



The Weiss-Livnat International MA Program in Holocaust Studies



Yad Vashem
The Holocaust Martyrs' and Heroes' Remembrance Authority
The International Institute for Holocaust Research



BEIT LOHAMEI HAGHETAOT
THE GHETTO FIGHTERS' HOUSE

Course Title	Researching and Restaging the Ghez Collection of Jewish Artists Who Perished in the Holocaust: A Curatorial Experiment		
Name of Instructor	Rachel Perry	Number of Credit Points	3
Instructor Email	perryrub@bezeqint.net	Time Course is offered	Fall Semester. Wednesdays 11:00-2:00

Course description: In 1978, the Swiss art collector, Dr. Oscar Ghez, donated his important collection of works of art by artists who perished in the Holocaust to the University of Haifa. Consisting of oil paintings, watercolors, drawings and sculptures, the collection includes over 130 works by 18 artists who lived and worked in Paris before the Holocaust in what was known as the “School of Paris.” Arrested by the Nazis and their French collaborators, many of these artists were interned in the transit camps of Drancy, Gurs, Compiègne before being deported East to death camps. Ghez conceived of the collection as a memorial to artists who perished in the Holocaust, but it is also an important record of their lives and creativity.

In this course, we will collaborate with the Hecht museum on a unique research project revolving around the Ghez collection and culminating in an exhibition which the class will curate and install. The last exhibition catalogue of the Ghez collection is over 20 years old. The time is ripe for a reassessment of the collection, relying on new scholarship and new methodological approaches. Little research has been done on these artists; for many, the dates and place of death is unknown. Like detectives, we will explore the archives and trace the provenance of the art works before Ghez acquired them (ie. where they were purchased, when, by whom). Where did these artists emigrate from? What social, religious, political networks and organizations were they affiliated with? Where did they go to art school, with whom? Where did they exhibit (galleries, museums) and who were their patrons? What subjects and media did they gravitate towards? Answering these questions will contribute to a fuller picture of the rich diversity of Jewish culture in the prewar period, when Paris was a magnet for Jewish artists across Europe.

Final Research Project: During the semester, students will work independently or in small groups on one aspect of the exhibition. For their contribution, students are encouraged to think outside of the box. Whether it is a documentary film detailing our research and progress as a group; a collection of poems and literary texts which relate to the art; a sound track of testimonies; documents relating to each artists (photographs, Pages of Testimony, artifacts); wall labels which provide important contextual information; an educational guide for students or a web based project (blog or website) – this course welcomes interdisciplinary approaches and original

ideas about how to curate these works of art in the museum. No prior knowledge of art is necessary.

Museum Visits and Film Screenings: Throughout the semester we will study other museums and collections devoted to art and the Holocaust. Visiting lecturers and museum visits, as well as films about art and the Holocaust and academic articles and books, will complement class sessions in the Hecht museum and its archives in front of the works of art and relevant historical documents. Film screenings are scheduled throughout the semester both in class and as homework assignments. If you cannot make a screening, you must inform me in advance. Attendance at museum visits is absolutely mandatory. In addition to the class meetings held in museums, you may be required to visit museums on your own to complete assignments.

Required readings: There is no course packet to purchase. PDF files of assigned articles and other documents may be downloaded or printed directly from the Moodle website under Course Library. Because this class only meets once a week, it is critical that you leave yourself enough time to read the material each week so that you will be able to discuss new concepts and arguments in class discussions.

Course Requirements and Grade Distribution:

Response Papers	20%
Short Paper (Hecht Museum)	20%
Project Proposal due at midterm	10%
Oral Presentation	10%
Final Project	40%

Response Papers – 3-5 pages. Consider a question or analyze a text in relation to theories and modes of analysis explored in class. No late submissions.

Final Research Paper and Oral Presentation: During the semester, you will work either independently or in small groups on an original research project related to the exhibition of the collection. You will submit a paper detailing your project proposal, with preliminary list of sources/bibliography, and thesis statement by midterm period. You will present your research in an oral presentation to the class for feedback.

Office Hours: By appointment. I can be reached at 054-772-1169.
Email: perryrub@bezeqint.net

Course Outline:

Week 1: Introduction and visit to the University of Haifa Hecht Museum

- Linda Nochlin, "Why Have there Been No Great Women Artists," *Women, Art and Power and Other Essays*, Westview Press, 1988, pp.147-158.
- Anthony Julius, *Idolizing Pictures: Idolatry, Iconoclasm and Jewish Art* (Thames and Hudson, 2000), pp. 24-42.
- Margaret Olin, *The Nation without Art: Examining Modern Discourses on Jewish Art* (2001), pp. 35-70.
- Kalman Bland, *The Artless Jew* (Princeton, 2000), pp 3-36.

Week 2: From the Emancipation to the Dreyfus Affair: Inventing the Jewish Artist in Western Europe (Oppenheim, Solomon, Kaufman, Levy)

- "Inventing the Jewish Artist in Europe," ch. 2 in *Jewish Art: A Modern History*. Samantha Baskind and Larry Silver. Reaktion Books, 2011.
- Richard Cohen, "Nostalgia and the Return to the Ghetto," in *Jewish Icons*.
- Susan Tumarkin Goodman, "Reshaping Jewish Identity" in *The Emergence of Jewish Artists in Nineteenth-Century Europe*, Jewish Museum, 2001.

Week 3: Dilemmas of the Modern Jewish Artist: Jewish Identity-Assimilation vs. Tradition (Oppenheim, Gottlieb, Hirszenberg)

- Richard Cohen, "The 'Wandering Jew' from Medieval Legend to Modern Metaphor," *The Art of Being Jewish in Modern Times*, ed. Kirshenblatt-Gimblett and Karp (University of Pennsylvania, 2008), pp. 147-175.
- Richard Cohen, "Images of Jewish Fate: At a Crossroads," in *Jewish Icons*.
- Ziva Amishai Maisels: "The Emancipation From Tradition to Modernity" in Gabrielle Sed-Rajna, *Jewish Art* (New York:1997) pp. 325-333.

Week 4: Jewish Artists and the Avant Garde c. 1900: the Dreyfus Affair and escalating anti-Semitism (Pissarro, Liebermann, Chagall)

- Stephanie Rachum, "Camille Pissarro's Jewish Identity," Israel Museum
- Ziva Amishai-Maisels, "Origins of the Jewish Jesus," in *Complex Identities: Jewish Consciousness and Modern Art*, pp. 51-86.
- Chaim Potok, *My Name is Asher Lev* (Selections).
- Benjamin Harshav, *Marc Chagall on Art and Culture* (2003), pp. 1-25.
- Aaron Rosen, "Marc Chagall: Fostering a Family of Images," *Imagining Jewish Art: Encounters with the Masters in Chagall, Guston, and Kitaj* (Legenda, 2009).

Week 5: Hecht Museum to view the collection and select works

Short Paper Hecht Museum due

Week 6: School of Paris or French School? (Modigliani, Soutine, Man Ray)

- “Revolutions in Art and Politics,” ch. 3 in *Jewish Art: A Modern History*
- Kenneth Silver, Romy Golan, *Circle of Montparnasse* (Jewish Museum, 1985).
- Mason Klein, Emily Braun, *Modigliani: Beyond the Myth* (Jewish Museum, 2004)
- Donald Kuspit, “Jewish Naivete: Soutine’s Shudder,” in *Complex Identities: Jewish Consciousness and Modern Art*, pp. 87-99.
- Milly Heyd, “Man Ray/Emmanuel Radnitsky: Who Is Behind the Enigma of Isidore Ducasse,” in *Complex Identities: Jewish Consciousness and Modern Art* (Rutgers University Press, 2001).

Week 7: The Nazi Campaign against Degenerate Art

Film Screening: *Architecture of Doom, Degenerate Art, Good Morning Mr. Hitler*

- Christoph Zuschlag. “An Educational Exhibition” in *Degenerate Art*, 1991.
- Peter Adam. “The Great German Art Exhibit” in *Art of the Third Reich*, 1992.
- Lynn Nicholas, “They Had Four Years” in *The Rape of Europa*, 1995.
- Stephanie Barron, *Degenerate Art*, LACMA, 1991.
- Ziva Amishai-Maisels, “Chagall’s White Crucifixion,” *Art Institute of Chicago Museum Studies*, Vol. 17, No. 2 (1991), pp. 138-153, 180-181.
- Romy Golan, “From Fin de Siecle to Vichy: the Cultural Hygenics of Camille (Faust) Mauclair,” in *The Jew in the Text*, pp. 156-173.

Web sites: <http://www.greatesttheft.com/>
<http://therapeofeuropa.com/>

Week 8: Art in the Ghettos, Camps and in Exile

Film Screening: *The Führer Gives the Jews a City* (Theresienstadt, 1944);
Franz Weisz, *Charlotte Salmon*, 2012, *Through These Eyes*

- Mary Felstiner, “Charlotte Salomon’s Inward-turning Testimony,” *Holocaust Remembrance: The Shapes of Memory*, ed. Hartman (1994)
- Berger, Eva, et al., Felix Nussbaum: *Art Defamed, Art in Exile, Art in Resistance, a Biography*. Overlook Press, Woodstock, NY, 1997.
- Ziva Amishai-Maisels, “The Complexities of Witnessing,” *Holocaust and Genocide Studies*, Volume 2, Issue 1, Pp. 123-147.
- -----, “The Artist as Refugee,” in *Art and Its Uses: The Visual Image and Modern Jewish Society*, ed. Mendelsohn and Cohen, New York, 1990
- Miriam Novitch and Lucy Dawidowicz. *Art from the Concentration Camps, 1940-1945*. Philadelphia: Jewish Publication Society, 1981.
- Stbil Milton, "Art of the Holocaust: A Summary", Randolph L. Braham (Ed.), *Reflections of the Holocaust in Art and Literature*, City University of New York, New York, 1990, pp.147-152.

Web sites: <http://www.jhm.nl/collection/themes/charlotte-salomon>
<http://www.osnabrueck.de/fnh/english/default.asp>

Week 9: Finalize Selection of Works, Curatorial Strategies and Installation (readings tba)

Project Proposal due – NO EXCEPTIONS – absolute latest date to submit

Week 10 - 12: Presentations and In Gallery Installation

Bibliography:

Ziva Amishai-Maisels, *Depiction and Interpretation: The Influence of the Holocaust on the Visual Arts* (Pergamon Press, Oxford, 1993).

Janet Blatter and Sybil Milton. *Art of the Holocaust* (Routledge, New York, 1981).

Sylvie Buisson, *Montparnasse déporté* (Musée de Montparnasse, 2005).

Glenn Sujo, *Legacies of Silence* (Imperial War Museum, Philip Wilson Pub, 2001).

Paula Birnbaum, *Women Artists in Interwar France: Framing Femininities* (Routledge, 2011).

Nadine Nieszawer, *Jewish Artists of the School of Paris 1905-1939*, Préface de Claude Lanzmann (Paris: Somogy Editions, 2015).

Art From the Holocaust, ex.cat. (Yad Vashem, Jewish Museum Berlin, 2016).
<http://www.yadvashem.org/yv/en/exhibitions/art/index.asp>

Avram Kampf, *Chagall to Kitaj, Jewish Experience in Twentieth Century Art* (Praeger, 1990).

Rosenberg Pnina, "Art During the Holocaust," *Encyclopaedia Judaica*, (Macmillan, 2006).

----- . *L'art des indésirables: l'art visuel dans les camps français* (L'Harmattan, Paris, 2003).

----- . "Women Artists in the Camps/Depictions of Women," *The Last Expression: Art and Auschwitz*. Mary and Leigh Block Museum of Art (Northwestern University, Illinois, 2003).

Novitch, Miriam, Lucy Dawidowicz and Tom L. Freudenheim, *Spiritual Resistance. Art from Concentration Camps, 1940-1945* (Philadelphia, 1981).

Web sites:

<http://www.ecoledeparis.org>

<http://www.jpost.com/Arts-and-Culture/Arts/From-Montparnasse-to-Auschwitz>

<https://www.commentarymagazine.com/articles/the-fate-of-otto-freundlichpainter-maudit/>

<http://lastexpression.northwestern.edu/>

<http://fcit.usf.edu/HOLOCAUST/arts/art.htm>

<http://art.holocaust-education.net/>

<http://chgs.umn.edu/museum/>

<http://www.iwm.org.uk/upload/package/99/>

http://www1.yadvashem.org/yv/en/museum/art_museum.asp

<http://www.gfh.org.il/Eng/>

<http://www.bterezin.org.il/>