The research, writing, and editing of this book for publication have led me many places and brought me into contact with many special people. Each has enriched not only this book in some way but my life as well. The conception of this project would have been unthinkable without the instruction and guidance I received as a graduate student from O. K. Werckmeister in the Department of Art History at Northwestern University. His uncompromising focus upon the history of German art from 1898 to 1945 and his interest in a political history of art based in institutions, together with his practice of ideology critique, all have their imprint upon this study. Also at Northwestern, Professors Nancy Troy, Rainer Rumold, and Sandra Hindman along with fellow art history students Laurie Milner, Kevin Murphy, Paul Jaskot, and Barbara McCloskey offered friendship, encouragement, and advice at crucial stages of this project.

Friends and colleagues met along the way include Gabriella Šimková and Martin Skřiván, who each provided friendship and hospitality in Prague apart from the drudgeries of dormitory life during the final months of Hašek’s Czecho-Slovak Socialist Republic. Skřiván deserves credit for the Czech-to-English translations found in this book and for plenty of additional linguistic assistance he offered as I navigated the Czech language and lands.
during my extended visits to Prague in 1988–90. (Translations from German and French are my own unless otherwise noted.) Zdeněk and Marcella Hojda welcomed me at the archives of the Národní Galeri, Agnes Cloister, and Vojtěch Lahoda provided a forum for my ideas before a group of art historians at Prague’s Institute for the Theory and History of Art at a moment in early 1990 when Czechoslovakia’s future seemed up for grabs. Returning from that most eastern of Western cities to the West’s most western megalopolis, fellow fellows Ursula Frohne and Thomas Levin and the scholars at the Getty Center contributed to the supportive environment in the pristine office towers above Santa Monica. At the Los Angeles County Museum of Art, curators Stephanie Barron and Sabine Eckmann later engaged me in an exhibition project that encouraged me to see my Europe-based account as part of a larger international story. For the opportunity to recast aspects of my account in formats accessible to the big public of this major traveling art exhibition on exile art and for entrusting an international symposium to my planning, my thanks go to Stephanie Barron. I also thank John Czaplicka for the stimulating academic venues he offered me to present my ideas and Jonathan Petropoulos for offering encouragement at crucial moments. For his interest in my work and for the example of his own archivally based scholarship, I thank Michael Krejsa, archivist for Bildende Kunst at the Akademie der Künste in Berlin. Mechthilde Hahner and Brita Eckert also merit thanks for their hospitality and the access they provided to materials in the German Exile Archive 1933–1945 at the Deutsche Bibliothek in Frankfurt. Leslie Calmes and Amy Rule at the Center for Creative Photography in Tucson provided optimal conditions to study the recently cataloged photographic archives of Josef Breitenbach. For the Breitenbach photographic materials reproduced in this book an incalculable debt is owed to Peter C. Jones, executor of the Josef Breitenbach Trust, not only for his generosity in granting permission to publish them but for having the insight and taking the initiative to rescue these materials from the dustbin of history. Special thanks too go to Wolfgang Schopf, who helped me see the exiled artists in relation to exile writers, publishing, and the theater of Brecht.

Funding for the research for this book came from the Fulbright Commission of the Federal Republic of Germany, the German Academic Exchange Service (DAAD), the International Research and Exchanges Board (IREX), and the Getty Center for the Study of the History of Art and Humanities. A hefty and timely subvention for the costs associated with reproducing artworks and photographs was provided by Allen Soltow of the Office of Sponsored Research at the University of Tulsa, with matching funds supplied by the College of Arts and Sciences (Dean Thomas Horne) and the Office of the Provost (Roger Blais). Soltow deserves special thanks,
as his Office of Sponsored Research also provided several Faculty Summer Grants for successive revision campaigns of this manuscript. I also express my gratitude for the support and friendship of my colleagues and students in the Department of Art and Art History at the University of Tulsa, specifically Stephen Sumner, Chuck Tomlins, Glen Godsey, and Patrick Marcoux, as well as of Vic Udwin in the Department of Languages. My journey has been made a bit richer by the times spent along the way with fellow academic travelers Judy Stubbs, Bob Tharsing, Debbie Frederick, and Eduardo Kac.

The manuscript has also benefited from comments and recommendations offered by anonymous readers solicited by the presses that reviewed earlier versions of it. Many thanks to Liz Suhay, who acquired this book for the University of Michigan Press, and to Christopher Collins, who saw it through to completion.

For their companionship, their love, and the multitude of ways they have made my life richer, I thank Sabine Eckmann and our son, Raffael. It is to them that this book is dedicated.

St. Louis, November 2002