

Jewish Dimensions In Modern Visual Culture Antisemitism Assimilation Affirmation

This is the first English-language examination of the German impressionist painter Max Liebermann, whose long life and career spanned nine decades. Through a close reading of key paintings and a discussion of his many cultural networks across Germany and throughout Europe, this study by Marion F. Deshmukh illuminates Liebermann's importance as a pioneer of German modernism.

Der Kampf sowjetischer Juden um das Recht der Emigration nach Israel führte seit der zweiten Hälfte der 1960er Jahre zu einer jüdischen Kulturrenaissance im Raum des Inoffiziellen. Literatur, die aus der Feder nonkonformer jüdischer Intellektueller in Russland, Israel, Amerika und Deutschland entstand, schöpfte nun erneut aus den jüdischen und judaistischen Kulturquellen und nahm so den jüdischen "cultural revival" der postsowjetischen Periode bis in die Gegenwart vorweg. Diese Rückkehr förderte jedoch nicht nur Poetiken der Erinnerung und Rekonstruktion, sondern auch der imaginativen Subversion und des performativen Bruchs. Diese Studie erschließt das Phänomen der

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wiedererfundenen Tradition in der russisch-jüdischen Literatur seit den 1960er Jahren im Dialog mit aktuellen Kultur- und Literaturtheorien.

The Holocaust has bequeathed to contemporary society a cultural lexicon of intensely powerful symbols, a vocabulary of remembrance that we draw on to comprehend the otherwise incomprehensible horror of the Shoah. Engagingly written and illustrated with more than forty black-and-white images, *Holocaust Icons* probes the history and memory of four of these symbolic relics left in the Holocaust's wake. Jewish studies scholar Oren Stier offers in this volume new insight into symbols and the symbol-making process, as he traces the lives and afterlives of certain remnants of the Holocaust and their ongoing impact. Stier focuses in particular on four icons: the railway cars that carried Jews to their deaths, symbolizing the mechanics of murder; the Arbeit Macht Frei ("work makes you free") sign over the entrance to Auschwitz, pointing to the insidious logic of the camp system; the number six million that represents an approximation of the number of Jews killed as well as mass murder more generally; and the persona of Anne Frank, associated with victimization. Stier shows how and why these icons—an object, a phrase, a number, and a person—have come to stand in for the Holocaust: where they came from and how they have been used and reproduced; how they are presently at risk from a

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variety of threats such as commodification; and what the future holds for the memory of the Shoah. In illuminating these icons of the Holocaust, Stier offers valuable new perspective on one of the defining events of the twentieth century. He helps readers understand not only the Holocaust but also the profound nature of historical memory itself.

Sexualisierte Nazifiguren sind Teil eines fortwährend erweiterten kulturellen Bildrepertoires, das in (audio-)visuellen Repräsentationen von Nationalsozialismus und der Shoah zum Einsatz kommt. Julia Noah Munier verfolgt dieses in der Forschung bisher vernachlässigte Muster bis in die 30er Jahre des 20. Jahrhunderts zurück und zeigt, wie es nach 1945 bis heute immer wieder bedient wird. Sie richtet die Aufmerksamkeit auf eine Verdichtung von ähnlich strukturierten Figuren über mediale Grenzen hinweg zu spezifischen Deutungsmustern. Im Fokus stehen die subjektivierenden Effekte dieser Darstellungsmuster, in denen Täter und Täterinnen des Naziregimes wie des italienischen Faschismus als ganz Andere, als deviant erscheinen.

This monograph is based on archival research and close readings of James Joyce's and W. B. Yeats's poetics and political aesthetics. Georges Sorel's theory of social myth is used as a starting point for exploring the ways in which the experience of art can be seen as a form of religious experience.

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Adapted their Judaism to the pragmatic and ideological demands of the time. The Routledge Handbook of Muslim-Jewish Relations invites readers to deepen their understanding of the historical, social, cultural, and political themes that impact modern-day perceptions of interfaith dialogue. The volume is designed to illuminate positive encounters between Muslims and Jews, as well as points of conflict, within a historical framework. Among other goals, the volume seeks to correct common misperceptions about the history of Muslim-Jewish relations by complicating familiar political narratives to include dynamics such as the cross-influence of literary and intellectual traditions. Reflecting unique and original collaborations between internationally-renowned contributors, the book is intended to spark further collaborative and constructive conversation and scholarship in the academy and beyond.

In 1935, the Russian-born Jewish architect Berthold Lubetkin and his firm Tecton designed Highpoint, a block of flats in London, which Le Corbusier called 'revolutionary'. Three years later, Lubetkin completed a companion design. Yet Highpoint II felt very different, and the sense that the ideals of modernism had been abandoned seemed hard to dispute. Had modern architecture failed to take root in England? This book challenges the belief that English architecture was on hiatus during the 1930s. Using Highpoint II as a springboard, Deborah Lewittes

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takes us on a journey through the defining moments of modern English architecture – the ‘high points’ of the period surrounding Highpoint II. Drawing on Lubetkin’s work and his writings, the book argues that he advanced influential, lasting theories which were rooted in his design for Highpoint II. Lubetkin’s work is explored within the context of wider Jewish emigration to London during the interwar years as well as the anti-Semitism that pervaded Britain during the 1930s. As Lewittes demonstrates, this decade was anything but quiet. Providing a new perspective on twentieth-century English architecture, this book is of interest to students and scholars in architectural history, urban studies, Jewish studies, and related fields.

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Jewish art and visual culture—art made by Jews about Jews—in modern diasporic settings is the subject of *Looking Jewish*. Carol Zemel focuses on particular artists and cultural figures in interwar Eastern Europe and postwar America who blended Jewishness and mainstream modernism to create a diasporic art, one that transcends dominant national traditions. She begins with a painting by Ken Aptekar entitled *Albert: Used to Be Abraham*, a double portrait of a man, which serves to illustrate Zemel's conception of the doubleness of Jewish diasporic art. She considers two interwar

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photographers, Alter Kacyzne and Moshe Vorobeichic; images by the Polish writer Bruno Schulz; the pre- and postwar photographs of Roman Vishniac; the figure of the Jewish mother in postwar popular culture (Molly Goldberg); and works by R. B. Kitaj, Ben Katchor, and Vera Frenkel that explore Jewish identity in a postmodern environment.

Far from frivolous playthings, modern visual poems represent serious experiments. Together with other members of the avant-garde, the visual poets sought to restructure the basic vision of reality that they inherited from their predecessors. This statement describes contemporary visual poets as well who, like their earlier colleagues, strive to say things that are more meaningful in ways that are more meaningful."--BOOK JACKET.

From his first book, *From Spanish Court to Italian Ghetto*, to his well-known volume on Jewish memory, *Zakhor*, to his treatment of Sigmund Freud in *Freud's Moses*, Yosef Hayim Yerushalmi (1932-2009) earned recognition as perhaps the greatest Jewish historian of his day, whose scholarship blended vast erudition, unfettered creativity, and lyrical beauty. This volume charts his intellectual trajectory by bringing together a mix of classic and lesser-known essays from the whole of his career. The essays in this collection, representative of the range of his writing, acquaint the reader with his research on early modern Spanish Jewry and the experience of crypto-Jews, varied reflections on Jewish history and memory, and Yerushalmi's enduring interest in the

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political history of the Jews. Also included are a number of little-known autobiographical recollections, as well as his only published work of fiction.

A fascinating look at key aspects of visual culture in modern Jewish history
In the late nineteenth century in Europe and to some extent in the United States, the Jewish upper middle class—particularly the more affluent families—began to enter the cultural spheres of public life, especially in major cities such as Vienna, Berlin, Paris, New York, and London. While many aspects of society were closed to them, theater, the visual arts, music, and art publication were far more inviting, especially if they involved challenging aspects of modernity that might be less attractive to Gentile society. Jews had far less to lose in embracing new forms of expression, and they were very attracted to what was regarded as the universality of cultural expression.

Ultimately, these new cultural ideals had an enormous influence on art institutions and artistic manifestations in America and may explain why Jews have been active in the arts in the twentieth and twenty-first centuries to a degree totally out of proportion to their presence in the US population. Jewish cultural activities and aspirations form the focus of the contributions to this volume. Invited authors include senior figures in the field such as Matthew Baigell and Emily Bilski, alongside authors of a younger generation such as Daniel Magilow and Marcie Kaufman. There is also an essay by noted Los Angeles artist and photographer Bill Aron. The guest editor of the volume, Ruth Weisberg, provides an Introduction that places the individual contributions in

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context.

The first book to examine multicultural visual art in Germany, discussing more than thirty contemporary artists and arguing for a cosmopolitan Germanness. With *Turks, Jews, and Other Germans in Contemporary Art*, Peter Chametzky presents a view of visual culture in Germany that leaves behind the usual suspects--those artists who dominate discussions of contemporary German art, including Gerhard Richter, Anselm Kiefer, and Rosemarie Trockel--and instead turns to those artists not as well known outside Germany, including Maziar Moradi, Hito Steyerl, and Tanya Ury. In this first book-length examination of Germany's multicultural art scene, Chametzky explores the work of more than thirty German artists who are (among other ethnicities) Turkish, Jewish, Arab, Asian, Iranian, Sinti and Roma, Balkan, and Afro-German. With a title that echoes Peter Gay's 1978 collection of essays, *Freud, Jews and Other Germans*, this book, like Gay's, rejects the idea of "us" and "them" in German culture. Discussing artworks in a variety of media that both critique and expand notions of identity and community, Chametzky offers a counternarrative to the fiction of an exclusively white, Christian German culture, arguing for a cosmopolitan Germanness. He considers works that deploy critical, confrontational, and playful uses of language, especially German and Turkish; that assert the presence of "foreign bodies" among the German body politic; that grapple with food as a cultural marker; that engage with mass media; and that depict and inhabit spaces imbued with the element of time. American discussions

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of German contemporary art have largely ignored the emergence of non-ethnic Germans as some of Germany's most important visual artists. *Turks, Jews, and Other Germans in Contemporary Art* fills this gap.

This volume offers a fascinating look at the complex relationship between Jews and Europe during the past two hundred years, and how the European Jewish and non-Jewish intelligentsia interpreted the modern Jewish experience, primarily in Germany, Russia, and Central and Eastern Europe. Beginning with premodern European attitudes toward Jews, Reinharz and Shavit move quickly to "the glorious nineteenth century," a period in which Jewish dreams of true assimilation came up against modern antisemitism. Later chapters explore the fin-de-siecle "crisis of modernity"; the myth of the modern European Jew; expectations and fears in the interwar period; differences between European nations in their attitude toward Jews; the views of Zionists and early settlers of Palestine and Israel toward the Europe left behind; and views of contemporary Israeli intellectuals toward Europe, including its new Muslim population--the latest incarnation of the Jewish Question in Europe.

This is the first study of monstrosity in Jewish history from the Middle Ages to modernity. Drawing on Jewish history, literary studies, folklore, art history and the history of science, it examines both the historical depiction of Jews as monsters and the creative use of monstrous beings in Jewish culture. Jews have occupied a liminal position within European society and culture, being deeply immersed yet

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outsiders to it. For this reason, they were perceived in terms of otherness and were often represented as monstrous beings. However, at the same time, European Jews invoked, with tantalizing ubiquity, images of magical, terrifying and hybrid beings in their texts, art and folktales. These images were used by Jewish authors and artists to push back against their own identification as monstrous or diabolical and to tackle concerns about religious persecution, assimilation and acculturation, gender and sexuality, science and technology and the rise of antisemitism. Bringing together an impressive cast of contributors from around the world, this fascinating volume is an invaluable resource for academics, postgraduates and advanced undergraduates interested in Jewish studies, as well as the history of monsters.

In an accessible style and format, *Jewish Philosophy A-Z* covers everything from Philo to Levinas and explores non-Jewish thinkers, such as Plotinus and Heidegger, who have had an important influence on Jewish philosophy.

This book presents a comparative study of Tristan Tzara (1896-1963) and Mário de Andrade (1893-1945), analysing their contributions to oral language traditions and to the body of criticism on modernism. This is the first work to offer an analysis of Tzara's posthumously published prose *Personnage d'insomnie*, and the first in the English language that explores de Andrade's libretto for the opera

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Café, as well as other examples of their poetry and prose. The Romanian Jewish poet and writer Tzara, later a naturalised French citizen, became a central figure in the European avant-garde from 1916 when he took part in the Dada Movement. Mario de Andrade, the Brazilian poet, writer and musicologist of mixed origins, was a contemporary of Tzara and a similarly central figure in the 1922 São Paulo Modern Art Week that defined Brazilian Modernism. Both emerged from very different backgrounds, but they followed a parallel creative path. This book discusses their research and adaptation of various language manifestations, ethnopoetics and folk traditions that led them to the creation of distinct and individual styles. The historical and socio-political events of the late 1930s would later prompt both authors to develop militant poetics. Through chronologically compatible case studies, the reader will discover that Tzara and de Andrade, alongside their playful language, actively criticised cultural imperialism and advocated against hate. Journeys can be physical and intellectual; they can crisscross, leave traces and overlap. This book takes the reader from two starting points, a small Romanian town in the foothills of the Carpathians, and a two-storey house in an unusually tranquil street in São Paulo, Brazil, to the heart of the twentieth-century avant-garde. As it shows, Tristan Tzara and Mário de Andrade traversed borders and geographical points, and

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their poetics meet in Mozambique, Parisian cafés and Bantu chants.

The Bloomsbury Companion to Jewish Studies is a comprehensive reference guide, providing an overview of Jewish Studies as it has developed as an academic sub-discipline. This volume surveys the development and current state of research in the broad field of Jewish Studies - focusing on central themes, methodologies, and varieties of source materials available. It includes 11 core essays from internationally-renowned scholars and teachers that provide an important and useful overview of Jewish history and the development of Judaism, while exploring central issues in Jewish Studies that cut across historical periods and offer important opportunities to track significant themes throughout the diversity of Jewish experiences. In addition to a bibliography to help orient students and researchers, the volume includes a series of indispensable research tools, including a chronology, maps, and a glossary of key terms and concepts. This is the essential reference guide for anyone working in or exploring the rich and dynamic field of Jewish Studies.

Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification. Covering all eight of Quentin Tarantino's films according to certain themes,

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David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality). Roche sets Tarantino's films firmly in the legacy of Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

Vols. for 1854-19 include section: Die feierliche Jahressitzung (called Die feierliche Sitzung, 1854-1914; Die statutenmässige Jahressitzung, 1915-21; published also separately, 1848-99)

"Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's

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peak, Walter Benjamin, Marcel Proust, and Sigmund Freud would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century"--

A fascinating analysis of why there are no female mystics in medieval Judaism
English summary: Die Judischen Studien umfassen alle Gebiete, die für die Erforschung der jüdischen Geschichte, Philosophie und Religion von Bedeutung sind. Sie repräsentieren ein relativ junges Fach in der deutschen akademischen Landschaft, aber ein Gebiet von wachsender Bedeutung. Jüdische Religion und Kultur haben tiefe Spuren in der deutschen und europäischen Geschichte, Philosophie und Literatur hinterlassen, sie waren beeinflusst vom wechselhaften Verhältnis der jüdischen und christlichen Religion, das bisweilen ein tolerantes Miteinander ermöglichte, in anderen jedoch zu Verfolgung, Hass und - wie in Deutschland im 20. Jahrhundert - zum Genozid führte. Das Handbuch versucht, entlang einzelner Begriffe wie Ritual, Aufklärung, Diaspora, Sefarad/Aschkenas oder Zionismus sowie verschiedener Forschungsgebiete wie Philosophie, Mystik, Recht oder Ökonomie Einblicke in die Geschichte des Judentums zu geben. Wer mehr über das Regelwerk und die Ereignisse wissen will, die über jüdische

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Geschichte bestimmten und moderne Formen jüdischen Lebens hervorbrachten, findet viele Zugänge und vertiefende Einblicke. German description: Die Jüdischen Studien umfassen alle Gebiete, die für die Erforschung der jüdischen Geschichte, Philosophie und Religion von Bedeutung sind. Sie repräsentieren ein relativ junges Fach in der deutschen akademischen Landschaft, aber ein Gebiet von wachsender Bedeutung. Jüdische Religion und Kultur haben tiefe Spuren in der deutschen und europäischen Geschichte, Philosophie und Literatur hinterlassen, sie waren beeinflusst vom wechselhaften Verhältnis der jüdischen und christlichen Religion, das bisweilen ein tolerantes Miteinander ermöglichte, in anderen jedoch zu Verfolgung, Hass und - wie in Deutschland im 20. Jahrhundert - zum Genozid führte. Das Handbuch versucht, entlang einzelner Begriffe wie Ritual, Aufklärung, Diaspora, Sefarad/Aschkenas oder Zionismus sowie verschiedener Forschungsgebiete wie Philosophie, Mystik, Recht oder Ökonomie Einblicke in die Geschichte des Judentums zu geben. Wer mehr über das Regelwerk und die Ereignisse wissen will, die über jüdische Geschichte bestimmten und moderne Formen jüdischen Lebens hervorbrachten, findet viele Zugänge und vertiefende Einblicke. German description: Die Jüdischen Studien umfassen alle Gebiete, die für die Erforschung der jüdischen Geschichte, Philosophie und Religion von Bedeutung sind. Sie repräsentieren ein relativ

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Bringing together thirteen leading art historians, *Beyond the Yellow Badge* seeks to reframe the relationship between European visual culture and the many changing aspects of the Christian majority's negative conceptions of Jews and Judaism during the Middle Ages and early modern periods.

Reveals the untold tale of shocking events and anomalous figures in the history of Hasidism

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In the eighteenth and nineteenth centuries, as German Jews struggled for legal emancipation and social acceptance, they also embarked on a program of cultural renewal, two key dimensions of which were distancing themselves from their fellow Ashkenazim in Poland and giving a special place to the Sephardim of medieval Spain. Where they saw Ashkenazic Jewry as insular and backward, a result of Christian persecution, they depicted the Sephardim as worldly, morally and intellectually superior, and beautiful, products of the tolerant Muslim environment in which they lived. In this elegantly written book, John Efron looks in depth at the special allure Sephardic aesthetics held for German Jewry. Efron examines how German Jews idealized the sound of Sephardic Hebrew and the Sephardim's physical and moral beauty, and shows how the allure of the Sephardic found expression in neo-Moorish synagogue architecture, historical novels, and romanticized depictions of Sephardic history. He argues that the shapers of German-Jewish culture imagined medieval Iberian Jewry as an exemplary Jewish community, bound by tradition yet fully at home in the

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dominant culture of Muslim Spain. Efron argues that the myth of Sephardic superiority was actually an expression of withering self-critique by German Jews who, by seeking to transform Ashkenazic culture and win the acceptance of German society, hoped to enter their own golden age. Stimulating and provocative, this book demonstrates how the goal of this aesthetic self-refashioning was not assimilation but rather the creation of a new form of German-Jewish identity inspired by Sephardic beauty.

This book makes accessible—for the first time in English—declassified archival documents from the former Soviet Union, rabbinic sources, and previously untranslated memoirs, illuminating everyday Jewish life as the site of interaction and negotiation among and between neighbors, society, and the Russian state, from the beginning of the nineteenth century to World War I. Focusing on religion, family, health, sexuality, work, and politics, these documents provide an intimate portrait of the rich diversity of Jewish life. By personalizing collective experience through individual life stories—reflecting not only the typical but also the extraordinary—the sources reveal the tensions and ruptures in a vanished society. An introductory survey of Russian Jewish history from the Polish partitions (1772–1795) to World War I combines with prefatory remarks, textual annotations, and a bibliography of suggested readings to provide a new

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perspective on the history of the Jews of Russia.

Unearths the roots of a national awakening among Soviet Jews during World War II and its aftermath

South African artist Irma Stern (1894–1966) is one of the nation's most enigmatic modern figures. Stern held conservative political positions on race even as her subjects openly challenged racism and later the apartheid regime. Using paintings, archival research, and new interviews, this book explores how Stern became South Africa's most prolific painter of Black, Jewish, and Colored (mixed-race) life while maintaining controversial positions on race. Through her art, Stern played a crucial role in both the development of modernism in South Africa and in defining modernism as a global movement. Spanning the Boer War to Nazi Germany to apartheid South Africa and into the contemporary #RhodesMustFall movement, Irma Stern's work documents important twentieth-century cultural and political moments. More than fifty years after her death, Stern's legacy challenges assumptions about race, gender roles, and religious identity and how they are represented in art history.

The concept of 'happiness' is central to most civilized cultures. This volume investigates the many ways in which Western art has visualized the concept from the early Middle Ages to the present. Employing different methodological

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approaches, the essays gathered here situate the concept of human happiness within discourses on gender, religion, intellectual life, politics and ‘New-Age’ culture. Operating as a cultural agent, art communicates the idea of happiness as both a physical and spiritual condition by exploiting specific formulae of representation. This volume combines art history, cultural analyses and intellectual studies in order to explore the complexities of iconographic programs that represent various forms of happiness, or its explicit absence, and to expose the implications embedded in the artistic works in question. Through innovative readings, the ten authors presented in this book survey different artistic and/or cultural paradigms and offer new interpretations of happiness or of its absence. This volume deals with the significance of the avant-garde(s) for modern Jewish culture and the impact of the Jewish tradition on the artistic production of the avant-garde, be they reinterpretations of literary, artistic, philosophical or theological texts/traditions, or novel theoretical openings linked to elements from Judaism or Jewish culture, thought, or history.

Scholars in the humanities have become increasingly interested in questions of how space is produced and perceived—and they have found that this consideration of human geography greatly enriches our understanding of cultural history. This “spatial turn” equally has the potential to revolutionize Jewish

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Studies, complicating familiar notions of Jews as “people of the Book,” displaced persons with only a common religious tradition and history to unite them. *Space and Place in Jewish Studies* embraces these exciting critical developments by investigating what “space” has meant within Jewish culture and tradition—and how notions of “Jewish space,” diaspora, and home continue to resonate within contemporary discourse, bringing space to the foreground as a practical and analytical category. Barbara Mann takes us on a journey from medieval Levantine trade routes to the Eastern European shtetl to the streets of contemporary New York, introducing readers to the variety of ways in which Jews have historically formed communities and created a sense of place for themselves. Combining cutting-edge theory with rabbinics, anthropology, and literary analysis, Mann offers a fresh take on the Jewish experience.

A lively look at how coffee affected Jewish life in early modern Germany
In this brave and original work, Federica Clementi focuses on the mother-daughter bond as depicted in six works by women who experienced the Holocaust, sometimes with their mothers, sometimes not. The daughters’ memoirs, which record the “all-too-human” qualities of those who were persecuted and murdered by the Nazis, show that the Holocaust cannot be used to neatly segregate lives into the categories of before and after. Clementi’s

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discussions of differences in social status, along with the persistence of antisemitism and patriarchal structures, support this point strongly, demonstrating the tenacity of trauma—individual, familial, and collective—among Jews in twentieth-century Europe.

This book consists of a range of essays covering the complex crises, tensions and dilemmas but also the positive potential in the meeting of Jews with Western culture. In numerous contexts and through the work of fascinating individuals and thinkers, the work examines some of the consequences of political, cultural and personal rupture, as well as the manifold ways in which various Jewish intellectuals, politicians (and occasionally spies!) sought to respond to these ruptures and carve out new, sometimes profound, sometimes fanciful, options of thought and action. It also delves critically into the attacks on liberal and Enlightenment humanism. In almost all the essays the fragility of things is palpably present and the book touches on some of the ironies, problematics and functions of responses to that condition. The work mirrors the author's ongoing fascination with the always fraught, fragile and creatively fecund confrontation of Jews (and others) with European modernity, its history, politics, culture and self-definition. In a time of increasing anxiety and feelings of fragility, this work may be helpful in understanding how people at an earlier (and sometimes

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contemporary) period sought to come to terms with a similar predicament. Max Liebermann: Modern Art and Modern Germany is the first English-language examination of this German impressionist painter whose long life and career spanned nine decades. Through a close reading of key paintings and by a discussion of his many cultural networks across Germany and throughout Europe, this study by Marion Deshmukh illuminates Liebermann's importance as a pioneer of German modernism. Critics and admirers alike saw his art as representing aesthetic European modernism at its best. His subjects included dispassionate depictions of the rural Dutch countryside, his colorful garden at the Wannsee, and his many portraits of Germany's cultural, political, and military elites. Liebermann was the largest collector of French Impressionism in Germany - and his cosmopolitan outlook and his art created strong antipathies towards both by political and cultural conservatives throughout his life.

A remarkable, in-depth study of Jewish history, culture, and memory in a historic and contemporary German city

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