be "attractive to everyone". One woman wrote of fig. 12, "While he may not be like a lot of other men, he is clearly a lot of man, with a good head on his shoulders. A towering figure of masculinity, his pose invites us to look, commands our gaze up between his legs" (No. 17 Pg. 8). As she says, he is not just any man, he is an ideal man, someone to look up to in every sense. The advertisement "commands our gaze" not at his underwear but what lies beneath. Not only does it demand our appreciation of the ultimate, ideal male body but of the ultimate male symbol, the penis. "The New York Times said in an article about beauty and health, that Calvin Klein gave men the body of the '80 s" (No. 22 Pg. 48). It is true that his models are becoming 80's symbols, and that he dictates changes in the male body. In the early 80 s he increased the "drop" (the difference in size between waist

and chest) of his collections and in so doing exaggerated an already existing male physical attribute. This commands a change in actual physical size, the clothes are no longer made for the body, the body must size up to the clothes. This attitude applies to many images and is discussed in detail in following illustrations.

Calvin Klein also draws on similar influences that Nazi art prized. "We went to Greece and we were introducing, along with everything else that we had to photograph, underwear. I had one boy in mind (fig. 12) - a pole vaulter. His name is Tom Hittenhouse and he pole vaulted over the China Wall. He is hoping to be in '84 olympics and I am hoping to support him to do that. When I thought about the underwear, I thought about the body and I thought about Greece, it all made sense. He has the perfect, natural body to be put in that setting" (No. 22 Pg. 48).

Hitler was much impressed by the achievements of Greek culture not least their concept of healthy, natural men and women with pride in their bodies. He believed that the Dorian tribe, which migrated into Greece from the north, had been of Germanic origin. "By creating the link between Aryan race, as a master race with its Grecian/Roman origins, the whole world would become witness to the rebirth of the German people" (No. 15 Pg. 22). Albert Speer recollected a conversation with Hitler when he revealed the extent of his admiration for Greek culture: "Hitler believed the culture of the Greeks had reached the peak of perfection in every field. Their view of life, he said, had been "fresh and healthy" . (No. 14 Pg. 115). Hitler may have misinterpreted Greek history but "classical Greek culture prided itself on disciplined verility centering social activity in the gymnasium" (No. 17 Pg. 19). It is this (disciplined virility) instead of a natural health which has become a modern cult. Beauty is not a lesiure activity "we can cite the gym as an example..... where beauty is a pleasure worked at. Body building is a timetabled activity with in-built rewards. The body as machine, something which can be controlled, and moulded to

perfection" (No. 17 Pg. 20). "The power of perfection" is a heading on an advertisement for a man's fragrance which appeared in 1985: below it was seen not the product but a photo of the male body. It is this association of truth and perfection symbolised in the male body which has emerged in 80's advertising.

Fig. 12 also perfectly illustrates an artistic device constantly used in Nazi art, the view from below. Fig. 13, the centre panel of a triptych is a typical use of this technique. It foreshortens the upper body of a figure and lengthens the lower extremities. This gives the pictures their dynamic quality, which seems to lift the figures from the floor, creating the impression of invincibility and triumph. This perspective from below as it has been used in figure painting is taken from the techniques used since the Renaissance in drawing classical statuary. As statues were usually mounted on pedestals it was inevitable that they were seen and drawn from below. The resulting effect was a consequence of the fact that the artist was positioned somewhere at the feet of the statue and therefore had to look up at it. Renaissance worship of classical art added a certain reverence to this visual effect. This perspective symbolised a view of antiquity, which from then was the only appropriate one. One example (fig. 14) is "Hercules Farnese" by Hendrik Goltzius. The observer looks up at the statue from the same level as the two observers in the picture. This technique was later used in illusionist wall and ceiling painting but wherever it appeared on canvas it retained elements of its original use in depicting statuary. "It places the observer at the feet of the painted figures, which then appear to rise monumentally above him" (No. 6 Pg. 113). It is precisely this effect which both Bruce Weber (the photographer fig. 12) and the painter of fig. 13, Schmitz Weidenbruck, wanted to achieve. Both fig.s 12 & 13 use another quality of this statuary iconography. (We can also refer back to fig. 11). None of the figures in the illustrations are shown in realistic actions. Instead they pose like isolated figures of statuary. In fig. 13 "like statues, the soldiers give the impression of not being subject to external, objective circumstances but of determining those circumstances themselves

or, as National Socialist jargon would express it: They act out their own inner law and rule by virtue of their inborn superiority" (No. 6 Pg. 114). That jargon could as easily be connected to figs. 11 & 12.

CULT OF THE BODY

A CALL FOR MASCULINITY: THE RESSURECTION OF THE HERO

The body, and in particular images of the male, in 80's advertising is given a new significance when seen in relation to the Nazi view of the people.

Jonathan Miles comments on Nazi propaganda films: "At the centre of this whole project stands the body as an indelible symbol of purity, and power. The extent of the investment in film is a demonstration of the significance of representation of the body in condensing and admitting political meaning" (No. 15 Pg. 22). In original Nazi writing and literature the masses were seen as fluid and feminine, a state which was considered unsuitable. They had to be pushed into shape both literally and metaphorically. Hitler claimed that "The great majority of the people have a disposition so feminine that their opinions and actions are determined much more by the impression produced on their senses than by pure reflection" (No. 7 Pg. 23).

Femininity came to represent weakness (as it has today) the people were seen as a pliable mass which had to be shaped. Goebbels viewed politics as "an art, perhaps the highest and far reaching one of all, and we who shape modern German politics feel ourselves to be artistic people entrusted with the greatest responsibility of forming out of the raw material of the masses a solid, well wrought structure of a Volk" (No. 15 Pg. 23). The need for strength was one of the major calls of fascist ideology. Masculinity was seen as necessary for the movement, "The National Socialist Movement is in its nature a masculine movement" (No. 15 Pg. 23) proclaimed Goebbels. It was not, however, an individual strength but a unified one. A fear expressed about the current body cult was that "the cult of the body married to the appropriate myth of the super race carries all the seeds of fascism. The power of the body used in the interest of the state can become profound propaganda. With this bond of body and state thoroughly accepted it can lie dormant until the state is threatened" (No. 17 Pg. 15).

Fig. 15 is a photograph from the television showing President Reagan addressing the nation in 1983. A description of a current T.V. commercial: a portion of the american flag fills the screen. The camera slowly pans downward; we hear the murmur of a crowd; still with only the flag in view we hear the words "The things that keep America great" the camera continues downward until the head of a man comes into view at the bottom of the screen (he is white, very blonde, young and strong); the camera zooms in on him as he stands on a podium while he lists "democracy, justice"; the camera continues to zoom in and carries around to his back "... "freedom of choice" the crowd applauds, the camera lowers to his backside "Wrangler jeans".... the crowd in ecstasy.

This advertisement completely illustrates the prevailing attitude in advertising. Its representation of the body, the connections attributed to the product and its undisguised use of propaganda techniques. Most advertisements up to this one have adopted (with different degrees of subtlety) one or more of these techniques but not until this has an advertisement so openly flaunted its visual references. This T.V. advert fails to shock because it seems correct and right: it simply mirrors the dominant economic and ideological demands of the present and our senses have been dulled by continuing exposure to such visual images. Not one attribute of the model could be changed in order for the advertisement to work. The model could not be female, old, black or physically weak looking. He symbolises the leader / nation, he is its greatness, he wears Wrangler jeans, and therefore they are a contribution to America's greatness. At a podium in front of the flag he replaces the President as a physical and visual idea, just as in fig. 16. This poster does literally what our imaginations do with the Wrangler advertisement. Hitler is the real, the boy is the ideal. By superimposing one over the other the two images acquire the attributes of the other. The leader acquires the visual ideal and the ideal young man is given a reality (is brought down to earth). As in the jeans advertisement it is not the clothes that make him masculine, instead it is his body which gives the jeans their masculine association. As feminity must be avoided at all costs we are

encouraged to aspire to an extreme visual masculinity.

Body building creates a relationship with the body as a machine by fragmenting the body and, as in fig. 11, isolating individual body parts and muscles to be developed separately. "Treated as a machine the body becomes an organ of control and domination, where admiration of it reinforces the cultural expectation of the male as performance orientated" (No. 17 Pg. 19). But the male body is never admired as beauty for its own sake, it has to be proven by strength. "Contemporary body building is motivated by a competitive spirit where the concept of power lies in muscular exertion and the size of the biceps" (No. 17 Pg. 19). This activity simply reinforces his resistance to any feminine qualities in his personality. Before the health cult spread from America to Europe it was commented that "the health fashion seems to be a purely American combination of materialism, pragmatism and pseudo democracy. But the adoption of the muscle man stereotype reeks of the obsessiveness of a new form of constrictive clothing" (No. 17 Pg. 20). The old story of "clothes maketh the man" is now redundant. While it used to be true that male power and maleness were conveyed through his clothed body, this can no longer be the case for to remove his clothing would be in effect to remove his masculinity. He must now also be a man under his clothes by "dressing" his body with a layer of muscle. Fig. 17 & 18 illustrate this point with varying degrees of subtlety. Fig. 17 is an advertisement for suits. The image is isolated on the page with only the clothes designer's name in the bottom right hand corner. We see a man wearing a Ted Lapidus suit. We know he is a man but because his clothed form on its own is no longer sufficient to express his masculinity, we are given a double image. Although there is actually someone behind him, symbolically we see him in his true nature. While we see him clothed with his arms by his sides, his naked muscular arms are seen raised above his head lifting a bar weight. This simple visual device reassures us that he not only looks masculine under his suit but that he can prove his masculinity with physical strength. This advertisement appeared in 1980 and is strikingly obvious about its message. Fig. 18 of 1986

has refined the message perhaps because we are willing to receive it after six years. Like fig. 17 this advertisement is for a suit, a traditional male symbol. Also like fig. 17 the man wearing the suit is in the foreground of the picture. He sits on a bench in a gymnasium, behind him sit a row of athletes wearing sports vests and shorts. He obviously knows them, perhaps a friend a member of the team or even the coach. Whatever else he is in relation to the athletes, we are sure that he looks like them under his suit. These visual reinforcements betray modern man's fear of feminisation and loss of power over the female. Even if women compete physically with him, they are genetically prevented from equalling male muscular expansion and therefore he remains constantly one step ahead. By exaggerating his physical difference from the female, he re-affirms his masculinity and distances himself from the female.

"The new commodity of health culture is the body itself" (No. 17 Pg. 19). All advertisements using physical strength as a medium for communication are in fact selling us the body, to obtain the body / ideal we buy the product but what the consumer is buying in his mind is a new body.

Fig. 19 is an advertisement for an exercise machine which simply "fits in the corner of your home". The company, Soloflex, are selling us their machine but what we want to buy is a new body, the body in the photograph. To emphasise this point the product of sale (supposedly the machine) is less than 1/32 the size of the male torso. Like the previous male images, we are not presented with a photograph of a real man, he is not someone we identify with, someone we know, he is not necessarily a man at all. He is a suit of muscle, a suit we can, and are encouraged to buy and own. Even the advert's heading reinforces this attitude. Conventional fashion photography in magazines is accompanied by credits such as..... "hair by", "make up by", "clothes by....", but in fig. 19 we read "body by Soloflex" confirming the attitude to the body as a product. This body is not part of someone, it is something. Again the body has been cropped severely to isolate a particular body part. The bottom of the photograph

cuts across his hips, and his raised arms and half removed vest cover his eyes removing any individualism that may have existed. In effect we are left with an isolated muscular structure with no identity or personality. A low perspective is again used to lend a feeling of monumentality to the figure. Lit like an art object and set in a rigid posture the real body is transformed into statuary.

One advertisement using a rehearsed sequence of precise images is fig. 20. Compared to fig. B the similarity is striking. Fig. B is a still photography from *Triumph of the Will* (1935) directed by Leni Riefenstahl. This film more than any other confirmed in the public mind the idea of Hitler as a mythical hero / god. The film begins with long shots of cloud formations moving in clusters and changing in the wind as rays of sun light break through. A plane then descends from the sky, and after tension mounts as the plane circles the city and eventually lands, the climax of these sequence of events is reached with the appearance of Hitler.(fig. B). Shot dramatically from a low angle Hitler is seen alone juxtaposed against the sky at Nuremberg in the formal gesture of a salute to the assembled crowd. He descends like a god from the heavens, as though not of this earth. Even when he has arrived, he is seen as invincible and triumphant, looking out to an imaginary horizon. Set against the sky he adopts an unearthly character he is deliberately not seen with his feet on the ground, he is totally disconnected from earthly forces. This film (as with most Nazi propaganda) was not an accurate record of events. Many shots were rehearsed and seen out of sequence to heighten their dramatic effect.

Fig. 20 is a double page advertisement for a shop selling designer clothes. The left hand page contains a photograph of a dramatic cloud formation. This page is read first, setting the scene for the following images. The next photograph scene contains a male figure centrally placed within the frame. He is cropped at the upper thighs and is set against a calm sky with faint clouds. Like the images of Hitler he is removed from the earth, a divine, solitary figure. He is seen from a dramatically low angle, poised heroically, one arm clenched to his

chest, the other raised above his head as he looks upward and away from us towards an imaginary horizon. The two photographs in fig. 20 appear like two frames from a film sequence. Like Triumph of the Will, every device is used to portray the figure as a hero. At least the clothes for sale appear in this advertisement, but they are worn by a hero, wearing of them makes you a hero also.

STYLE V. CONTENT

Regarding the figures already seen, the use of various media has not been discussed. As will be seen, with regard to Nazi art, style was of little consequence. What was always important, on the other hand, was content. While a certain style was preferred it was the pictures' content which dominated and dictated the means of representing that content. Before discussing this in detail it is useful to look at National Socialist views on painting.

An essay of 1941 talked of a "National Socialist Renewal" in painting and of its "New pictorial content". "They (German artists) are no longer painting absinthe drinkers and roulette players, consumptive circus riders, marionette-like ballet dancers, vapid masks, or heavily made-up prostitutes. They are no longer interested in the grim uniformity of slums, urban desolation, and dives. They don't even claim the right to depict scenes of hopeless misery with undertones of sharp criticism, implied accusation, or heart-felt compassion in an attempt to rouse the social conscience of the observer.... They want to be spokesmen for the positive side of life" (No. 6 Pg. 77). The new subject matter had to elevate the subject and not stoop into the gutter. Hitler himself had a great regard for art of the 19th century, art which he considered had been endangered by Dadaists, Cubists, and Futurists. He considered it "essential to pick up this valuable tradition again. Hitler was simply acknowledging here a process that had in fact been going on for some time: Traditionalist art rooted in the 19th century was making use of the National Socialist assumption of power" (No. 6 Pg. 10). Genre painting, whose legitimacy was called into question by the modern school, was accepted and taken for granted in National Socialist art, where old techniques, types and iconographies were continually relied on. These factors were now officially encouraged where before they had led a sub-cultural existence. Themes that were far from traditional were also chosen but they could be classified within the traditional categories of genre painting. Along with painting of animals and landscapes there were also

those depicting U boats and members of the S.A. "The main purpose of genre painting is now, and always has been, to increase our appreciation of everyday things" and "National Socialist painting does no more than follow the traditional principle of depicting the more or less spectacular aspects of the world around us" (No. 6 Pg. 65). What was revived was a kind of painting in which content was the central focus. The "dominance of content and subject matter in art of this period" can also be judged by the "numerous thematic art shows that were arranged and sent on tour throughout Germany " (NO. 6 Pg. 19). Many of these themes represented Nazi ideologies such as "blood and soil; one of the best known slogans promoting Aryan racism and agrarian activity and strength harnessed in form".

As in traditional genre painting, one important task in Nazi art was the "portraying of types, the rendering of German individuals representative of their tribes and callings" (No. 6 Pg. 66).

One thing always absent, regarding style, was any form of sketchiness. Only paintings that gave the viewer no cause to wonder what the artist was trying to convey were acceptable to the National Socialist. "Problematic and unfinished work is not and never will be acceptable in the house of German art" (No. 6 Pg. 9).

Discussion of National Socialist attitudes to photography will emphasize the irrelevance of the medium in depicting the all important content. Photography could only be accepted under Nazi rule if it lived up to the same requirements that were placed on painting. It could not be experimental or unfinished. What was encouraged was "picture like photography" (No. 6 Pg. 173). The photographer's approach to photographing a subject was identical to the approach that would be appropriate to painting, with regard to both perspective and composition. By use of various techniques such as depth effects, blurred high

speed shots and high contrast the "photographer attempted to achieve the specific picture like effects of painting". They succeeded, for during the Third Reich, photography was described as possessing the quality of painting, and painting was considered to have a photographic quality. This is of course no coincidence as it was the duty of both painter and photographer to ennoble their subject, their solution, like their task, was similar. The painter was required to produce unproblematic and finished work, therefore it is hardly surprising that it often took the form of trivial photography. "A painting of a beautiful human being representative of the National Socialist racial ideal called for a photographic confirmation from reality. Conversely, the photographic image of such a human being required confirmation of its ideal nature in the medium of art". (NO. 6 Pg. 174). Therefore the two fields of expression, photography (the real) and painting (the ideal) began to confirm each other.

Figs. 21 & 22 are both depictions of soldiers. Although one is a photograph (fig. 21) and the other a painting (fig. 22) neither can be said to hold any strong characteristics of its medium, they have merged into one visual style. Similarly fig. 12, which is seen here as a photograph, was reproduced as a painting for a bill board (several stories high) in New York's Times Square. It lost nor gained nothing from this change of medium, its content is all that is important.

Art and photography often appeared side by side, "in many opulent art books on nature, culture, and man, paintings and photographs of the German world appeared alternately and mutually confirmed each other" (No. 6 Pg. 174). A book called "Human Beauty - the human face and figure in life and art" explains this means of presentation. "Our book attempts to support our ideas not only through pictures of reality but also through works of visual art". (No. 6 Pg. 174) In this publication a sculpture called "Female Archer" by Mathias Schunacher (fig. 23) appeared next to a photograph of a female archer (fig. 24). Under

National Socialism, it would have been impossible for these two representations to be in different styles as their subject was the same. There is a shared approach to their subject in that the female was always based on Diana. Ideal human forms were seen to have existed and been best represented in ancient Greece, therefore any modern representations of the human form must live up to this ideal. With only one correct way of representing the human form, all National Socialist artists and photographers interpreted the human body in exactly the same way with an inevitable visual similarity.

Hitler made clear his opinion on the physical archetype that he considered so important to National Socialist mythology. "The new age of today is at work on a new human type. Men and women are more healthy, stronger: there is a new feeling of life, a new joy in life. Never was humanity in its external appearance and its frame of mind nearer to the ancient world than it is today," and, "What splendid bodies you can see today. It is only in our century that young people have once again approached Hellenistic ideals through Sports" (No. 6 Pg. 115). Besides Hitler's comments weekly magazines like "Schworze Korps" provided the following "What is fundamental in the portrayal of the naked human form and Nordic racial type is the exposure, in the true sense, of an animate beauty, the discovery and artistic fashioning of an elemental godlike humanity" (No. 6 Pg. 117). "According to one source, the archetypal Nordic man was long legged, slim, with an average height of about 1.74 metres. The limbs, the neck, the shape of the hands and feet are vigorous and slender in appearance. It was therefore the task of all artists in the Third Reich to give expression and shape to such beliefs" (No. 6 Pg. 117). The body was endlessly written and talked about during the Third Reich so nobody could have been uncertain as to the correct approach. German art saw the nude "Primarily as a challenge to depict life in its full vibrancy. In nudes, the artist tries to show the healthy physical being, the biological value of the individual as a precondition of all folkish and spiritual rebirth. He concentrates on the body as nature wanted it, on perfect forms, on pure configurations of limbs, on

firmness of flesh worthy of thoroughbreds, on glowing skin, on innate harmony of movement, on obvious reserves of vitality, in short, on a modern and therefore palpably athletic classical ideal" (No. 6 Pg. 79). In the light of these comments we can look back to figs. 23 & 24 and in addition to fig. 25 (photographed by Bruce Weber). Printed in various fashion magazines, fig. 25 was taken in 1983 but varies little if at all from the two National Socialist depictions of a female archer. The model is an archer in real life, she is a modern "athletic classical ideal".

But can we presume that a similar result has developed from a similar approach? It would be unfair to presume this if fig. 25 was the only comparison we could make but other photos by Weber and all others we have looked at so far arrive at similar depictions of the body. Fig. 26 is another fashion photograph of archers taken by Weber. He has repeated the angle of view from below, and both in figs. 25 & 26 the models are positioned on rocks as we look up at them, giving the appearance of statues mounted on pedestals as in fig. 23. Again the figures are partially naked and in an unnaturally rigid posture.

Fig. 27 is an advertisement for a porcelain studio of 1941. This miniature figure is identical in every way to Bruce Weber's photograph of Mike Storm (a fencer in 1984 olympics, fig. 28). The pose, the dress, and the physical type, the models are even both blonde. Like National Socialist photography, Weber's approach to representing the human form is derived from Greek ideals therefore he arrives at a similar solution to that of a Nazi painter, sculptor or photographer. Fig. 29 is a photograph of young soldiers during training exercises. It is like numerous photographs of the time depicting young men and women striking various poses during exercise routines. Two such photographs could be figs. 30 & 31. Fig. 30 is of a male and female swimmers, they stand, simply dressed in an unnatural setting, isolated in identical poses. Fig. 31 is of a pole vaulter. Isolated against a dark background, he strikes an extremely unnatural pose while leaning against a pole. He is dressed simply as in fig. 30 but this is not what a pole vaulter would wear. Fig. 31 is a

study of "the body as nature wanted it, on perfected forms, on pure configurations of limbs, on firmness of flesh worthy of thoroughbreds". As with fig. 30 we are presented with a classical physical ideal, and gratuitous display of the naked human form. Both photographs were taken in 1983 by Weber. "The olympic tradition makes heroes of athletes, and Weber has paid tribute to that. The poses are borrowed from Greek sculpture" and the subjects "seem to have an uncanny glint of victory in their gaze". All were contenders for the 1984 games but as Jane Withers says "they look more like contenders of 1934" (Face No. 48). One comment on Nazi art of the 30's seems particularly appropriate to figs. 30 & 31 as it does to all Weber's photographs "the sterility of neoclassicism led only to the portrayal of the human figure, naked but sexless in rigid motions of sport" (No. 10 Pg. 102). A common source of reference has led both National Socialists and Bruce Weber to similar visual conclusions.

Two more photographs by Weber have less transparent sources. It is impossible to decide by looking at figs. 33 & 34 whether it is Greece or National Socialism that has influenced him. Fig. 32 is a painting by Lothar Bechstein called "Discus Thrower". The athlete stands in the central foreground against a plain background. He stands upright in his simple clothes looking away from us, out of the picture frame. He has no expression on his face and is seen from a low perspective giving him a cool sculptural look. He wears a simple vest and pants and carries a discus, an indication of his sport. Fig. 33 is an advertisement for 1932 Olympic memorial T-shirts. The model stands in a similar manner to the discus thrower, against a plain background. He stands centrally and looks away from us out of the frame of the picture. Similar to fig. 32 he is shot from below and has no expression on his face, giving a sculptural feel. He simply wears the T-shirt for sale. He need not carry a symbol of athleticism like a discus, we know he is an athlete, his body itself has become the athletic symbol. Fig. 34 has again all the qualities

of fig. 32. The model even wears similar pants and shoes and stands, not like a human but like an object for inspection. Comparing these particular pictures it is difficult to believe Webers images were arrived at independently without some knowledge of National Socialist art. It is equally difficult to divorce fig. 35 from fig. 36. Fig. 35 is a special edition of the Berliner Illustrierte celebrating the 1936 Olympics held in Berlin. Here is the typical hero / warrior / sportsman victoriously receiving his laurel wreath. Fig. 36 is a fashion photograph for Joseph Tricot knitwear taken by Michael Roberts in 1986. This hero also wears a laurel wreath while he looks triumphantly upward. A low perspective is used yet again and as in fig. 35 his legs are cropped from the photograph lifting him from the earth. His body informs us that he too is an athlete, a hero. The athlete was a favourite in Nazi art, he symbolised an ideal which the people could look up to. His place in the public eye does not seem to have changed as this comment by Nike's copywriter, in reference to Nike advertisements suggests; "it was the close identification that many of us feel with athletes, our belief that they are the keepers of a higher truth to which we can aspire" that formed the image (No. 19 Pg. 48).

As we have seen the National Socialists used photography and art side by side to confirm each other, photography to represent the real and art the ideal. Because of a convergence of style the two often merged in one image. The first to do this consciously was Leni Riefenstahl in her film Olympiade (fig. A). As well as being a factual account of the 1936 Olympic games "Olympiade is a paean to physical prowess and youth, a film of squads of young men and women rejoicing in their health and strength" (No. 14 Pg. 112). The principles of the film were "central to domestic consumption of Nazi ideology and in particular the doctrine of BLUT UND BODEN (blood and soil) was a slogan used to represent the future strength that the people could achieve from resurrecting their folkish heritage and a racial ideal). It celebrated various elements of Nazi philosophy such as Strength Through Joy and idealisation of the Aryan body" (No. 14 Pg. 113). Concepts of health and strength were important components of the future German people as they would symbolise the ideals and aspirations of the Nazis racial politics. Olympiade was the ultimate mass media statement of these ideals, the four hour film "Extols the harmony and integration of the human body in terms of the realisation of some Hellenic ideal" (No. 14 Pg. 155).

In the beginning of Olympiade, Riefenstahl uses a visual metaphor to illustrate how Nazi ideals of beauty were rooted in antiquity. Cloud formations fill the screen, gradually through the mist vague architectural shapes emerge. The camera moves in and we see that it is the Acropolis and the ruins of the Temple of Zeus at Olympia. Next we are shown statues from the temple which "by the interplay of light and movement appear like living bodies in a vision of the past". The camera slowly focuses on the Myron discus thrower and by means of low angle shooting creates the impression of power and movement. Suddenly the Greek statue dissolves into the modern German athlete" (NO. 14 Pg. 116) Reifenstahl used the decathlon champion, Huber. Using a simple device she made ancient ideals metamorphose into a modern reality. The real photograph is given the qualities of the ideal past and in return the ideal past is made more real.

By doing this, Reifentahl has merged the real and the ideal, literally.

Figs. 37 & 38 could be stills from the opening of Olympiade. Both are advertisements for Emporio Armani designer clothes. When we look at the two advertisements we cannot decide whether the figures are real people or sculptures. They look real enough except for the hair which has been painted over in unnaturally even waves but the face and head could also belong to a sculpture, we cannot be sure and of course this is precisely their function. They are lit strongly from one side, flattening the image. Dark bands fragment the body, a head from the neck or an arm from a shoulder, any section could be real or unreal, it does not really matter. The figure is a man and a sculpture of a man. a real man who looks like an ideal man. A sculpture would be too far removed from us, the consumers, to identify with but just an ordinary man would not be ideal enough "The figures have an aura of self-possession and other-worldliness, which emanates from the smooth white surface. They are naked, but without a sense of flesh; rather they are of a spirit that exudes asexuality and coldness" (No. 6 Pg. 117).

Another fashion photograph to use a similar technique is fig. 39. Here a real man has been painted gold. He flexes his muscles and strikes a pose. The photograph is cropped so his head is removed along with most of his legs isolating the torso. Here is a man pretending to be a sculpture we look up to a gold sculpture of an idealized male body. You cannot get more literal than that.

The worker was another favourite theme in National Socialist art. With his closeness to the land, he most aptly symbolized the doctrine of "Blood and Soil", "the sight of them is particularly impressive as we seek to show the immense importance of our folkish substance" (No. 6 Pg. 78). If the nation was to be upright strong and virile, then it was necessary that the bodies of its members were likewise. Hard work was extolled as in these words of Goering "We must work doubly hard today to lead the Reich out of decadence, impotence, shame and poverty. Eight hours a day is not enough we must work" (ZG magazine No. 10 "The Naked, the Uniformed and the Dead").

Special offices were set up to carry out aestheticization programmes such as the "Office for the Beauty of Labour". A weak body came to represent decadence shame and laziness to the Nazis and therefore a strong body symbolized your rejection of these things and your renewal under National Socialism. Although work was a major theme under German fascism, with whole exhibitions being devoted to it, contemporary work was only rarely depicted. A preferred theme was the farmer, as this comment of the time explains, "Since any renewal is essentially concerned with human beings, it is natural that the German figure is a highly favoured theme in our modern art. Guided by a true instinct, our artists find their models primarily among those fellow citizens who are, as it were, still sound by nature. They set to work where closeness to the native soil, the restorative powers of the landscape, the protection of the race from impurities, the force of deeply rooted tradition, and the blessings of beneficent labor have kept the human substance healthy. It follows from this that our contemporary painting frequently portrays the faces and figures of men who follow the old callings close to nature" (No. 6 Pg. 77). The farmer, however, was not shown using a tractor, a combine, or a seeder. Instead he is shown ploughing with a team of horses, mowing with scythe, and sowing by hand. The Nazis motto behind such depictions was "the tougher the sod, the brighter the plough share".

One such farmer could be fig. 40, a Lee jeans advertisement. We are shown a strong young farmer wearing "the jeans that built America". With his back toward us and carrying a scythe he poses, motionless against the clear sky and open fields. Again we look up at him from a low angle, he is simply another kind of hero. A comment on this theme in Nazi art is also a suitable comment on this advertisement "Again and again we see the farmer on his land. We see him plowing, sowing, reaping and gathering his winters wood. We see him against a background of earth and sky with the fruitful soil under his heavy shoes, a modest but proud ruler over his own well-tended fields" (No. 6 Pg. 78). The farmer's relationship to his work is vague. In figs. 40 - 42 the men working on their land are not seen in relation to what they produce. In Lothar Sperl's "Clearing Land" (fig. 41) work is conceived as nothing more than muscular action and physical gesture. As with all depictions of the farmer including fig. 40 he is not valued for what he produces but for his physical strength and as a symbol of purity and dignity as expressed in a healthy body. "The best substance of our race is embodied in the working man, just as it is in the farmer" (No. 6 Pg. 78).

Wherever a contemporary worker was shown using modern production methods, his relationship to production was the same as that of the farmer. Figs. 43 & 44 both portray workers in a rolling mill. These paintings are clearly not about the product of their labours, instead, they are simple studies of physical strength and gesture, exaggerated by over emphasis on the figures' composition within the painting. In fig. 43 a group of three workers pulling tongs, lean in unison at a dramatic diagonal. This group study has the feeling of not been drawn on the spot of real workers, but rather of a calculated and controlled study of stylized physical gesture. The left hand side of the same painting shows two workers pulling a trolley. Again, their gesture is stifled without any feeling of movement, as though they remained still in that pose for the artist to draw them.

Fig. 45 is from the same series as fig. 40 for Lee jeans. Here we see an industrial worker, standing in active, holding a wrench. Behind him is presumably a machine with which he works surrounded by a moody sky. Not only is he standing motionless, physically removed from his place of work but he also turns his back on this work and looks out of the picture into the distance. The machinery behind him, along with that which appears in figs. 43 & 44, exists only to verify his role as worker. These pictures are not meant to convey the idea of productivity as either a social or economic force. They portray a symbol of the "best substance of our race".

National Socialist ideology even allowed work to be abstracted to purely physical gesture, without the backup of any other work symbols.

Fig. 46 is one such representation. An advertisement for Mercedes Benz (1940) uses a photograph of a car juxtaposed against a monument by Joseph Thorak, "Monument to Work on the Reich Autobahn". In this image three naked, muscular figures push and pull at a large stone. Their work is pure muscular action, the figures are ennobled by their work. The car superimposed over this image, adopts their nobility and dignity. Fig. 47, an advertisement for Manoloblahnik shoes (1985) uses identical visual devices. Eight consecutive photographs are used of the same naked muscular figure pushing a large block of stone. Like the figures in fig. 46 his work is simple muscular action with no indication of its outcome or end product, which we have seen is irrelevant. The nobility and dignity of his labour is the important message. In the bottom right hand corner of this advertisement a photograph of the product, a boot, appears as the final frame in a sequence of images.

Both these advertisements use an idealized view of physical work to attribute desirable qualities to their product of sale.

The naked male body has become a means of selling a wide range of products to which it bears no direct relation. Fig. 48 is a photograph advertising

womens shoes and fig. 49 is for womens sport shoes. While the male figure in fig. 48 could be a simple case of a sexual symbol being used to attract the potential buyers attention, fig. 49 is more ambiguous. We can see a womans foot, wearing one of the shoes for sale, standing on a muscular male chest, the male body as sex object could simply have been abstracted down to the male chest but more likely is the idea of this chest symbolizing power and strength, useful characteristics for the sports shoes because, as the copy states "the competition never stops".

In fig. 50, an advertisement for Rivillon furriers, the male body again lends nobility to the product: a statuesque male body poses with a piece of fur, two apparently disconnected objects combine to form a noble classical image.

WOMEN

Hitler outlined womens social roles and duties in 1932: "Woman is by nature and fate man's companion for life. Man and woman are not only comrades for life but also comrades in work. Just as economic evolution over millennia has altered woman's field of activity as well. Above and beyond the need for common work stands the duty man and woman share in maintaining the human race. In this most noble mission of the sexes we find the roots of their special gifts that Providence in its eternal wisdom has granted them for all time. It is therefore our highest task to enable two companions for life and comrades in work to form a family. The ultimate destruction of the family would mean the end of all higher forms of human life. However broadly we may define woman's fields of activity, the raising of a family will always be the central goal of her organic and logical development. The family is the smallest but the most precious unit in the entire structure of the state. Work is honour for both man and woman, but a child ennobles the mother" (No. 6 Pg. 149).

Women were persuaded that mother hood would ennoble them but this deception existed to simply restrict them socially and guarantee their care of the National Socialists' biggest concerns, race and character. "Because woman, as soon as she becomes a mother, partakes of the sacred mysteries of the natural order and because a nation dedicated to the future values motherhood above all else, mother and child have become a cherished theme in modern German art. Artists stress above all else the role of the mother as the guardian of life. Race and character, the most precious qualities of life are in her care" (No. 6 Pg. 78). The theme of motherhood was the commonest representation of women in Nazi art, with titles such as "Mother", "Motherliness" or "Guardian of the Race", all of which could be applied to fig. 51. Instead, fig. 51 is an advertisement for knitwear. This advertisement was probably, more so than any other I have looked at so far, a stylistic rather than psychological reference to National Socialist art. When compared to figs. 52 & 53, its visual elements and composition are too direct to be anything other than a shallow flirtation with a taboo reference. Fig. 52 is an appeal for family life, urging motherhood and fig. 53 is a painting called "In Good Hands". All three feature a woman

of similar racial qualities, with the "Central Goal of her organic and logical development" beside her. She is shown not in a city or even a house but rather in front of the natural landscape from which, as in Nazi beliefs, the peoples historically racial purity emanates. The woman, like the land in which she stands, the source of a pure racial type.

In figs. 51 & 52 the lower part of the woman's legs merge with the landscape beneath her, emphasizing her connection with the native soil. The women certainly look ennobled by motherhood, a fact exaggerated in fig. 51 where she stands in the frozen pose of a statue. As with images of men, we look up towards her as a hero, but her heroism is derived from her position as "Guardian of Life".

Fig. 52 shows a woman breast feeding, giving life to her child, fig. 53 has the woman opening the front of her dress to reveal her naked breast. Fig. 51 copies this as closely as is possible in modern advertising. She stands with her cardigan loose and open while her child clings to her side and rests its head on her partially revealed breast. Although the child is not a baby its sex is ambiguous. Emphasizing its androgyny, and therefore childlike qualities, allows it to represent all children who symbolized the nation's racial future.

Although this advertisement is a photograph, like Nazi painting it has "attempted to achieve the specific picture like effects of painting". An unnaturally coloured sky and sea give this photograph a painterly quality while strong, warm lighting make the bodies glow and lift them from the background. The photographer has used the camera not to capture a realistic image, but rather to exaggerate an unrealistic composition of elements.

Although this advertisement predominantly uses Nazi art as a stylistic reference, when seen along with fig. 36, and put in the context of the other advertisements seen already, gains a new serious dimension. Figs. 36 & 51 (both advertising the same product) are conscious references that clearly show National Socialist attitudes to women in relation to men. Man is the hero, alone and aloof, while the woman remains defined by the functions of her body.

Like men, women were continually compared to a Greek ideal. Direct comparisons were made such as figs. 54 & 55 which appeared side by side in a book called Human Beauty / The Human Face and Figure in Life and Art .. Life was encouraged to live up to the ideal of art, an attitude which spilled over into advertising fig. 56. Here a German woman of 1938 was convinced that "Forma" products would guarantee her perfect sculptured body of the classical female ideal.

Fig. 57, of 1985, is still trying to convince women to buy products using no less subtle visual metaphors. In fig. 56 the woman is placed directly beside an ideal sculpture in a similar pose, but fig. 57 takes this comparison even further. The ideal image (the sculpture) is in fact a photograph of the real model in silhouette and enlarged so her head ascends beyond the top of the page. Its size in relation to the real woman, along with its majestic pose and singular colour assigns it the qualities of a sculpture. The real woman's image is literally confined within that of the sculpture. Her image has been superimposed over the silhouette and any part which extends over its parameters has been removed. As in fig. 56, the purchase of these clothes will make her part of something larger, more like the ideal.

Fig. 58 has virtually replaced the real with the ideal in a series of imaginary fashion shops. The two bottom photographs which actually show clothes, reveal as little of the real woman's body as possible. Her face reveals only slightly from behind the fabric or her head does not appear at all. Instead (in the top photograph) she has been replaced by a classical ideal, the Venus De Milo. We look up at her from a low angle, she could be walking by us on a cat walk. The women are not even made to appear as the ideal but have been replaced by it.

The Nazis accused the Impressionists of "Showing the human body without any deeper interest in the human being, of presenting only superficial visual experience" while the National Socialist artists concentrated on "Perfect forms, on pure configurations of limbs, on glowing skin, on innate harmony of movement, an obvious reserve of vitality" (No. 6 Pg. 151).

Schultze Naumburg comments on nude painting in National Socialist work, "Woman has probably never been depicted so disrespectfully and in so unappetizing a way as in the paintings we have been obliged to put up with in German exhibits of the last twelve years, paintings that inspire only nausea and disgust. They convey not the slightest trace of the sacredness of the human body or of the glory of a divine nakedness. They express a ravening lasciviousness that sees the nude only as an undressed human being in its lowest form" (No. 6 Pg. 151). National Socialist nude paintings were on the other hand attempting to be appetizing yet displayed an unsurpassed disrespect. "The National Socialist artist was interested in blatant prostitution", an interest which found popularity in advertising. "All the newstands displayed books and magazines filled with pictures of nude men and women. You find these on the racks and counters even at the best hotels, such as the Adlon, along the streets, and at every subway counter around which people loitered. Some of them had such titles as Sunlight and Health and Nature and Beauty. Others were picture stories of My Model. Some of these pictures masqueraded as art and were included in monthly magazines. I remember one lighted sign in a subway advertising a sun lamp, which showed several naked women lolling about on benches" (No. 6 Pg. 79). Fig. 59, an advertisement for Junkers Water Heaters, illustrates the gratuitous use of the naked body. The advertisement, by using a photograph of the same girl twice, creates a blatant piece of soft pornography. But while modern advertising continues this use of the female body, physical ideal has changed.

Fig. 60, an advertisement for office equipment, uses a female body builder who stands motionless beside the product for sale. A physically strong woman is now required. Fig. 60 is one of the most gratuitous uses of this new woman, usually her image is excused by a play on words in the copy, such as light, which contradicts her ability to lift something heavy ie. light weight jeans (fig. 61) and lite beer (fig. 62). But this clever play on words cannot mask the use of the womans body as a simple role model. A male body builder (a more conventional image) could have been used in both cases.

A modern woman's beauty is not one which is to be peeled off, like makeup, at the end of the day. She must no longer rely on clothes to control her body, she like the male, must simply wear her body. "Fashion has packaged body building as the passport to eternal youth and enhanced sexual desire, accentuating the paranoid obsession with body perfection " (No. 17 Pg. 20). But a more important development in the female image is its deletion from the public view. The female body builder in fig. 62 is denied all that is conventionally used to define female sexuality i.e. face, hair, breasts. She turns her back on us and her hair is cropped. Dressed in masculine clothes she lifts a man above her head with ease. She displays nothing that is conventionally female, she in effect pretends to be a man.

Fig. 63 & 64, both for Calvin Klein underwear, wherein the forefront of this denial of the female form. In fig. 63 the woman's face is removed along with her legs, two elements of the female most used to symbolize female sexuality. All that is left in the photograph are the boxer shorts and her chest around which she tightly wraps her arms, denying her breasts. This ad along with fig. 64 was part of a campaign selling mens underwear to women. Dressing in a mans underwear and denying all physical attributes that make her different to a man, the female body emulates as best it can the male.

Again in fig. 64 her legs are missing, her face turned away and her hair cropped. A masculine chest is created by the bunching of the mans undershirt, while her own developed stomach muscles need no concealing.

This image of women may not at first appear consistent with that of fascist art but a similar psychological attitude of the past, to that of Third Reich may manifest itself differently today because of changes in social conditions over 40 years. Under the Third Reich women were robbed of their sexuality and strength as individuals and confined to areas that suited their biological functions. Women today refuse to be excluded as before and therefore must heed the same call as men.

As discussed in detail earlier, femininity was a visible and metaphorical weakness. As under the Third Reich we must shake up, we must not only be strong but appear to be so. Women must compensate for their inadequacy with a bodily transformation, not exactly a man, but instead a poor imitation of one. Female body building as portrayed in advertising is simply a new sexism strong and repressive as the roles imposed on women in Nazi Germany. Men and women now compete under the same terms with the male inevitably coming out on top, the female is genetically prevented from equalling male muscular expansion.

Figs. 65 & 66 typify both the male and female roles demanded by present attitudes. The photographs appear to be from another period in sepia tones, a nostalgic look to a better past. We look upward to an ideal male / hero.

Partially revealing his muscular body, he confidently strides through the rugged landscape. What is fig 66 except a weak imitation of fig. 65? Wearing his clothes, her hair is cut like his and in an identical landscape she pretends to be him. She also has has her shirt open but not too much. She can only hint at what lies beneath, to reveal too much would reveal her inadequacy. Idealized masculinity is required, a state she attempts to but cannot reach, leaving her sexless.

CONCLUSION

CONCLUSION

In this paper I have examined Nazi representations of the human form and the psychology which lead to these images. After examining 80s advertisements, I have attempted to determine whether the influences behind them are related to Nazi images on a visual level or if they grew out of similar psychological background.

After examining a variety of advertisements from the 1980s, it is difficult if not impossible to distinguish between a stylistic or psychological influence. Whether the images are borrowed consciously or created independently of their historical parallels is of no importance. They may come into existence because of the present economic and political climate or through a shallow adoption of Nazi images. From the viewers perspective they emanate the same meaning regardless of the designers/photographers motives.

As we have seen there is no such thing as a neutral image, especially those depicting people. With the technology of persuasion so highly developed it is each and every designers responsibility to question the ends of his/her own image making to ensure that those images disseminating within an established system of persuasion do not manipulate the audience for undesirable ends.

' Visual Communication' must be a dialogue between image maker and viewer, not a one way manipulation of behaviour.

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