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To learn more about these events and other Stahl Center news, visit www.uwm.edu/cjs and "like" UWMJewish on Facebook.

L to R:
 Paul Morrissett,
 Richie Barshay, and
 Lorin Sklamberg
 at the Klezmatics'
 master class held at
 Hillel Milwaukee.

Helmut Gernsheim
 Collection, courtesy of
 the Harry Ransom Center,
 University of Texas.



ZABRINA TAMARKIN



The Golden Peacock

Spring 2013

Fall Programs Shed Light, ...and Some Heat

The Stahl Center organized or co-sponsored eleven events in the fall 2012 semester on the theme of "Roots and Restlessness: Jewish Lives in the Arts," exploring subjects of Jewish interest through the lens of music, literature, and the visual arts.

The series kicked off in early September with "**Breath in a Ram's Horn: The Jewish Spirit in Classical Music.**" That program, held at Zelazo Hall on campus, was organized by the Harry and Rose Samson Family Jewish Community Center and co-sponsored by the Peck School of the Arts and the Stahl Center. It featured the music of renowned contemporary classical composer **Daniel Asia**, performed by members of UWM's music faculty. The music was introduced by Mr. Asia himself, who discussed Jewish traditions and themes that run through much of his work.



In a lively multimedia presentation on **Anglo-Jewish photography**, given in October at Congregation Beth El Ner Tamid, **Professor Michael Berkowitz** (University College London) spoke about the roles of Jews in studio photography in Great Britain, though the transatlantic nature of the topic also brought the subject matter to the U.S., including Milwaukee. In both countries, Jews pioneered commercial practices and new technology. Berkowitz treated the audience to numerous photographs, which he examined with a dazzling command of historical and technical detail. Berkowitz's research has led him not only to many archives, libraries, and studios, but also to Buckingham Palace, where he was granted a 45-minute interview with the Duke of Edinburgh, a close personal friend of the photographer known as Baron (Sterling Henry Nahum, 1906-1956).

(cont'd on page 2)



The Klezmatics

Grete Marks, *Tea Service*, ca. 1930.
Milwaukee Art Museum,
purchase, by exchange.



JOHN R. GLEMBIN

Another British connection could be found in the work of German-born ceramic artist Margarete Heymann-Löbenstein-Marks (1899-1990), better known as **Grete Marks**, in the first-ever American exhibition of her work at the Milwaukee Art Museum. Marks made her name as a talented Bauhaus-trained designer, but was forced to sell her factory after Hitler came to power. In conjunction with the exhibition, "**When Art Was Degenerate**," the Museum showed three films examining the role of art during the Holocaust. After the films—the documentaries *Eyewitness* and *The Rape of Europa*, and John Frankenheimer's 1964 Hollywood feature *The Train*—UWM faculty members Ruth Schwertfeger (German), Winson Chu (History), and Carl Bogner (Film), respectively, led illuminating discussions.



Hallelujah,
2011

Barbara Kohl-Spiro returned the focus to the U.S.—and specifically, to Milwaukee. Works by the much-admired local artist were featured in the exhibit "**Shiviti Fabric of Prayer**," which ran simultaneously at the Golda Meir Library and Hillel Milwaukee. On display were Kohl-Spiro's colorful, large-scale paintings on handmade paper, inspired by traditional fabrics hung in synagogues as reminders of God's presence. ("Shiviti" is Hebrew for "I have set," derived from Psalm 16, "I have set the Lord always before me.") The paintings incorporate patterns found in quilts, tapestries, and amulets: designs created by women and offering, according to the artist, women's "soulful expression of love, of life, and love of God."



The exhibit overlapped with another, "**Jewish Artists and the Book**," organized by the UWM Libraries and co-sponsored by the Stahl Center, which displayed examples of Jewish book art from the Middle Ages to contemporary times, featuring materials drawn primarily from UWM's Special Collections.



Dean Scott
Emmons and
Dean Magda
Peck dancing



ZABRINA TAMARKIN

In November, audience members of all ages danced in the aisles when **The Klezmatics** came to UWM. Their concert opened and closed with classic Yiddish songs expressing the age-old Jewish longing for salvation: starting with Vilna poet-partisan Sh. Kaczerginski's stirring "Zol shoyen kumen di geule" (Let salvation come), and with the final encore in the form of the folksong "Shnirele, perele" (Little string, little pearl). In between, the six-person band—one of the world's leading performers and preservers of klezmer music—took listeners on a musical tour of many of their projects and collaborations, including music created for the dance company Pilobolus and for Tony Kushner's adaptation of S. Ansky's classic Yiddish play *The Dybbuk*, and the ensemble's award-winning settings of lyrics by Woody Guthrie.

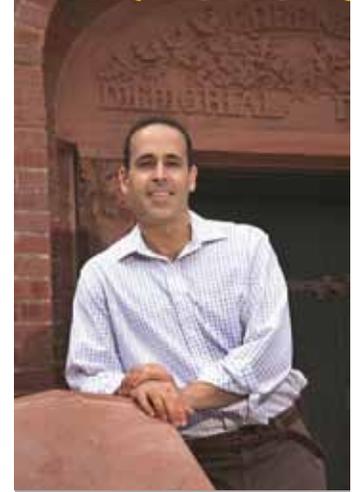
The band's mastery was on display throughout the evening, as they bounced from one musical style to another, and from instrument to instrument. The next day, they performed for a more intimate audience in a **master class held at Hillel Milwaukee**, where the musicians alternated between explaining their music in words, and simply playing—with music faculty and students joining in at times. In a wide-ranging, two-hour session, The Klezmatics demonstrated that they are not only accomplished musicians, but generous of spirit as well.

Finally, there was the written word—and impassioned exchanges of words—when Palestinian writer **Samir El-Youssef** lectured at **Boswell Book Company** on the topic of "**Writing for Peace**." The talk by London-based El-Youssef, part of a multi-campus American tour, drew a sizeable, diverse audience, and generated a lively discussion. Much of it focused on the thorny question of the Palestinian "right of return"—a concept alluded to in the title of El-Youssef's novella *The Illusion of Return*. That very title hints at the writer's tendency to question abstract concepts rather than to define them, which did not stop some audience members from engaging in a heated but civil debate with the speaker, which spilled over into various corners of the store until long after the event had formally concluded.



All 2012-13 "**Roots & Restlessness**" events are being presented as part of UWM's **Year of the Arts**, organized by the Peck School of the Arts. Other series co-sponsors are the Coalition for Jewish Learning, Hillel Milwaukee, and UWM's College of Letters & Science, Comparative Ethnic Studies program, and Cultures & Communities program.

FROM THE DIRECTOR



A priest, a minister, and an Orthodox rabbi are sent into space by NASA for a one-week mission orbiting the Earth. When they land at Cape Canaveral, media from around the world are there to greet them, and ask their impressions of the experience.

The priest, looking radiant, tells them, "Seeing the Earth from such a distance truly shows how we all share this planet, and must find ways to inhabit it in peace." The minister, also beaming, declares, "My faith was deepened even further after I was able to view the majesty of God's creation in this way."

The rabbi is a different story. Exhausted by the accelerated obligations of praying three times a day while in orbit, he looks as if he had neither slept nor eaten for the entire week. When a journalist asks the rabbi for his thoughts, all he can say are the words for the three daily prayer services: "shakharit-minkhah-maariv, shakharit-minkhah-maariv, shakharit-minkhah-maariv..."

The fall 2012 semester didn't move quite that quickly for us, but it was sufficiently busy that as soon as one event ended, we moved on to plan the next one. Fortunately, a lot of the legwork was done by partners on and off campus—some with whom we've worked before, and others we were happy to collaborate with for the first time. The convergence of the second and final year of our "Roots & Restlessness" programming and UWM's Year of the Arts has given us an exciting opportunity to explore the arts from multiple perspectives and in various formats.

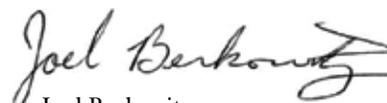
Arts programming also opens doors to new audiences who may not

have any inherent interest in Jewish Studies per se, but might come to a concert featuring Jewish music, a Hollywood film that sheds light on World War II, or a presentation on painting or photography. And indeed, along with many familiar faces, we did see hundreds that were new to us. New partnerships with local cultural gems like the Milwaukee Art Museum and Boswell Book Company certainly helped us expand our horizons as well.

On campus, our partnership with the Peck School of the Arts—the driving force behind the Year of the Arts—made it possible for us to organize events that could not otherwise have happened.

This was particularly true for the Klezmatics concert, which was also made possible by considerable input from a longstanding partner, Hillel Milwaukee. Besides applying successfully for funding that made concert tickets free for all UWM students, Hillel played host to a thrilling workshop the day after the concert.

We will continue exploring "Jewish Lives in the Arts" with a number of events in the spring: exciting speakers on architecture and performance, two fascinating French films (with post-film discussions led by UWM faculty members), and a very special exhibit at the Jewish Museum Milwaukee, which will bring the work of an important but underappreciated Soviet Jewish artist to our city. As always, the participation of enthusiastic audiences is vital to the success of these events, and we look forward to seeing you.


Joel Berkowitz

Dr. Timothy Crain resigned his position at UWM at the end of the fall 2012 semester.

Since coming to the University in 1999, Crain taught a wide variety of courses in Jewish Studies, Celtic Studies, and Political Science, on such topics as American Jewry, the Abrahamic religions, the Arab-Israeli conflict, and modern British and Irish history.

Crain received his B.A. from Marquette University, where he studied philosophy, political science, and history. He received his Master's degree in modern European history from Marquette University, and earned his Ph.D. in modern history from Arizona State University.

A popular public speaker, Crain has lectured widely throughout the Milwaukee area and elsewhere around the state of Wisconsin.

The Stahl Center thanks Tim Crain for his many years of service to Jewish Studies, and wishes him much success in his future endeavors.

Tim Crain Leaves UWM



Holocaust Testimonies and Digital Publishing:

My Week at the University of Southern California

RACHEL N. BAUM

I am currently working on a project about Holocaust memory, motivated by the question: Where does Holocaust memory live? As a teacher of the Holocaust for twenty years, I know that Holocaust memory lives inside survivors and those of us who have been touched by their stories. Increasingly, however, Holocaust memory lives in other spaces: physical spaces, such as museums and memorials, and digital spaces on the Internet. What does it mean, my project asks, for memory to be held in these different spaces, each with its own relationship to memory and permanence?

This summer I had the opportunity to work on my project at the University of Southern California. I was invited by Dr. Tara McPherson (Ph.D., English, UWM, '96) to work with the video testimonies housed at the USC Shoah Foundation, and to learn a new digital publishing platform called Scalar. Dr. McPherson is the lead principal investigator of a grant that is transforming the world of academic publishing. Scalar was developed as part of the grant that created the Alliance for Networking Visual Culture, which investigates and develops "sustainable platforms for publishing interactive

and rich media scholarship" (scalar.usc.edu). While academic essays are generally published in print and then put onto the web for greater access, in Scalar, the essay itself can integrate multimedia, taking advantage of the flexibility of the web.

Along with two other scholars (Jeffrey Shandler and Ethel Brooks, both from Rutgers University), I spent mornings learning about the resources of the Shoah Foundation from



(from left) Rachel Baum, Ethel Brooks, Jeffrey Shandler

Dr. Dan Leshem, the Foundation's Associate Director of Research, as well as from the primary staff of the Foundation. We spent afternoons at the Institute for Multimedia Literacy to learn Scalar.

It was an incredible week. At the Shoah Foundation, I found an intellectual community interested in the questions that concern

me: How can contemporary technologies be used to preserve the stories of Holocaust survivors? How can students best engage with these stories to deepen their understanding of the Shoah?

Learning Scalar involved what I could only call "mental yoga." As an academic, I have been trained to create linear arguments. A well-crafted essay builds paragraph by paragraph, so that by the end, every reader

has taken in the same information. Scalar, in contrast, uses the flexibility of the web to allow for non-linear paths. The reader who wants to know more about subject X might be encouraged to take a path to learn about that, but might otherwise stay on the central path. I found the mental yoga exhilarating, as it pushed me to rethink how to share knowledge with a reader.

The two experiences—an in-depth experience with the Shoah Foundation's archive of Holocaust testimonies and learning a new digital publishing platform—paired with the hospitality and intellectual generosity of everyone at the Shoah Foundation and the Institute for Multimedia Literacy, along with that of Jeffrey Shandler and Ethel Brooks, added up to an extremely enriching experience.

I will continue to work on my Scalar essay on the Shoah videos this Spring. I have never looked forward to any kind of yoga as much before.

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We welcome your story ideas, comments, or feedback.

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FACULTY PROFILE

Lisa Silverman

As a newly promoted associate professor of history at the University of Wisconsin-Milwaukee, Lisa Silverman brings to life interesting figures that have made indelible impressions on Jewish culture.

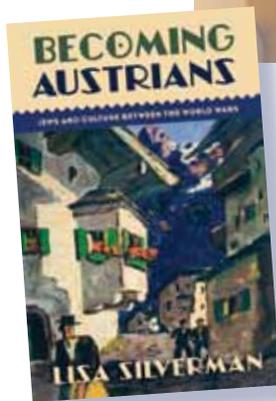
A case in point is Philippe Halsman, a renowned portrait photographer featured in her book, *Becoming Austrians: Jews and Culture between the World Wars* (Oxford University Press, 2012). By 1959, the Latvian-born Halsman had 101 covers of *Life* magazine to his credit. He was also famous for his “jump portraits” of celebrities seemingly floating in mid-air. But in 1928, long before he began his career, Halsman was tried and convicted of brutally murdering his father while the two were hiking in Austria. In what became known as the “Austrian Dreyfus Affair” because of the obvious antisemitic bias against him, the jury found him guilty of patricide despite a lack of evidence or motive. He served two years before receiving a pardon.

Last fall, Silverman presented research from her book at the Jewish Museum Milwaukee as a part of the Sam and Helen Stahl Center for Jewish Studies Legacy Heritage Jewish Studies Project. She spoke about how all Austrians and especially Jews found their lives forever changed after the collapse of Austria-Hungary in 1918. The collapse of the dual monarchy created room for cultural innovation, which Jews eagerly filled as they shaped new understandings of themselves. The culture they created shows how Jews and non-Jews alike made sense of a new and often chaotic world in the interwar period, leaving profound effects on Austria’s cultural legacy.

European Jews also turned to visual culture as they struggled with the issues of compensation and loss in the wake of the Holocaust. For her next project, “Beyond Material Claims: Rhetorics of Restitution after the Holocaust,” Silverman is actively researching the emotional consequences of restitution cases of “Aryanized” property. Although restitution is often considered solely as a legal process, its traumatic effects are apparent in novels, poems, and artwork. Taken together, law and art can help explain why the loss and reclamation of Jewish property after the Holocaust is so closely intertwined with issues of memory and self-identification.

The book will feature in-depth case studies, including those of two women whose art drastically changed after the Holocaust. Madame d’Ora, a prominent international fashion photographer, lived in Paris before the German invasion in 1940. After the war, d’Ora started the process of reclaiming her home in Austria. At the same time, the subject of her photography moved from fashion icons to gory scenes in Paris slaughterhouses.

Novelist Mela Hartwig also lost her home in Austria during the Holocaust. She recovered her home but never returned to it. Exiled in England, she started painting scenes of her small Austrian village. The paintings likely were representations of the house she had lost, reclaimed, and later sold because of financial difficulties.



Silverman is spending the current academic year on sabbatical in Ann Arbor, having won a prestigious fellowship at the Frankel Institute for Advanced Judaic Studies at the University of Michigan. She has also been commissioned to write “Madame d’Ora and Jewish Portraiture” for a catalogue to be published by Yale University Press to accompany the exhibit “Portrait Photography in Vienna, 1867-1918” at the National Gallery in London in 2013.

The catalogue will situate Madame d’Ora in the context of other Jewish women photographers who were becoming active in the field at that time.

As a faculty member of the Sam & Helen Stahl Center for Jewish Studies since 2006, Silverman has developed and taught new classes on the Holocaust and Jewish culture ranging from introductory coursework to graduate colloquia. Together with colleagues in Jewish Studies, she has worked to develop a more comprehensive curriculum aimed at reshaping the undergraduate Jewish Studies major to reflect changes in the scholarship of the field and to accommodate students’ desire for a modern approach to Jewish Studies. Her talent in the classroom earned her UW-Milwaukee’s Distinguished Undergraduate Teaching Award for 2009-2010. “I design my courses to help students understand not only how history is made, but also why it matters,” Silverman says.

FACULTY NEWS

Ellen Amster delivered the closing remarks, "The Politics of Reproduction in the Middle East," at a conference at the University of Chicago in November on Women and Children's Health in the Middle East.

Amster has been appointed Affiliated Faculty with the Global Health Institute at University of Wisconsin-Madison. The affiliation strengthens UW-Madison/Milwaukee ties created by Amster's UW-Milwaukee study-abroad global health course with the Zilber School of Public Health, "Maternal and Infant Health in Morocco: Women's Rights and Family in Islam" (Public Health 385/Arabic 297).

In June 2012, Amster brought colleague Dr. Karla Bartholomew (ZSPH) to Morocco as a co-instructor for the program, using funds from a U.S. Department of Education Grant. Two UW-Madison undergraduate students accompanied UWM students to Morocco, and the students were drawn from Letters and Science, Nursing, the MLS program, the Urban Studies Program, and other UWM and Madison programs. UWM students on the trip prepared independent research projects on topics as diverse as: "Significant Health Outcomes in the Mellah of Marrakech from 1879-1912," "Islamic Medicine, Medicine of the Prophet, Sufi Medicine and Traditional Medicine Compared," and "Sex Education: Moroccan Style." Future plans for the program include Dr. Jenny Kehl, director of the UWM

Institute for Water Policy, as co-leader (Summer 2014). Amster will direct the course again in 2013, and applications are being accepted.

Rachel Baum recently published "Loving the Stranger: Intimacy between Jews and Non-Jews," in *Encountering the Stranger: A Jewish, Christian, Muslim Trialogue*, edited by Leonard Grob & John K. Roth (Seattle: University of Washington Press, 2012).

Baum presented a public lecture and led a teacher-training session at the University of South Florida in November. The public lecture was called "Remembering the Holocaust: Empathy and Historical Memory for Future Generations," and the teaching workshop focused on teaching with empathy in language arts and social studies classes.

In December, Baum gave a poster presentation on "Encountering the Holocaust in Second Life" at the Association for Jewish Studies' annual conference in Chicago.

Joel Berkowitz recently co-founded the Digital Yiddish Theatre Project, involving an international group of scholars collaborating on projects to connect digital humanities methodology to the study of Yiddish theatre and drama.

In November, Target Margin Theater in New York staged a production of Alter Kacyzne's Yiddish play *Der dukus* (The Duke), using the translation by Berkowitz and Jeremy Dauber from their anthology *Landmark Yiddish Plays*. In December,

Berkowitz gave a talk in Detroit, "Inventing the Modern Yiddish Stage," in conjunction with a book launch for his recent edited volume of the same name. A few weeks later, he participated in a panel discussion, "Is Yiddish the New Black?" at the annual meeting of the Association for Jewish Studies.

With Molly Dubin of the Jewish Museum Milwaukee, Berkowitz is curating an exhibition of the work of Soviet Jewish painter Felix Lembersky (1913-1970). The opening event will be held on March 14, and the exhibition will open to the public on March 17.

Berkowitz has been named to the first cohort of mentors for the National Yiddish Book Center's Translation Fellowship Program.

David Brusin was one of four panelists at the Society of Biblical Literature Conference in Chicago in November discussing the recently published *Jewish Annotated New Testament*, edited by Amy-Jill Levine and Marc Brettler, who responded to the panelists' comments.

Yair Mazor has written a new book, *The Flower and the Fury: The Poetry of Dalia Yonah Wollach and Modern Hebrew Poetry*, published by Maven Mark Books of Milwaukee in 2013. In addition, four articles on modern Hebrew poetry were published in the Israeli scholarly and literary journals *Mare'h* and *Pesifas*. He also delivered an invited talk on Biblical literature at the University of Central Florida.

Lisa Silverman is currently on a residential fellowship at the Frankel Institute for Advanced Judaic Studies, where she is working on her next book project. In conjunction with the fellowship, she delivered the public lecture, "Art of Loss: Madame d'Ora and the Restitution of Jewish Property after the Holocaust," at the University of Michigan, Ann Arbor, on December 6, 2012.

In February, Silverman will give the Inaugural lecture for the UCLA Center for Jewish Studies' new seminar on Vienna in addition to participating in the third biennial workshop on German-Jewish studies at Duke University.

Silverman will be presenting her research on photographer Madame d'Ora and property restitution on a panel she organized for the annual meeting of the Association for the Study of Law, Culture, and the Humanities, to be held in London, UK in March, as well as at the annual meeting of the American Comparative Literature Association, to be held in Toronto, Canada, in April.

Silverman was invited to participate in a workshop in May on "Jews in Popular Culture" at the Center for Jewish Studies at the Karl-Franzens-Universität in Graz, Austria. She was also invited to give a lecture on Modern European Jewish History in Prague in May by Gaelle Vassogne, Professor at New York University in Prague.

Stahl Center Calendar of Events

All events free except where otherwise indicated

FEBRUARY 9 & 10

Festival of Films in French, Union Theatre, UWM



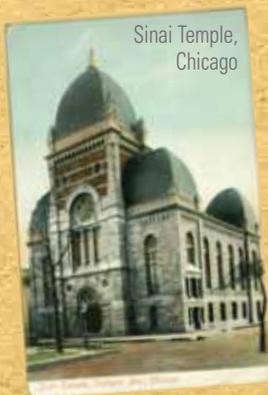
Moi, petite fille de 13 ans

talkback with Rachel Baum
Feb. 9, 7pm; Feb. 10, 5pm

Les hommes libres

Feb. 9, 9pm: talkback with Hamid Ouali
Feb. 10, 7pm: talkback with Ellen Amster

Simone Lagrange, subject of
Moi, petite fille de 13 ans



Sinai Temple,
Chicago

FEBRUARY 20

Tobias Brinkmann, "Queen Isabella's Statue:
Chicago Reform Jews and the 1893 World's
Columbian Exposition"

7:30pm, Congregation Sinai, Fox Point



Felix Lembersky,
Dom posle obstrela
(Building After Gunfire, 1959)

MARCH 14 – JULY 14

Exhibition: "Felix Lembersky:
Soviet Forms, Jewish Context"

Jewish Museum Milwaukee,
Free to members or with
admission to the Museum

MAY 9

Jill Dolan, "What Makes a Jewish Theatre Artist? Gesture,
Voice, and Ethics in American Performance"

(Faye Sigman "Woman of Valor" Lecture)

7:30pm, Golda Meir Library Conference Center, UWM

Please check [UWMJewish](#) on Facebook
and Twitter for more information
and additional events.

ALUMNI VOICES

April Slabosheski

I moved to Milwaukee to become an artist. I took my first Jewish Studies class because of my curiosity about Jews and Jewish culture, and I soon discovered that the field of Jewish Studies provided the academic rigor and opportunities for creative work that I truly yearned for. The instruction I received from the Sam and Helen Stahl Center for Jewish Studies has been the cornerstone of my undergraduate experience and the point around which my current goals revolve.

I graduated in the spring of 2012 with majors in Jewish Studies and Religious Studies and a degree in Community Education and Engagement from UWM. The foundation I gained in Jewish Studies guided me to look critically at social structures and theories of stratification through contemporary and historical lenses, which shaped my experience as an education student. In particular, the lessons I have learned from Professor Rachel Baum and Professor Lisa Silverman have been pivotal in my development as a student and thinker.

Under Professor Baum's guidance, I learned to search for the voices of people and concepts that face the threat of being silenced. In confronting the complexities of the experiences of women, gays and lesbians, and Holocaust victims and survivors, I have gained a stronger sense of academic and social awareness that continues to guide my actions. One of the greatest things I have learned from Professor Baum's years of mentorship is the particular kind of love one can develop for a subject matter specifically by challenging it. This wisdom helps me navigate my path not only in Jewish Studies, but in life in general.

Through Professor Silverman, I was introduced to historical Jews and non-Jews, who borrowed concepts from one another in navigating their cultures and self-understandings. Studying these complex relationships forced me to see the extent to which all Jewish identity, including my own, is touched by non-Jewish influences, and vice versa. During the past four years, Professor Silverman has guided me toward engaging and innovative academic work that I contemplate to this day, and her research continues to break new ground, encouraging me to question the role of perceived Jewish identity in social structures I might otherwise take for granted.

I was awarded the Jewish Studies Essay Award in 2011 and the Chava Frankort-Nachmias Award for Excellence in Scholarship in Jewish Studies in 2012. Being recognized by an institution that has given me so much deeply honors me and intensifies my motivation to continue exploring Jewish Studies. In the fall of 2012, I begin working on my Master's degree at the University of Michigan's Frankel Center for Judaic Studies. In this new phase of my academic career, I will use the strong foundation I gained in Jewish Studies from UWM to look at the field through continually varied lenses. I am especially challenged by the particular vulnerability of German Jews in historical analyses, and I hope to focus some of my graduate work on questions of German-Jewish identity during the 19th and 20th centuries.





College of Letters & Science
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The Golden Peacock

The bird that gives its name to this publication, and its image to our logo, figures prominently in Jewish folklore. In folk song, the golden peacock frequently arrives bearing some important message. We proudly adopt this figure as a symbol that connects us to the long tradition of Jewish learning and creativity.

Yes, I want to become a friend of the Sam & Helen Stahl Center for Jewish Studies.

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- Milwaukee Jewish Community Fund (student support)
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