relief program established in the early 1930's (Saab 16). In America during this time, art was significant because it was presented as being able to have a positive influence on democratic citizenship. The goal of FDR and the United States was to rescue taste from elite control, desacralize art, make it "useful" and available to the public, and connect it to every day life (Saab 53). All of this would happen through education, participation, and appreciation.

The Federal Art Project supported the creation of useful works that linked art and democracy for the masses to view. In American art of the Federal Arts Project, women were often represented as young, happy children or nurturing mothers, but these were not their main or only roles. Women were accepted and viewed as mothers and playful children, but were also pictured as equal, productive members of society. In these works, women were not presented as subject to their husband or father; rather, they could make choices for themselves including where they worked and what activities they participated in, like dancing. Therefore, women in American art exemplified democratic individualism and freedom. Additionally, women's physical appearance and beauty in sculpture and paintings during the 1930's showed the acceptance of different body types. Art of the United States also captured American racial diversity. Black, Indian, as well as other ethnic women were themes for America art.

During the Depression, artists portrayed women, as well as families, and the hardships of every day life. American artists and photographers were not afraid to portray the sacrifices of American citizens. In America, it was acceptable to artistically demonstrate, through a style known as Social Realism, the rough times of unemployment, tears, and bread lines (Saab 29). Along with such struggle, there were also images of content American citizens signifying the American dream with perspectives of every day work, family, community, and overall happiness; this artistic style was known as the American Scene (Saab 29). Although there were several perspectives, American art emphasized the individuality of each citizen, especially women and their ability to progress and grow. Women were also targeted in World War II wartime propaganda, which encouraged them to take over jobs on the home front while the men were at war. These propaganda images displayed the strong, invincible female who was able to do everything a man could do. Women had equal rights and could live life the way they wanted.

Both nations were searching for a unique culture, one that reflected national values. Nazis knew what "good" art looked like and controlled it. Americans were open minded, inclusive, and willing to spread opportunity. The enemy of art for the Nazis was the Jews, whereas the United States' enemy was the economic and social elite. In both, governments played an active role in shaping art. Germany and the United States justified their respective ideologies in part through artistic works that represented women's appropriate image and roles.

The Design of the Installation

The design of "Women, Art and Politics in 1930's America and Germany: The Portrayal of the Female and the Justification of Gender Roles" was an interesting challenge to the curator. For the gallery configuration, the curator adapted the design of the female gender symbol because she wanted the physical space to convey the artistic theme of the exhibition.

The female gender symbol was the sign for the planet Venus, as well as the Roman goddess of love and beauty (Lindemans). Venus was viewed as a beautiful woman that every god desired. However, it was also a sign in Ancient Greece associated with Aphrodite and Athena (Lindemans). Aphrodite was also a Greek goddess of love, beauty, and sexual rapture. Since Greek origins were powerful in both American and German art and architecture, the female gender seemed an appropriate key to examining the role of women in the 1930's. Symbolically, it unites the multiple roles of women in the exhibition, while the American and German art within the galleries remained different and unique from its structural counterpart.

When walking into the entrance of the museum, visitors will come in through the cross, or bottom of the gender symbol. As one proceeds into the role galleries, they will notice the circular dimension of the museum. The roundness of the exhibition explains the continuous and sometimes cyclical dynamic of women's status in the 1930's.

A small-scale map of the entire exhibition guides visitors through the museum and the 34 works on display. The introductory gallery gives a brief cultural overview of America and Germany in the 1930's. Germany is explained through the National Socialist rise and the fascist ideology. America's cultural overview explains the aftermath of the Great Depression and the establishment of New Deal Liberalism. In the introductory gallery the curator wanted to give a historical context so visitors could understand the underlying messages about gender in democratic and fascist art.

In the film gallery, visitors can view the documentary *Hitler's Children,* by Guido Knopp. This documentary examines Hitler's Youth Movement and includes a section devoted to The League of German Girls. This film guides a visitor's understanding through history and helps them grasp the essence of the first gallery, Women as Children.

The arrangements of the six galleries exhibit the roles of women in America and Germany in the 1930's. In each, visitors see women represented differently: as a child, as a mother, through their beauty and appearance, in their recreational activities, as workers, and during wartime. The goal is to compare and contrast the art from both countries to observe how women were perceived and how those perceptions shaped their future aspirations and/or careers possibilities. (An overview of the galleries will follow. However, the central focus of this catalog