The terms “fascism” and “culture” frequently resonate as opposites. We think immediately of sterile, bunker-like architecture, book burnings, and reactionary archaisms. Much fascist culture certainly entailed these. Yet we ignore the centrality of advanced culture to fascist ideas—both in the early twentieth century and beyond—at our own peril. We begin by addressing the history and theory of fascism, then examine specific case studies: Italian Futurist art and literature and its relationship to the founding of Fascism; the 1932 Exhibition of the Fascist Revolution in Rome; National Socialist (Nazi) aesthetic policy, Nuremberg rallies, and Riefenstahl’s Triumph of the Will (1935); John Heartfield’s anti-fascist photomontages; Picasso’s Guernica at the 1937 Exposition Internationale; the 1937 Degenerate ‘Art’ Exhibition in Germany; and revivals of anti-fascist rhetoric and protest in the events of 1968 in the US and abroad. In the context of neo-fascist resurgence, we also consider more recent manifestations of fascism in cultural discourse, from Timus Vermes’ compelling book Look Who’s Back (2012), to the nationalist populism of Donald Trump’s presidential campaign.