



provided the materialist structure of the international style in the United States. The fact is that the nation, then experiencing a surge in global influence, wanted to see itself as the inheritors of civilizational progress. Any argument validating this self-image was embraced, even that of an international style passed on from the European elite to the youthful shores of the United States.

In Loos' hands, the tattooing of the Papua New Guineans was visual evidence of their cannibalism and infantile psychology. Such signs in the modern world were proof of degeneracy among white subjects, a sign of criminality in western Europe. Le Corbusier went even further by claiming the jazz music of African Americans as fully modern but categorizing the people that created such art to still be stuck in a primitive stage of development. Their musical genius was but evidence of the intuitive