



Der Kunstkrieg: Das Haus der Deutschen Kunst, die Documenta und die CIA-MoMA-Connection (Wilhelm Fink: Essays) (German Edition)

Heiner Mühlmann

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»Dies ist die Geschichte von den genialen CIA-Boys, die die einzigen wirklichen Kunstwissenschaftler des 20. und 21. Jahrhunderts waren«.

So könnte Heiner Mühlmanns provozierender Essay beginnen, der uns »das wahre Gesicht« der Kunst des 20. Jahrhunderts zeigt. Die Kurzform der Geschichte um die CIA-Boys geht ungefähr so: Als Antwort auf das »Haus der deutschen Kunst«, das gigantische Monument einer nationalsozialistischen Propaganda, führte der amerikanische Staat mit Hilfe des MoMA einen raffinierten Gegenschlag. Taktisches Ziel: die Sabotage der nationalsozialistischen Mobilisierungskunst mittels Konstruktion einer modernen Weltkunst. So schleusten die CIA-Kunstwissenschaftler das Massenprodukt »Abstrakter Expressionismus« in die Kunst ein. Wie gut diese Geheimwaffe funktionierte, zeigt Mühlmann am Beispiel der Documenta. Hier führten kreationistische Museumskuratoren, Fluxuskünstler und Kasselbesucher fort, was die CIA sich ausgedacht hatte. Unter ihnen und gegen sie: Bazon Brock.

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