Course Number: 127.8044
Semester: Spring 2016
Class Time: Wednesday 11-2
Class Location: TBA

Office Hours: By Appointment
Phone: 054-772-1169
E-Mail: perryrub@bezeqint.net

Course Description:

More than half a century later, the Holocaust remains one of the most traumatic events of modern Western experience. Drawing from a wide variety of media and genres, from high and low culture, directed at private and public spaces of reception, we will examine some of the many drawings, paintings, multimedia installations, graphic novels, video performances, sculptural monuments and conceptual counter-monuments, photography, and architecture used to represent the Holocaust.

The first half of the semester surveys the art created during the period of the Holocaust by individuals in exile or in hiding, in the camps and ghettos. We will explore how victims used artistic expression as both a means of documentation and as a form of “creative resistance” to communicate their protest, despair or hope. One class will be devoted to Nazi aesthetics and the campaign against “degenerate art.” The second half of the semester will cover artistic representations “after Auschwitz.” Despite Theodor Adorno’s injunction that “to write poetry after Auschwitz is barbaric,” artists have struggled over the past 70 years with the paradox of trying to represent the unrepresentable. We will analyze how artistic representations vary geographically and across generational lines, between the victims and survivors and the second and third Post-Holocaust generations for whom the Holocaust constitutes a mediated, “vicarious past.”

In addition to developing visual, analytical skills, we will encounter and debate ethical, pedagogical, theological and philosophical dilemmas such as: What is the relationship between the historical event and representations of it, between what happened and how it is passed down to us? How has memory and awareness of the Holocaust been produced and transmitted through representational practices and cultural forms? What is—or should be—the primary role of art about the Holocaust: didactic, redemptive, cathartic? Are some media or genres more, or less, suitable to the task? What strategies have been and are being used to represent the Holocaust in the visual arts? What place does comedy or parody have? When does representation fall prey to sentimentality or melodrama, and at what costs? Can a representation of the Holocaust be beautiful, sublime or enjoyable or does aesthetic pleasure trivialize and exploit the pain of others?
Course Requirements:

This course is designed as a seminar. In addition to frontal lectures with powerpoint presentations, this course requires active participation in class and on museum visits. It is imperative that you come to class prepared to discuss and respond to course readings. It is strongly suggested that you print copies and bring these texts to class with you as we will devote a portion of each class to close textual and visual analysis.

Film Screenings: 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.

Museum Visits: We will be visiting Yad Vashem. The museum visit offers hands-on access to the materials of the course. It is an integral part of the course and attendance is absolutely mandatory.

Required readings: 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.

Grade Distribution:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Mid-Term Exam</td>
<td>40%</td>
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<tr>
<td>Response Papers</td>
<td>20%</td>
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<tr>
<td>Final Term Paper and Oral Presentation</td>
<td>40%</td>
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The Mid-Term will cover theoretical and historical material presented in the first half of the course in lectures and readings.

Short Response Papers – 3-5 pages. Each paper assignment asks you to consider the representational strategies found in media treatments of the Holocaust in the light of the theories and modes of analysis explored in class. No late submissions.

Final Research Paper and Oral Presentation: During the semester, you will work independently on an original research project. In addition to preparing a 12 page paper, you will present your research in a powerpoint presentation to the class. Please begin thinking about topics early in the semester!

- Submit preliminary list of sources, annotated bibliography of at least 5 key sources and thesis statement by midterm period.
- Powerpoint presentations in class the last two weeks of the semester.
- Final papers due in hard copy the last day of class.

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


Week 2 (March 9): **The Nazi Campaign against Degenerate Art**  
**Film Screening:** *Architecture of Doom, Degenerate Art, Good Morning Mr. Hitler*

**Reading:**

**Web sites:**
- [http://therapeofeuropa.com/](http://therapeofeuropa.com/)

Week 3 (March 16): **Art in the Ghettos and Camps and in Exile**

**Reading:**

**Web sites:** [http://www.jhm.nl/collection/themes/charlotte-salomon](http://www.jhm.nl/collection/themes/charlotte-salomon)  

Week 4 (March 23): **Cinematic Representations: Fact or Fiction?**  
**Short paper due – visual analysis in class**

**Film Screening:** Resnais, *Night and Fog*, Lanzmann, *Shoah*, Spielberg, *Schindler’s List*

**Reading:**
- Imre Kertesz, “Who Owns Auschwitz”
- Claude Lanzmann, Seminar at Yale 1990; Excerpts (Lanzmann #1-10)

Week 5 (March 30): **Is the Shoah Comic? MAUS and the Graphic Novel**  
**Reading:**

- Roland Barthes, *Camera Lucida* selections
- James Young, "Sites Unseen: Shimon Attie" in *At Memory's Edge*, ch. 3.

Week 7 (April 13): **MIDTERM**

Passover – April 20 – 29

Week 8 (May 4): **Memorialization and Monuments**

**Reading:**

- James Young, “Memory, Countermemory and the End of the Monument” in *At Memory's Edge*, ch. 4.
- ----------------, “Memory Against itself in Germany Today: Jochen Gerz,” in *At Memory's Edge*, ch. 5.
- Nathan Rapoport, “Memoir of the Warsaw Ghetto Monument”
- Hans Haacke, “Ung ihr habt doch gesiegt”
- Matthew Baigell, “George Segal’s Holocaust Monument“
- Susan Hiller, *J Street Project*, Michela Melian, *Memory Loops*

Week 9 (May 11): **Fascinating Fascism - Mirroring Evil** (Libera, Levinthal, Schechner)

**Reading:**

- James Young, “David Levinthal,” *At Memory's Edge*, ch. 2.
- Stephen Feinstein: “Zbigniew Libera’s Lego Concentration Camp”
- Alan Schechter, [www.dottiecommies.com](http://www.dottiecommies.com)

Week 10 (May 18): **Israeli Responses**: Bezem, Bergner, Bak to Gershuni, Maor, Rosen, Katzir, Arad, Nuchi
Reading:


Normalizing the Holocaust? From PETA to Comme des Garcons to I Miss You, Jew!

- Hitler memes, Kitlers, Inglorious Basterds, Look Who’s Back, Holocaust Tattoos and Holograms, Holocaust Tourism and Musealization and TV (South Park..), Artur Zmijewski, Rafal Betlejewski, Gustav Metzger and Miroslaw Balka, Santiago Sierra.... Esther Shalev Gerz, Between Listening and Telling, Michela Melian, Memory Loops

Reading: to be announced

Week 12 and 13 (June 1 - 8): Final Presentations

JUNE 15 - FINAL PAPERS due
References

Web sites:
http://lastexpression.northwestern.edu/
http://feit.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://www.gfh.org.il/Eng/
http://www.bterezin.org.il/

Select Bibliography:

-------------------------. “Haunting the Empty Place,” in Stephen Feinstein, Ed.


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Langer, Lawrence. “Preempting the Holocaust,” in *Preempting the Holocaust*. Yale University Press, 1998. (Judy Chicago – see Alvin Rosenfeld)

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Art under the Nazi Regime


