

## SUMMARY

### **THE FLIGHT FROM NAZISM. THE EXILE ART SCENE IN BOHEMIA 1933–1939.**

The development of political situation in Germany during the thirties, when the Nazi Party radicalized and Adolph Hitler's power gradually became unlimited, meant not only a danger for the political opponents of fascism. The new state self-presentation as a successor to the Rome Empire of German nation is reflected even in reference to classicism in art creation. Artists, who did not meet the criteria of the Nazi regime or even commit to its disadvantage, had to choose asylum in countries where they could not only continue in free expression, but also where their lives had not been confronted with threats or danger. In addition to Great Britain, France and Netherlands, Czechoslovak 1<sup>st</sup> Republic became a haven for refugees from Nazism. This work is focused on the Czech environment, and especially artists, with whom the former foreign literature is dealing rather marginally, in the context of other artistic disciplines and countries providing asylum to emigrants.

Not only politically or racially persecuted artists are investigated in this work, but also remigration itself - Czech Germans, who for similar reasons returned to their birthplaces. Czech-German conditions provided artists with opportunity for active continuing to fight against Nazi regime with a backward range in Germany. Cooperation with Czech artists took place mainly in the field of caricature and within SVU Manes, which prepared several fundamental exhibitions. Cultural events were also organized for the newly established committees helping emigration.

Support by the Czech population and State had gone through a series of changes under pressure of Nazi German government and the growing influence of the Sudeten areas. Artists with the status of refugees were obliged to follow a series of state regulations and orders, which often bureaucratically confined their work. In spite of this, some of the works and memories of the artists illustrate the direct positive relationship to the Czech environment and culture. This work is dedicated to individual artists, among whom we can find prominent figures such as Oskar Kokoschka, John Heartfield, Th. Th. Heine, or caricaturists of Simplicus magazine like Erich Godal, Bert, Johannes Wüsten and artists of Oskar Kokoschka Bund group, courageously continuing to fight against Hitler's policy, even at the end of the thirties, and whose leadership was Theo Balden or Kurt Lade.

These efforts were terminated by the signatures of the Munich Agreement. Subsequent events caused the fact that today we are faced with only snippets of information from the area of interest and many works created in the Czech environment are now lost or completely unknown. Emigration was forced to seek for new asylum and in addition was strengthened by the Czech refugees. Mutual cooperation between Czech and German art scenes, whose contacts had been more strengthened by the emigration, absurdly disappears with temporary victory of the German Nazi policy.

### KEYWORDS

- German artists
- Exile in Bohemia
- Anti-Fascists
- Emigrant
- Remigration