



ARIZONA STATE UNIVERSITY

Center for Jewish Studies

2014-2015 annual newsletter

On behalf of The Center for Jewish Studies and Jewish Studies Program at Arizona State University let me welcome you at the beginning of the new academic year (2014-2015) and wish the faculty, students and friends of Jewish Studies a very productive and creative new year. In particular, I thank Professor Anna Holian for substituting for me in 2013, while I was first on sabbatical, and then, unfortunately, on a medical leave. I am most grateful to all who have been in contact with me during my long recovery from the injury; your concern and support has enabled me to endure the ordeal. I also wish to thank the wonderful staff of Jewish Studies—Ilene Singer and Dawn Beeson—for their dedication and hard work on behalf of Jewish Studies. Without them we could not have been as successful.

The Center for Jewish Studies continues to offer exciting programs to benefit the discipline of Jewish Studies, the ASU community of faculty, students and Friends of Jewish Studies, and the cultural life in metropolitan Phoenix. Below are summaries of our activities in 2013 and the plans for 2014-2015.

2013-2014 RESEARCH CONFERENCES

Religion, Science, and Sociality: Emergence Theory and Religion | October 6-7, 2013

The fifth annual meeting of the Judaism, Science & Medicine Group (JSMG) focused on the theory of emergence and its relevance to the understanding of religious life. The conference was organized by Dr. Paul Cassell, Postdoctoral Fellow at the Center for Jewish Studies, and welcomed Professor Robert Neville (Boston University); Professor Terrance Deacon (University of California, Berkeley); Professor Matt Rosano (Southern Louisiana University); Professor Kalman Bland (Duke University); and Dr. Yair Lior (Boston University).

The Musical Worlds of Polish Jews, 1920-1960: Identity Politics and Culture | November 17-18, 2013

The Center continued its exploration of Jewish music of the Holocaust era by convening an international conference featuring Professor Antony Polonsky (Brandeis University); Dr. Bret Werb (United States Holocaust Memorial Museum); Julia Riegel (Indiana University); Professor Eliana Adler (University of Maryland); and Professor Carla Shapreau (University of California, Berkeley) among others. In collaboration with The OREL Foundation, the conference included a concert “Poles Apart: Chamber Music from the Garden of Exile,” performed by The ARC Ensemble of the Royal Conservatory in Toronto, Canada.

In addition to The OREL Foundation, the conference was supported by Robert and Shoshana Tancer; The Melikian Center: Russian, Eurasian & East European Studies, a research unit of the College of Liberal Arts & Sciences; the School of Historical, Philosophical & Religious Studies, an academic unit of the College of Liberal Arts & Sciences; and Herberger Institute for Design & the Arts: School of Music. A summary of the events, by Juliane Brand, appears with permission of The OREL Foundation, on page 7 of this newsletter.

Collaboration with Jagiellonian University

The proceedings of the Revival of Jewish Studies in Eastern Europe symposium—held at ASU on November 8-9, 2012—were published in *Scripta Judaica Cracoviensa*, edited by Edward Dabrowa, Director of the Institute of Jewish Studies at Jagiellonian University in Poland. Our next collaborative project is a commemorative conference in honor of Salo W. Baron, in May, 2015.

2013-2014 GUEST LECTURES

Biblical Studies

James Charlesworth, *Princeton Theological Seminary* | **The Dead Sea Scrolls and the Bible** | October 22, 2013

Holocaust Studies

- Richard Freund, *Hartford University* | **Hidden Holocaust: New Research on Excavations at an Extermination Camp** | November 1, 2013
- Philip Schultz, *New York* | **Poetry, Memory and Identity** | Holocaust Memorial Day: April 28, 2014

Harold and Jean Grossman Lectures in in Jewish Thought

Organized by Norbert Samuelson, Harold and Jean Grossman Chair in Jewish Studies

- Claire Katz, *Texas A&M* | **Education after Auschwitz: Levinas's Crisis of Humanism** | October 23, 2013
- Joseph Cohen, *St. John's College* | **Miracles and Belief: Naturalism and Supernaturalism** | November 20, 2013
- Miriam Levin, *Case Western Reserve University* | **Missionary Science for Women: What Were They Thinking?** | February 26, 2014
- Rabbi Bradley Shavit Artson, *American Jewish University* | **Renewing Creation: Philosophical Ripples in Evolutionary Theory for Jewish Theology** | March 26, 2014

2013-2014 COMMUNITY OUTREACH

Albert and Liese Eckstein Scholar-in Residence

This major Jewish Studies public lecture featured Hasia Diner, from New York University, who presented the lecture **Coming to Arizona: The Presence of Jews in the Southwest**, at the Arizona Jewish Historical Society, February 10, 2014.

Congregation Beth-El Scholar-in-Residence Program

Lenn E. Goodman, *Vanderbilt University* | **Maimonides and the Guide to the Perplexed and Creation and Evolution** | February 27-28, 2014

Adult Jewish Learning Certificate

In fall 2013, Jewish Studies offered two adult education courses: **Jewish History and Identity in Modern Times**, taught by Lawrence Bell, and **From Eastern Europe to the United States: Our Wandering Jewish Ancestors**, taught by Emily Garber.

2014-2015 RESEARCH CONFERENCES

Healing: The Interplay of Science and Religion | October 26-27, 2014

The sixth annual conference of the Judaism, Science & Medicine Group (JSMG) will focus on the process of healing and will feature keynote speaker Professor Dan Solmasy (University of Chicago); Alan Astrow (Maimonides Hospital); Jonathan Crane (Emory University); Teodor Forscht Dagi (Harvard University); Elliot Dorff (American Jewish University); Cathie-Ann Lipman (UCLA); Alan Mittleman (Jewish Theological Seminary); David Shatz (Yeshiva University); and Neal Wegner (UCLA) among others. The conference will involve representatives of medical institutions in Phoenix including the University of Arizona College of Medicine; The Southern College of Naturopathic Medicine; and the Mayo Clinic.

From Galicia to New York: Salo W. Baron and His Legacy | May 26-29, 2015

The formal collaboration between the Center for Jewish Studies at ASU and the Institute of Jewish Studies at Jagiellonian University, Krakow, will proceed by holding an international conference, "From Galicia to New York: Salo W. Baron and His Legacy." The conference will celebrate the 120th birthday of Salo Baron, one of the most important Jewish historians in the 20th century. Featuring renowned scholars from the United States, Israel, United Kingdom and Poland, the conference will explore Baron's life experience, assess his contribution to various sub-disciplines of Jewish studies, and evaluate his scholarship in historical perspective. The conference is available to general public and we hope that people from Phoenix will come. If you wish to attend, please contact Ilene Singer (Ilene.Singer@asu.edu).

2014-2015 GUEST LECTURES

Jewish Argentinian Lecture Series | National Endowment for the Humanities Seminar on Jewish Buenos Aires

- Ana María Shua | **The Cultural Project of the 1976-83 Argentine Military Dictatorship: Imposition and Resistance** | October 6, 2014 | presented in Spanish
- Sylvio Fabrikant | **Argentine Cumbia Stars and Other Marginal Subjects: A Photographer's Experience** | October 7, 2014 | presented in Spanish with English Translation

American Judaism

Geoffrey Gurock, *Yeshiva University* | **Race, Class and Neighborhood: Jews and African-Americans in Gotham** | February 16, 2015

Albert and Liese Eckstein Scholar-in-Residence Lecture

Professor Kenneth Frieden, *Syracuse University*, will be the Albert and Liese Eckstein Scholar in Residence on February 23, 2015. His lecture will feature Yiddish culture in America in poetry, prose, and cinema.

- **Traveling to Zion and Beyond: Sea Travel, Translation and the Rise of Modern Literature** | ASU Tempe campus
- **American Cinema and the Yiddish Tradition** | Arizona Jewish Historical Society

Grossman Lectures in Jewish Thought

Speakers in Fall 2014 and Spring 2015 | speakers, dates and times to be announced

2014-2015 COMMUNITY OUTREACH

Adult Jewish Learning

From Eastern Europe to the United States: Our Wandering Jewish Ancestors

Instructor: Emily Garber, M.A. in Anthropology | Tuesdays, October 14 - November 18, 2014
learn more at <http://jewishstudies.clas.asu.edu/adult-ed>

Judaism and Healing: A Panel of Scholars

Or Tzion Synagogue | November 12, 2014

Organized by Valley Beit Midrash and facilitated by Hava Tirosh-Samuelsan

Art Programs

- **Dancing in Jaffa** | film screening | October 30, 2014
Documentary about ballroom dancing as a means of bridging differences between Jewish and Muslim children in Jaffa. The screening and lecture are organized by Jewish Studies affiliate faculty members Naomi Jackson and Francoise Mirguet.
- **Shifting Sands: Recent Videos from the Middle East** | September 9 - November 29, 2014
This exhibit of videos at the ASU Art Museum will feature four international artists—including the Israeli artist Yael Bartana—using film and video to explore the Middle Eastern desert as a site charged with meaning.

We wish all of our readers and supporters a very exciting and rewarding new academic year and we thank you for your support of our programs and activities.



Hava Tirosh-Samuelsan

Director, Jewish Studies
Irving & Miriam Lowe Professor of Modern Judaism
Professor of History

2014

SEP 7

community event

East Valley Jewish Expo

1-4 p.m. | Tempe Center for the Arts | 700 West Rio Salado Parkway, Tempe
organized by the Jewish Community Association of Greater Phoenix

SEPT 12

roundtable discussion

Kristallnacht and the Fall of the Berlin Wall: November 9th in German History

2:30-4 p.m. | ASU Tempe campus | Lattie F. Coor Hall, room 4403

a roundtable discussion with scholars from the School of Historical, Philosophical & Religious Studies; the School of International Letters & Cultures, German; and Jewish Studies

moderated by: Anna Holian, Dan Gilfillan, Erika Hughes and Volker Benkert

sponsored by the German Embassy and co-hosted by the Center for Jewish Studies

OCT 6

lecture | Jewish Argentinian Lecture Series (in Spanish)

National Endowment for the Humanities Seminar on Jewish Buenos Aires**The Cultural Project of the 1976-83 Argentine Military Dictatorship: Imposition and Resistance**

Ana Maria Shua

4:30 p.m. | ASU Tempe campus | G. Homer Durham Language and Literature Building, room 105

organized by David W. Foster and the School of International Letters and Cultures

OCT 7

lecture | Jewish Argentinian Lecture Series (in Spanish with English translation)

National Endowment for the Humanities Seminar on Jewish Buenos Aires**Argentine Cumbia Stars and Other Marginal Subjects: A Photographer's Experience**

Sylvio Fabrykant

1:30 p.m. | ASU Tempe campus | G. Homer Durham Language and Literature Building, room 270

organized by David W. Foster and the School of International Letters and Cultures

OCT 14

adult education

From Eastern Europe to the United States – Our Wandering Jewish Ancestors

Instructor: Emily Garber, M.A. in Anthropology (archaeology)

Mondays, 1-3 p.m. | Jewish Community Association | Ina Levine Jewish Community Campus

12701 N. Scottsdale Rd. | Scottsdale, Arizona 85254

\$180 for six class sessions | enroll online at <http://jewishstudies.clas.asu.edu/adult-ed>

OCT 26-27

conference

Judaism, Science & Medicine Group Annual Meeting**Healing: The Interplay of Religion and Science**

University Club | ASU Tempe campus | 425 East University Drive, Tempe

conference sessions open to the public

OCT 29

forum

Religious Studies Forum

Hava Tirosh-Samuels *Director*, Center for Jewish Studies and Jewish Studies Program

2 p.m. | ASU Tempe campus | Lattie F. Coor Hall, room 4403

OCT 30

lecture & demonstration

Dancing in Jaffa

3:30 p.m. | ASU Tempe campus | Margaret Gisolo Dance Studio, Physical Education East, room 132

discussion and demonstration relating to the film *Dancing in Jaffa*, a documentary about ballroom dancing as a means of bridging differences between Jewish and Muslim children in Jaffa

organized by Naomi Jackson and Francoise Mirguet

OCT 30

film screening

Dancing in Jaffa

7 p.m. | ASU Tempe campus | Margaret Gisolo Dance Studio, Physical Education East, room 132

screening of the film *Dancing in Jaffa*, a documentary about ballroom dancing as a means of bridging differences between Jewish and Muslim children in Jaffa

organized by Naomi Jackson and Francoise Mirguet

NOV 9

community symposium

On the Cutting Edge ... Jewish Women's Symposium

Valley of the Sun Jewish Community Center | 12701 North Scottsdale Road, Scottsdale

\$40 early bird | pre-registration required | 480-634-8050 or jewished@bjephoenix.org

NOV 12

Valley Beit Midrash panel discussion

Jews and Healing: A Panel of Scholars

facilitated by Hava Tirosh-Samuels *Director*, Center for Jewish Studies and Jewish Studies Program

7 p.m. | Temple Chai | 4645 East Marilyn Road, Phoenix

\$18 suggested donation | register at <https://www.valleybeitmidrash.org/events>

organized by Valley Beit Midrash

2015

FEB 8

conference

Limmud AZ: A Day of Jewish Learning

9 a.m. - 5 p.m. | ASU Tempe campus | Memorial Union, Second Floor

pre-registration required | registration and additional information at <http://limmudaz.org>

A gathering of hundreds of Jews from all walks of life, all Jewish backgrounds, all lifestyles and all ages offering a full schedule of workshops, discussions, arts, music, performances, text-study sessions, and much more—all planned by your Limmud AZ community of volunteers.

co-sponsored by the Jewish Community Foundation and the Center for Jewish Studies at Arizona State University

FEB 16

lecture

Race, Class and Neighborhood, Jews and African-Americans in Gotham

Jeffrey Gurock, Yeshiva University

1 p.m. | ASU Tempe campus | Lattie F. Coor Hall, room 4403

FEB 23

lecture | on campus

Albert and Liese Eckstein Scholar-In-Residence

Travelling to Zion and Beyond: Sea Travel, Translation, and the Rise of Modern Literature

Ken Frieden, Syracuse University

10:30 a.m. | ASU Tempe campus | Lattie F. Coor Hall, room 4403

FEB 23

lecture | community

Albert and Liese Eckstein Scholar-In-Residence

American Cinema and the Yiddish Tradition

Ken Frieden, Syracuse University

7 p.m. | Arizona Jewish Historical Society | Cutler★Plotkin Jewish Heritage Center | 122 East Culver Street, Phoenix

MAR 22

student award recipient recognition

Joan Frazer Memorial Award for Judaism and the Arts at Arizona State University

2 p.m. | location to be announced

r.s.v.p. to 480-727-5151

APR 22

concert

ASU Creation Project: Visions of Creation, An Earth Day Concert

7 p.m. | ASU Tempe campus | Katzin Concert Hall

Tickets: \$5 - \$10 | <http://herbergerinstitute.asu.edu/events/tickets>

The creation story in music and celebrations of the earth from many cultural perspectives. Music by Copland, Milhaud and others. As part of this celebration, the ASU Gamelan, directed by Ted Solis, performs a pre-concert recital in the School of Music Fountain Courtyard. This performance and recital are part of ASU's Creation Project.

APR 27

student award recipient recognition

Jewish Studies Celebrates Our Outstanding Students

7 p.m. | Memorial Union, Alumni Lounge | Arizona State University Tempe campus

r.s.v.p. to 480-727-5151

Join us for a dessert buffet; as we celebrate our 2013-2014 scholarship recipients, watch as they present their research experiences; present this year's Jewish Studies certificates; and honor our scholarship benefactors.

APR 29

concert

ASU Creation Project: The Creation by Joseph Haydn

7 p.m. | ASU Tempe campus | Gammage Auditorium

In this signature event for the ASU Creation Project, the Barrett Choir, Chamber Singers, Concert Choir, and Choral Union join the ASU Symphony Orchestra in a performance of Haydn's masterwork, *The Creation*. Lawrence Krauss, director of the ASU Origins Project, gives an introduction for this performance which includes digital video imagery designed by a team from the School of Film, Dance and Theatre headed up by their Director, Jacob Pinholster.

MAY 26-29

conference

From Galicia to New York: Salo W. Baron and His Legacy

Jagiellonian University | Kraków, Poland

all sessions open to the public

 Jewish Studies events

 Arizona State University events involving Jewish Studies faculty

 Arizona State University and Community events supported by the Center for Jewish Studies

Events are free and open to all unless otherwise stated. Event details are subject to change. visit jewishstudies.asu.edu/events for up-to-date information and details

FALL 2014: ADULT EDUCATION COURSE FROM EASTERN EUROPE TO THE UNITED STATES: OUR WANDERING JEWISH ANCESTORS

This course is **perfect for life-long learners** like you, seeking to **expand your knowledge** and explore Jewish culture.



Tuesdays, October 14 - November 18, 2014 | 1-3 p.m.
Ina Levine Jewish Community Campus | 12701 North Scottsdale Road, Scottsdale
Emily Garber, M.A. in Anthropology (archaeology)
registration: \$180

capacity: 30 students • one class session per week for six weeks • course materials provided

Have you always wanted to know where your family came from, who your distant relatives might be and where your family settled, worldwide, but you don't know where to start? This course will get you started and provide tools to help you begin to compile and understand your family's background.

The history of a family should not be restricted to points on a timeline indicating life-cycle events. Just as our own lives are affected by historic dynamics, political, social, religious and economic events affected the lives of our ancestors. This course will explore the history of genealogy and focus specifically on Jewish genealogy.

We will examine documents that are used in genealogical research, the historical forces that affect such research and the resources deployed in undertaking such research. While not required, basic computer skills and access to a computer are helpful.

register online: jewishstudies.asu.edu/adult-ed



FROM GALICIA TO NEW YORK: SALO W. BARON AND HIS LEGACY

CONFERENCE IN MEMORY OF SALO W. BARON

Jagiellonian University | Kraków, Poland | May 26-30, 2015

In 2012 the Center for Jewish Studies at Arizona State University began formal collaboration with the Institute of Jewish Studies at Jagiellonian University in Kraków, Poland. Founded in 1364, it is the oldest university in Poland, and the flagship of Poland's higher education.

In the last decade there has been renewed interest in Jewish history, religion and culture among non-Jewish scholars in Poland and Eastern Europe. Launching the partnership between ASU and Jagiellonian University, was a research symposium on this revival of Jewish Studies, at ASU. The proceedings were published in special journal issue, *Scripta Judaica Cracoviensia*, vol. 11.

The next step in this scholarly collaboration is the convening of an academic conference—"From Galicia to New York: Salo W. Baron and His Legacy"—to commemorate and examine the intellectual legacy of Salo W. Baron, whose 120th birthday will be celebrated May 26, 2015. Since Baron's outstanding scholarship was a joint effort with his wife, Jeannette M. Baron, the conference will honor her memory, and her contribution to scholarship, as well. Their joint scholarship paved the way to a new understanding of the Jewish past in the larger context of western history, religion, and culture.

The conference will coincide with the 80th birthday of Dr. Shoshana Tancer, the daughter of Salo Baron, and a benefactor of Jewish Studies at ASU. We thank Dr. Tancer and her husband, Robert Tancer, for their generosity and leadership.

The first day of the conference will be devoted to a visit to Tarnów, Salo Baron's birth place. Conference sessions will take place at Jagiellonian University locations in Kraków, May 26-29, 2015. The program will feature scholars from Europe, Israel, Canada and the United States who will:

- explore Baron's biography and life experience.
- assess Baron's contribution to various sub-disciplines of Jewish Studies.
- evaluate Baron's scholarship in historical perspective.

Conference sessions will feature confirmed speakers Antony Polonsky; Martin Goodman; Robert Chazan; Michael Stanislawsky; Hasia Diner; Eric Goldstein; David Myers; and Todd Endelman, among others. Members of the general public, the academic community of Jagiellonian University, and scholars from other universities, in Europe and around the world, are welcome to attend all sessions.

We thank our collaborators in the Institute of Jewish Studies at Jagiellonian University, and look forward to this exciting intellectual event.

For additional information about this event, or opportunities to participate, contact Jewish Studies assistant director, Ilene Singer (Ilene.Singer@asu.edu).

THE MUSICAL WORLDS OF POLISH JEWS, 1920-1960: IDENTITY, POLITICS, AND CULTURE

JULIANE BRAND

This article is reprinted with permission of The OREL Foundation, on whose website—www.orelfoundation.org—it appears.

A Review of the Conference at Arizona State University, 2013



The Musical Worlds of Polish Jews, 1920-1960: Identity, Politics and Culture conference poster

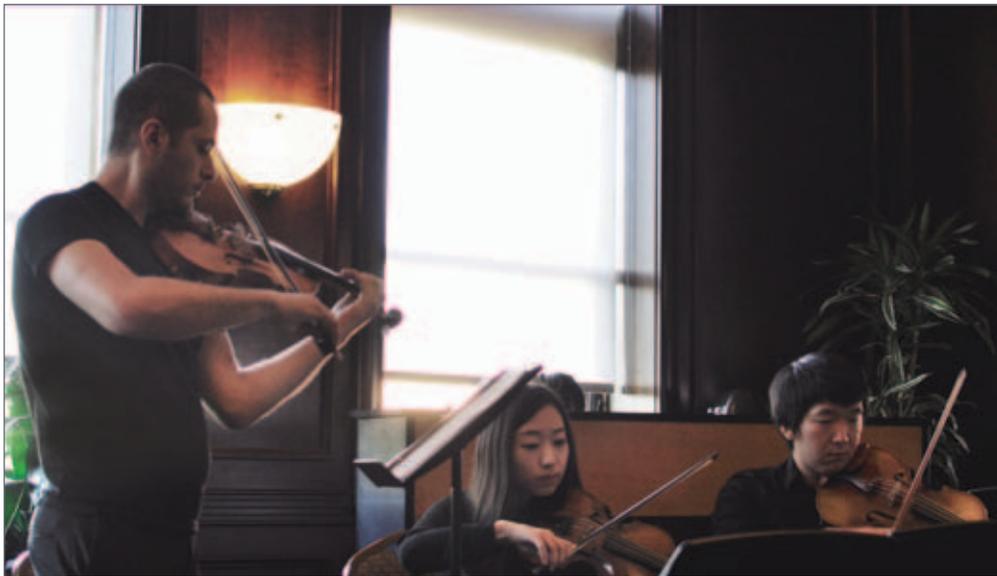
In November 2013, a select group of international scholars met in Tempe, Arizona, to discuss the richness and diversity of music created and performed in Poland during the first half of the twentieth century. The event, hosted by the Center for Jewish Studies at Arizona State University (ASU) and co-organized with The OREL Foundation, took place over two days, both of them packed with presentations, and it concluded with a stellar concert by the ARC (Artists of the Royal Conservatory) Ensemble. Given the present-day abundance of musicological, ethnographic, and cultural studies, conferences such as this one risk becoming mere blips on the screen—but this was a gem of a blip! As sometimes happens when planning and participation align, each of the nine papers and the keynote address contextualized topics that were covered by others, and active participation in the freewheeling discussions among presenters, session moderators, and a small but engaged audience further extended the nexus of links. For the planning and forethought that made this event come together we are indebted to Robert Elias, from the OREL Foundation; Bret Werb, from the United States Holocaust Memorial Museum; Anna Holian, from ASU’s Center for Jewish Studies; and ASU professors Sabine Feisst and Anna Cichopek-Gajraj. Thanks must also go to Professor Hava Tirosh-Samuelson, Director of the ASU Center for Jewish Studies, whose background and wide-ranging curiosity often nudged discussions in fruitful new directions. Professor Feisst also cajoled a fine group of student musicians into preparing an afternoon recital of music by Wanda Landowska.

Not surprisingly, the conference confirmed the difficulty of expanding the perimeters of what is acknowledged to be Central European music. During the past sixty years, fissures have appeared incrementally within those perimeters. But for every Karol Szymanowski and, more recently, Mieczysław Weinberg and Szymon Laks, who have broken through to international recognition, there are dozens of Tadeusz Zygfryd Kasserns, Józef Kofflers, and Roman Polasters who have not done as well, although they defined their times as vividly and variegatedly as did those whose names are better known. Not to mention the fact that cultural categories such as Yiddish theater music and klezmer music remain out in the cold. Given the conference title’s references to plural “worlds,” I expected from the outset to hear much that would be new to me. Yet I’m sure I was not alone in being astonished by the vastness of unexplored material that was shown to lie in shadows beyond the perimeters. With respect to Central European music and music-making during the first half of the twentieth century, the problem is clearly not just natural human resistance to the unfamiliar. And in this case we are further hampered by the wanton destruction and accidental loss of a shocking quantity of sources. Fortunately work can still be salvaged from the rubble, and as the scholars at this event presented their work it was heartening to hear so many of them conclude not with an explicitly final statement but, instead, with an implicit promise of work “to be continued.”

Of course, all active fields of study are to some extent *in medias res*. In the case of Polish studies there may simply be a lower ratio of what is known to what remains unknown and of what is documented to what remains undocumented. It occurred to me that this may be a consequence of how diverse a region Poland is and was, of how wide-ranging and intersecting the cultural traditions were throughout this region, and how gnarled its political history has been. Poland is now bordered by Germany to the west; by the Czech Republic and Slovakia to the south; by Ukraine, Belarus, and Lithuania to the east; and, to the north, by the Baltic Sea, with, just a little farther east, the small Russian enclave of Kaliningrad. But this Poland is a fairly recent construction. Historically, and at its largest, the Polish-Lithuanian Commonwealth extended from the Baltic to the Black Sea, but in the late eighteenth century this region was successively partitioned by its neighbors, and after 1795 Poland did not exist as an independent state: it consisted merely of sectors—Austrian, Prussian, and Russian—in which the occupiers gradually inculcated their languages, cultures, and traditions. The Versailles Treaty, at the end of the First World War, reconstituted the Polish nation, but the newly

drawn borders remained in dispute for several more years. There was a Polish-Soviet War in 1919–1921, a Polish-Lithuanian War in 1920, and a Seven-Day War between Polish and Czechoslovakian troops. And within two decades, Polish independence was again wiped out when the 1939 Non-Aggression Pact between Nazi Germany and Soviet Russia led to new invasions and occupation.

Thus the time-span under review — 1920-1960 — may be divided into three periods: the time between the restoration of Polish independence and the invasions of 1939; the years of the World War II and the occupation; and the postwar years as a Soviet satellite country. Antony Polonsky's keynote address, "Jews in Polish Cultural Life: Between Acceptance and Rejection," provided an overview Poland's political history as it intersected with the history of Poland's Jews in general and with the lives of three Polish-Jewish artists in particular. Polonsky pointed out that Jewish acculturation and integration—the process of transforming Jews “from a religious and cultural community transcending national boundaries and linked by a common faith into citizens of the countries in which they lived”—was more gradual than in countries further to the west but nevertheless followed similar paths. In Polish lands, as in Western Europe, those who believed that their national culture required protection did all they could to thwart the inclusion within that culture of anything that they thought of as “foreign.” Polonsky reached back a bit further than 1920—a demarcation of change not only in the country's borders and national status, he said, but also in social sensibilities—when he spoke about the Polish-Jewish painter Maurycy Gottlieb (1856–1879), one of the first Jews to make a name for himself in the plastic arts, both at home and abroad. He then summarized the career of Julian Tuwim (1894–1953), a kind of Polish Walt Whitman, born more than a generation after Gottlieb. Tuwim exemplified the very different difficulties faced by Polish Jews



Student performance of music by Wanda Landowska

in the 1920s and early 1930s. Even when his career was at its apex, Polish modernists despised him for trying to bridge the gap between high and popular culture, whereas the petite bourgeoisie for whom he was trying to write was increasingly succumbing to anti-Semitic propaganda. Polonsky described Tuwim's 1930s *Bal w Operze* (A Ball at the Opera) as one of the most remarkable of the apocalyptic visions that date from the years preceding the World War II.

The third artist whom Polonsky chose to speak about was Józef Koffler (1896–1944), the first Polish twelve-tone composer, at

one time considered equal in importance to Szymanowski. According to Polonsky, Koffler's music, like that of other Polish composers of the interwar period, reflects the many trends—Russian, German, French, neoclassical, and folkloristic, among others — that were current at the time. Koffler's music was better known Western Europe than at home, but he stayed in Lwów even after the German and Soviet invasions, and he and his family disappeared in or around 1944. To date, most of his unpublished works remain unrecovered.

As Polonsky pointed out in concluding his talk, the historical dispute “between two visions of Poland, one pluralistic, outward looking, and European, the other nativist and hostile to foreign influences,” continues to this day. Those who chose to identify Polishness narrowly with Catholicism and national victimization tended to blend their rejection of Jewish elements, whether culturally high or low, into their rejection of cosmopolitanism in general. Conversely, many Polish Jews struggled to unite their Jewishness with their Polishness, and the same difficulties still beset anyone who tries to categorize Polish artists. Being Polish or being Jewish comprised a sense of cultural belonging, as well as a degree of geographic sense of place. There was and still is an uncomfortable area in which Polishness and Jewishness are not necessarily felt to overlap, for assimilated as well as unassimilated Polish Jews, and adherence to one group could make loyalty to the other difficult, perhaps even impossible.

How this problem manifests itself in art is a question that came up a number of times during the conference. Is the dichotomy even traceable if the artist does not make it explicit. Moreover, in differentiating people by their national or religious background or adherence, are we in danger of overriding an individual's self-identity? The question also came up as to whether an artist who had not previously identified with his Jewishness but was then hunted for that very condition might turn to Jewish traditions, not out of creative need but in order to make common cause. And if so, how does one assess that person's works? Viktor Ullmann, Walter Klein, and other non-observant Jewish composers started to create works with Jewish themes only after they were incarcerated in Terezín, although what motivated them will probably remain debatable. For the time being, most scholars who are intent on recovering the work of forgotten and suppressed Jewish artists will continue, quite sensibly, to include anyone with a Jewish background, regardless of that individual's relationship to Judaism or Jewish culture.

Katarzyna Naliwajek-Mazurek's paper, "Presence, Absence, Identity, and the Musical Worlds of Polish Jews," was well placed to open the conference because she started with an overview of Poland's political history between the wars and how that history shaped its musical life. With Poland's restored independence after the First World War, Polish writers, artists, and musicians could participate in the artistic ferment that swept across Europe. In this new Poland, openness toward the West and increased secularization became possible, and many of the Polish artists and intellectuals born at the turn of the century who began their studies in Warsaw were able to expand their horizons and contacts in Vienna, Berlin, Paris, and elsewhere. Many of them participated in activities of the newly and optimistically founded Internationale Gesellschaft für Neue Musik, or IGNM (International Society for Contemporary Music). Just as they recognized their Polishness—and could celebrate it in their art if they so chose—so they could participate in the rebirth of international European culture. This period, during which Poland enjoyed what Naliwajek-Mazurek termed a "presence" within the broader European scene, was abruptly exchanged for the country's exclusion, or "absence," in and after September 1939. And after 1945, some of the survivors tried to rebuild their lives in Soviet-controlled Poland, but most went into exile.

To give depth to this history Naliwajek-Mazurek chose three musicians who helped to define Polish music in the interwar years and survived into the postwar period: Szymon Laks (1901–1983), Tadeusz Zygfryd Kassern (1904–1957), and Władysław Szpilman (1911–2000). All three completed their artistic education outside Poland, and all three adopted an internationalist neoclassical style that included folkloristic and post-impressionist elements. In Paris both Laks and Kassern were members of the local Association of Polish Musicians, but whereas Laks chose to settle in Paris and returned there after having survived Auschwitz, Kassern returned to Poland and made a life for himself at home. During the interwar years he combined a successful career in law with continuing compositional productivity and recognition. After having managed, somehow, to survive the horrors of the war years in Poland, he would have been happy to remain there even under communist rule, but he soon ran into political difficulties and in 1947 emigrated to the United States. Szpilman, who made an early name for himself as a pianist and composer of classical, popular, and film music, also managed to survive the war in Poland but, unlike Kassern, he made a successful transition to life in postwar Poland, serving from 1945 to 1963 as director of the Polish Radio's Popular Music Department and at the same time continuing a glamorous international performing career. Roman Polanski's film *The Pianist*, which is based on Szpilman's memoir of surviving the Warsaw Ghetto and appeared two years after his death, has insured his status as one of the best-known Polish musicians of the twentieth century.



The Musical Worlds of Polish Jews, 1920-1960: Identity, Politics and Culture conference organizers and presenters

The historian and poet Maja Trochimczyk focused on the tragic years after 1939 in her paper, "Jewish Composers of Polish Music in 1943," a sweeping overview of musicians whose lives were permanently altered or ended altogether by the events of the 1930s and 1940s. Those who left Poland before 1939—among them Bronisław Kaper (1902–1983), Karol Rathaus (1895–1954), and Alexandre Tansman (1897–1986), all of whom found refuge in the United States—had the best chance of surviving; in exile they resumed their careers, and they remained active long enough to assure themselves a place in music history; Tansman, however, who had been living in Paris before the war, returned there after the war and lived there until his death. Of those who were caught by surprise when the German bombing began in September 1939, by far the largest number—some hundreds of thousands of

refugees—fled eastward to the Soviet Union, where, despite the volatility of Soviet refugee policy, they had a significantly better chance of surviving the war than if they had stayed in Poland, or even returned home after the fighting had ceased, as some of them did. Henryk Wars (later changed to Vars) (1902–1977) and Roman Haubenstock-Ramati (1919–1994) exemplify the tribulations of this means of survival, for they owed their lives to conscription into the Anders Army, which was sent to fight in Palestine and later in Africa. Other Poles fled south to Italy or west to France. The conductor Grzegorz Fitelberg (1879–1953), father of Jerzy Fitelberg, was among those who passed through Paris on the way to final exile in the United States. According to Trochimczyk, only twelve composers managed to survive in Poland, and of those only Szpilman presently enjoys any degree of recognition. It is a hopeful sign that Kassern's works have come back into view in Poland in recent years, and Roman Palester (1907–1989), who was once regarded as a composer of talent equal to that of Szymanowski, is also getting renewed attention, thanks to a 2005 monograph on him by Zofia Helman. Trochimczyk pointed to the end of the Warsaw Ghetto Uprising on 16 May 1943 as the ultimate demarcation point for anything that might have been considered the purveyance of Jewish music in Poland. After that, most Jewish musicians who had remained in Poland were in hiding or in ghettos and concentration camps, and few of them survived. Many of those who had not died in the Warsaw Ghetto were killed in the death camps of Treblinka, Auschwitz, Dachau. For Trochimczyk the starting point for the work of recovery is the monumental and as yet unpublished *Jews in Musical Culture in Polish Lands in the Nineteenth and Twentieth Centuries: A Dictionary*, courageously initiated by Leon Błaszczyk and since expanded by others. These scholars have cast their nets wide in order to include composers of popular and art music, song writers, conductors, cabaret performers, concert singers, instrumentalists, and music teachers. Many of these individuals would have enjoyed only local importance even in normal times, and few of those in Trochimczyk's roll-calls of names would have maintained posthumous significance. But again and again during her talk I found my sympathy involuntarily stirred by a brief description of an active, productive life turned upside down, brutally ended, and forgotten. In shining a light, however briefly, on one brutally abridged existence after another, Trochimczyk painted an extraordinarily vivid scene of human and cultural devastation.

Devastation was likewise an undercurrent in Eliyana R. Adler's paper, "Singing Their Way Home," in which she considered the validity of a redemptive reading of songs and singing among Jews during the Holocaust period. Since the end of World War II, one scholar after another has attempted to counter the accepted view of Jews as passive victims, with evidence of active resistance. Given the paucity of such militant responses as the Warsaw and other ghetto uprisings, scholarly attention shifted to actions that might be considered political or spiritual resistance. High among these was music, specifically song and singing. Adler became interested in the many references to singing in memoirs written by survivors of the thousands of Polish Jews who became permanent refugees in the Soviet Union after 1939, in particular the memoir by Chaim Shapiro, (born 1922), who was seventeen in 1939 when he left his family in Lomza. He described several instances in which songs were sung to transmit private "coded" communications to others. Whatever it attempted to portend, such singing posed no threat to those in power. There are probably as many instances of Nazi guards forcing prisoners to sing during work duty or marches. I remembered the passage in Szymon Laks's memoir, translated into English as *Music of Another World*, in which he called playing in the Auschwitz camp orchestra a "demoralizing" supplemental torture. In her research Adler found that prisoners who sang voluntarily did so mainly to cheer themselves up and to remind themselves of home and of happier times. Adler's conclusion, although it affirms the capacity of individuals to attempt to live "normally" even in abnormal circumstances, thus also highlighted, poignantly, how severely choices were circumscribed, indeed practically nonexistent, for all those faceless, nameless victims. Some of the melodies and poems sung by the subjects of Adler's talk may have been among those that Joseph Toltz discussed in his paper, "Moja pieśni tyś moja moc ("My song, you are my strength"): Personal Repertoires of Polish and Yiddish Songs from Youth Survivors of the Łódź Ghetto." Toltz's oral history interviews with Holocaust survivors who settled in Melbourne, Australia, after the war are part of a larger project documenting the personal meaning of music in the lives of Jewish camp and ghetto inmates during the Nazi years. Toltz takes issue with the ways in which survivor recollections are often pressed into narrative reconstructions of a communal experience—for example in the postwar publication of songbooks organized by emotional tropes such as despair, destruction, resistance or combat, and renewal. Such neat divisions of experience can lead to a blurring of individual experience. In his research Toltz wrestles with the complexities of the relationship between witness and survivor, listener and testifier. Listening, in this context – as I understood Toltz to define it – should not be a method for determining objective facts but rather an opportunity for subjective reinterpretation of the moment of recall, involving the listener, the testifier, and what is testified. In this view, musical memory is less a matter of "truth" or veracity than of a dialogic encounter in which the listener's understanding opens itself to the testifier's subjective experience. Clips of several interviews, and especially camp songs rendered by old voices that occasionally cracked in the act of remembering, gave persuasive support to Toltz's point of view.

Also dealing with a single sphere of music-making was Joel Rubin's paper, "Szpilman, Baigelman, and Barsh: The Legacy of an Extended Polish-Jewish Musical Family on Three Continents." Joel Rubin—a highly knowledgeable master klezmer musician—spoke eloquently about a multigenerational extended family of professional Jewish instrumentalists active in Poland at least since the mid-nineteenth century. During the interwar period they dispersed and carried their traditions into exile in Canada, Brazil, and the United States, which is where the most famous member of this family, Władysław Szpilman, was able to continue his career as a film and song composer. In the nineteenth and early twentieth centuries, as Rubin explained, Polish klezmerim played an important role as liaisons between shtetl Jewish culture and assimilated Polish-Jewish cultures and between popular Yiddish entertainment and art music. Klezmerim performed in all genres, from instrumental religious klezmer music to Yiddish entertainment theater, Polish folk and popular song, jazz, and chamber and symphonic music. Though there are many studies of klezmer music as practiced in the Ukraine, Belarus and, to a lesser extent, Austro-Hungarian Galicia and Romania, the klezmer tradition and the lives of klezmerim

in Poland have largely been ignored. Rubin's research into this area began as historical ethnomusicology, but as he met more and more members of the Szpilman, Baigelmann, and Barsch families and learned of their activities, his project grew to include cultural history and ethnography and dealt more broadly with the diversity of music produced by several generations of professional musicians, all of whom could trace their origins to a few klezmer families. It is a compelling picture of cultural synthesis and evolution.

Over the course of the two conference days, the historical surveys and papers dealing with single genres and categories of music-making created an ever deepening informational backdrop for several papers that focused more narrowly on individual artists. In her paper, "Identity and Yiddish Nationalism in the Writings of Menachem Kipnis," Julia Riegel examined the work and aesthetics of a well-known folklorist, singer, music critic, and author. Kipnis (1878–1942), who was relatively fortunate inasmuch as he died a natural, non-violent death in the Warsaw Ghetto, is today remembered mainly for his collections of Jewish folksongs, but he ardently celebrated the contributions of all Jewish artists, whether they represented eastern European Jewish traditions or had assimilated into the world of Western European high culture, as was increasingly the case during the interwar period. Riegel believes that he himself should be positioned at the intersection of those two worlds, and this may explain some of the contradictions and idiosyncrasies in his writings. Scholarly attention has heretofore neglected Kipnis's more academic writings, yet although his unpublished papers were probably lost in the destruction of the Warsaw Ghetto, Riegel's work shows how much can be gleaned from his published works, most of which were in Yiddish and addressed primarily to Yiddish-speaking European Jews. Riegel focused on one of these works in particular, *Di velt-berihmte yidische muziker*, a study of nine composers with very different musical languages, only two of whom were practicing Jews, but in all of whose works Kipnis nevertheless claimed to see something intrinsically and recognizably Jewish. In arguing for this commonality in the creations of anyone with Jewish roots, Riegel noted that Kipnis employed terms just as exclusionary and "racialist" as those used by such mid- and late-nineteenth century anti-Semites as Richard Wagner—although of course he used the same ideas to maintain a diametrically opposed view. Not only does Kipnis provide yet another instance of belief steering evidence: he also reflects the prevalence of ethnic- and race-based critical judgment at the turn of the twentieth century.

In a lecture demonstration, "Tadeusz Zygfryd Kassern's American Years," Slawomir Dobrzanski complemented Naliwajek-Mazurek's earlier discussion of this artist by focusing on the composer's postwar life in a new country and on a comparison of works written before and after emigration. The story of Kassern's physical survival in Poland, where he lived openly (in Kraków, Warsaw, and Zakopane) under an assumed name, is a remarkable one, but after immigrating to the United States he never managed to reestablish himself as a composer. Dobrzanski's performances of selected compositions by Kassern confirmed his conclusion that the composer's musical language did not evolve significantly as a result of living and working in a new culture. (This was also true of quite a few other émigré composers.) Although Kassern's works seem miraculously to have survived the war years intact, almost all of them remain unpublished. Plans to publish his works were under discussion in communist Poland soon after the war but were scuttled when Kassern began to speak out against Poland's increasing communization. The only works that today remain in common use are two pedagogical pieces (*Candy Music Box and Teen-Age Concerto*) and the *Sonatina for Flute and Piano*, composed in 1952. Thus in this case as in others, work remains to be done.

A third artist viewed up close, the Polish keyboardist Wanda Landowska (1879-1959), received double attention, first in Carla Shapreau's paper, "The Theft of Culture, Persecution, and the Identity of Wanda Landowska," and then in an afternoon concert, introduced by Bret Werb, in which two of her compositions were presented. Carla Shapreau, a lawyer and expert in intellectual and cultural property law, told of Landowska's extensive collections of manuscripts, rare printed music, books, and historical musical instruments, which she kept in her home in France but had to leave behind when she fled Paris after the Nazis invaded Paris in June 1940. All of her property was confiscated in September 1940 by a subdivision of the Einsatzstab Reichsleiter Rosenberg (ERR), the Nazi agency in charge of appropriating artistic and intellectual assets in non-German occupied Europe. The story of what happened to the items plundered from Landowska's home remains incomplete, for only some of the valuable items have been recovered; the whereabouts of many others are still unaccounted for. A major player in this story is the American Commission for the Protection and Salvage of Artistic and Historical Monuments in War Areas, established in August 1943 by the Roosevelt administration, and its offshoot, the so-called Monuments Men, who, after the war,



the ARC Ensemble presented three chamber works by Polish-Jewish composers

assisted in tracing and restituting plundered cultural properties, including those that were “souvernired” out of the country by U.S. servicemen. It is fascinating to follow the detective work of tracing such stolen art, but equally fascinating, as Shapreau pointed out, is the matter of what the items themselves reveal about the artistic sensibilities and aesthetics of their owners.

Certainly Landowska’s Polish roots are apparent in a program of two of her chamber works—Five Polish Folk Songs for harpsichord (played here on the piano), winds, and strings, and a Berceuse for piano. The two works were performed by ASU Music Department students Jordan Sera, flute; Wilson Harmon, oboe; Ryan Cerulla, bassoon; Oswaldo Zapata and Josh Coffrey, trumpet; Yerim Kim and Artur Tumayjan, violin; Daemin Kim and Sungjin Park, viola; Beth Weser, cello; Tyler Smith, double bass; and Qiyanao Zheng, piano. Bret Werb introduced each work and also provided background on Landowska’s career, productivity, self-identity, and superstar status. In 1907, for example, she personally presented a manuscript of the Berceuse to the work’s dedicatee, Alexandra Feodorovna, the last empress of Russia. The Five Polish Folk Songs reflect Landowska’s identification with her Polish background, but this theme also led Werb to discuss the degree to which she identified with her Jewishness. Landowska’s husband, Werb pointed out, had been a pioneer of Jewish ethnography and folklore, and she herself composed at least two works with Jewish themes, a *Hebrew Poem* for orchestra (not yet recovered) and a *Rhapsodie Orientale* for orchestra, which has been found. Landowska’s view of her cultural identity may eventually be better understood, because Werb mentioned that a cache of Landowska documents at the Library of Congress is presently off limits but will be released after all of her music has been catalogued.

The conference ended on a high note with a concert by the Toronto-based ARC Ensemble, which presented three chamber works by Polish-Jewish composers. Jerzy Fitelberg’s *Sonatina* for two violins (composed in 1947), performed with high-wire technical brilliance by Erika Raum and Benjamin Boman, was imaginative and completely captivating. Two piano quintets (with the additional musicians Steven Dann, Bryan Epperson, Dianne Werner, and David Louie) followed: Szymon Laks’s four-movement *Piano Quintet on Popular Polish Themes* (arranged in 1967 from a quartet composed in 1945), a fairly slight piece, as its title suggests; and Mieczysław Weinberg’s five-movement *Piano Quintet op. 18* (composed in 1944). Weinberg’s was by far the most substantial work on the program; a recording of it by the ARC Ensemble was released in 2006 (on RCA Red Seal), and I’m sure that I was not alone in promising that I would listen to the piece again.

After two intense days of hearing tragic life stories and long rosters of names, it was heartening to know that the three composers featured in the event-concluding concert were survivors. It is true that all three of them lost their homeland and, with the possible exception of Weinberg, also lost the chance to fulfill their early promise, but all three were among the fortunate few most of whose works survived and remain accessible to performers and scholars. Some of Fitelberg’s works have yet to be published (the performance of the *Sonatina* for two violins was possible thanks to Simon Wynberg, the ARC Ensemble’s Artistic Director, who came across the manuscript at the New York Public Library), but Weinberg’s music is distributed by Edition Sikorski and peer music classical; the latter also carries some of Fitelberg’s music. All of Laks’s works were recently taken up by the “Suppressed Music/Musik verfolgter und exilierter Komponisten” series published jointly by Boosey and Hawkes and Bote und Bock. This series, plus brilliant live and recorded performances by groups such as the ARC Ensemble, will surely stimulate others to search for forgotten music from this period. The story will be continued.

RETROPECTIVE OF AN AUSTRIAN VISITING ASSISTANT PROFESSOR

URSULA K. MINDLER

Assistant Professor, Department of History, Karl-Franzens University Graz and Andrassy University Budapest



Thanks to the invitation of Maureen Daly Goggin, in the Arizona State University Department of English, I was able to spend six months at ASU as a visiting assistant professor. As an Austrian

historian, this unique opportunity allowed me to immerse myself in US academia. As well I've always been interested in getting to know the work, structures, and activities of Centers for Jewish Studies abroad. Meeting Hava Tirosh-Samuelson, Anna Cichopek-Gajraj and Anna Holian fulfilled this goal as they provided an insight into their Center's work. The Center's manifold activities offered information on topics I had not been familiar with so far. For instance, my knowledge of the Jewish history of Arizona was deepened by Hasia Diner's talk on the Jewish presence in the Southwest. I have also followed the community outreach activities with great interest and was impressed with the communities' variety of events and vivid activism.

The Center also facilitated a presentation of part of my current research project on Zionism in the Austrian-Hungarian border region. The constructive criticism I received in the following discussion was encouraging and gave fresh impetus to further research.

However, this semester was not only life-enhancing in terms of research, but also in terms of teaching. I offered an undergraduate class on *Jewish Life in 20th Century Europe* and a graduate class on “Truth, Memory, and Testimony.” Although teaching students with diverse levels of knowledge was quite challenging, it was also very fulfilling. The courses aimed to promote open-mindedness and raise awareness for Jewish and non-Jewish surroundings. The students were very interested in the topics and their different perspectives and approaches led to lively discussions from which we all benefited.

It was a pleasure to spend a semester at ASU! I wish the Center for Jewish Studies all the best and I hope we will pave the way for future collaborative activities.

SCIENCE. RELIGION. ADDRESSING LIFE'S "BIG QUESTIONS"

PAUL S. CASSELL

Barrett, The Honors College

For the past two years, the Center for Jewish Studies has supported my position as Postdoctoral Fellow in Science and Religion at Arizona State University. Unlike many postdoc positions that are research-oriented, I was charged with teaching 'science and religion' classes to undergraduate students, as well as organizing a conference for the Judaism, Science & Medicine Group (JSMG), in addition to pursuing research and publications. This proved to be an exciting opportunity to publicize the resources of the Center to a diverse groups of departments and research groups, and its ability to contribute to cross-disciplinary approaches to important issues.

Five new classes were created at ASU, cross-listed by several departments including the School of Historical, Philosophical, and Religious Studies; the Department of Anthropology; and the School of Life Sciences. Several of the classes were promoted by research groups such as the Center for Social Dynamics and Complexity. Through these classes, students got exposed to theories about the origins of life, mind, and human social structures; the evolutionary origins of religion; and the "big questions" surrounding the relationship of science, philosophy, and religion to one another. Evaluations of these classes were extremely positive, showing that the 'science and religion' discussion addresses important issues in compelling ways. One of my students was president of the Secular Student Alliance at ASU, and as a result of his positive experience in my class, asked me to present to his group on the topic of religion and its relationship to other forms of human sociality, which inspired lively and good-spirited debate.

The Judaism, Science & Medicine Group annual meeting convened October 6-7, 2013 at Arizona State University, brought together scholars and lay people from a variety of backgrounds to consider the field of 'systems theory' as it applies to social dynamics, especially religious social groups. Several prominent thinkers presented or were in attendance, including anthropologist Terrence Deacon; philosopher Robert Neville; and physicist Joel Primack. Discussion centered on the systematic way religious ideas organize not just communities, but entire civilizations, even as they inspire the 'depth dimension' of individual life. One participating scholar, from ASU's Center for Social Dynamics and Complexity, said it was the best conference he had been to in years. At that conference, it was decided that the 2014 Judaism, Science & Medicine Group meeting will focus on healing, science and religion. We invite you to join us—all conference sessions are free and open to the general public—and additional information is available on the Jewish Studies website (<http://jewishstudies.asu.edu>).

To further demonstrate the relevance of the work done through the Center for Jewish Studies to other academic units, I participated in the regular meetings of two ongoing research groups at ASU:

- The Center for Social Dynamics and Complexity was developed to create transdisciplinary teams to determine the patterns of social dynamics across diverse contexts, ranging from genomes to entire organisms, and from individuals to cultures. As a Core Faculty member, I participated in regular discussions, and presented on religious social dynamics.
- As part of an ongoing colloquium on the origins of life sponsored by Beyond: Center for Fundamental Concepts in Science, I delivered papers on the implications of semiotics (the study of reference) to the emergence of life. What was particularly interesting about my participation was that this group, headed by physicist Paul Davies, really appreciated the fresh way an understanding of signs and reference, taken from the humanities, could help in their investigations.

I am grateful to the Center for Jewish Studies, and its director, Hava Tirosh-Samuelson, in particular, for giving me the opportunity to take my training and apply it to the intellectual life of the university in such an exciting way. It truly was a good match, as Hava's vision for taking the science and religion dialog to the wider university fit well with my own, and it was a pleasure to have represented the Center for Jewish Studies in this way.

While my postdoctoral fellowship has come to an end, with the advent of the fall 2014 semester, I will begin teaching at Barrett, The Honors College at ASU. I look forward to my continued affiliation with the Center and the good work being done there, and remaining an active member of JSMG.

The Judaism, Science & Medicine Group is open to all members of the community interested in being a part of this important discussion. Please contact Ilene Singer, Assistant Director of Jewish Studies at Ilene.Singer@asu.edu

HEALING: THE INTERPLAY OF RELIGION AND SCIENCE

2014 JUDAISM, SCIENCE & MEDICINE GROUP

Sunday-Monday, October 26-27, 2014 | The University Club | Arizona State University

SUNDAY | OCTOBER 26

1 - 1:15 p.m.

Welcome

Hava Tirosh-Samuelsan | *Arizona State University*

1:15 - 3:30 p.m.

Healing the Sick: Challenges and Possibilities

Models of Healing: How Do We Use Faith to Help the Sick?

Teodoro Forscht Dagi | *Harvard Medical School*

Medical Care and Outcomes: The Confluence of Factors

Neal Wenger | *UCLA*

Integrating Science and Spirituality: Physicians' Education

Howard Silverman | *University of Arizona, College of Medicine*

respondent: Jason Robert | *Arizona State University*

3:30 - 4 p.m.

Break

4 - 6 p.m.

Healing and Narrativity: The Character of Jewish Medical Ethics

Reading to Heal: Narratives and Jewish Bioethics

Jonathan K. Crane | *Emory University*

Defying Rabbinic Authority: Reproductive Ethics according to Haredi Women

Michal Raucher | *University of Cincinnati*

Empathy and Healing

Alan Astrow | *Maimonides Hospital*

respondent: Joel Gereboff | *Arizona State University*

6:15 - 7 p.m.

Dinner Break

7:15 - 8:30 p.m.

Keynote Address: Healing as a Spiritual Experience

Dan Sulmasy | *University of Chicago*

MONDAY | OCTOBER 27

8:30 - 10:30 a.m.

Jewish Theologies of Healing: God and the Physician

The Doctor as God's Partner and Agent in Healing

Elliot Dorff | *American Jewish University*

Theology and Bioethical Decision Making

David Shatz | *Yeshiva University*

Where is God When All Hope is Lost?

Alan Mittleman | *Jewish Theological Seminary*

respondent: Norbert Samuelson | *Arizona State University*

10:30 - 10:45 a.m.

Break

11 a.m. - 12:30 p.m.

Allopathic vs. Alternative Modes of Healing: Jewish Perspectives on Optimal Health

Judaism and Alternative Medicine: Kindred Spirits

Cathie-Ann Lippman | *UCLA*

A World Within: the Human Microbiome, Healing and Tikkun Olam

Paul Mittman | *Southwest College of Naturopathic Medicine*

People-Centered Health Care for All: WHO Geneva Declaration 2014

Michael Schwartz | *Texas A & M*

respondent: Gaymon Bennett | *Arizona State University*

12:30 - 1:15 p.m.

Lunch Break

1:30 - 3 p.m.

Panel: Who Makes Medical Decisions? Physicians, Rabbis, Ethicists, Administrators

Rhonda Anderson | *CEO, Cardon Children's Medical Center*

Alan Astrow, M.D. | *Maimonides Hospital*

Rabbi Elliot Dorff | *American Jewish University*

John Eckstein, M.D. | *Mayo Clinic*

Donald Schon, M.D. | *Private Practice Nephrologist, retired*

moderator: Howard Silverman | *University of Arizona, College of Medicine*

3:15 p.m.

Departure

r.s.v.p. online:

<http://jewishstudies.asu.edu/science>

The Center for Jewish Studies is pleased to introduce two new affiliate faculty members. Please join us in welcoming them to ASU and the Greater Phoenix community!

GAYMON BENNETT

School of Historical, Philosophical & Religious Studies



I am thrilled to be joining the faculty at Arizona State University (ASU). I am energized by the vitality and dynamism of the ASU community—the palpable sense of shared pleasure in others' work and success, and the evident commitment to fostering an environment of mutual flourishing.

Over the past years, I have enjoyed the rare opportunity of working as an anthropologist and theologian in research centers otherwise dedicated to biotechnology and biomedicine. I have reveled in the creative labor of helping design interfaces for trans-disciplinary engagement. In that spirit, I am eager to join and contribute to the ethos of collaboration at ASU. Few other universities are investing so much in the creation of vibrant infrastructures for research and teaching across and between the human sciences, the arts, humanities, basic sciences, and technology. I look forward to activating my work within ASU's charged network of programs and centers—especially the Center for Jewish Studies with its legacy of world-class projects and its synergistic connections to (among others) the Center for Religion and Conflict, the School of Life Sciences, and the Consortium for Science and Policy Outcomes.

ASU offers me the ability to pursue my research and teaching on the interplay of science, religion, and technology in an environment that values an empirical sensibility for contemporary affairs, that demands conceptual accountability to intellectual history, and—perhaps most precious of all—embraces critical engagement of the shifting power relations which trouble so much of the world today, while remaining buoyed by a spirit of experimental possibility and the creative potential of the university.

DEVORAH MANEKIN

School of Politics & Global Studies



I am excited to be joining the faculty at ASU. I have been impressed by so many things about the university: the strength and diversity of its faculty members, the opportunities to build interdisciplinary connections, and the welcoming reception I've received from everyone I met at the School of Politics and Global Studies and the Center for Jewish Studies. I am looking forward to sharing my

interest in Israel and the Middle East with students and faculty at the Center and across the University.

Before joining the School of Politics and Global Studies and making the long journey from Jerusalem to Tempe, I was a postdoctoral fellow at the Martin Buber Society of Fellows at the Hebrew University of Jerusalem. I received my Ph.D. from UCLA in 2012, and hold degrees in Law and International Relations from the Hebrew University of Jerusalem. My research interests are in conflict and conflict resolution processes, with a focus on the Middle East and on the Israeli-Palestinian conflict. My recent work has examined military socialization processes in the Israel Defense Force, and the long-term effects of combat exposure on political attitudes. Other work examines Israeli security policy and its effects on public opinion.

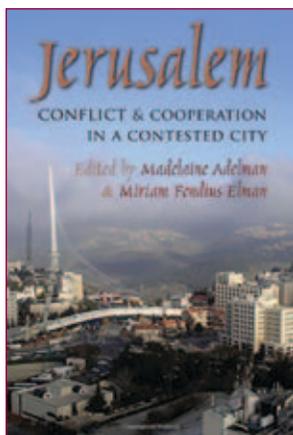
I am especially pleased about the opportunity to be affiliated with the Center for Jewish Studies and contribute to the study of contemporary Israeli politics and society on campus. In the 2014-2015 academic year I will be teaching courses on Middle East Politics and on the Israeli-Palestinian conflict. In the future I hope to teach courses on such topics as conflict and peace in the Middle East and Israeli politics.



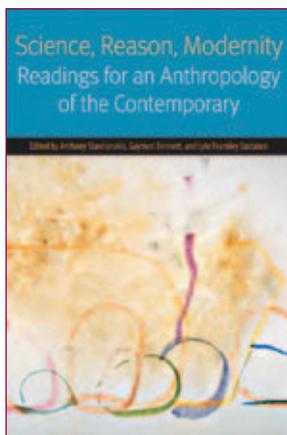
We thank Rachel G. Fuchs, Regents' Professor and Distinguished Foundation Professor of History, for her many years of service to the university and community. Professor Fuchs will retire in May 2015.

Dr. Fuchs received her doctoral degree in 1980 from Indiana University. Her six books on French and European history include most recently, *Contested Paternity: Constructing Families in Modern France*, which won numerous prizes, including the highest honor in French history from the American Historical Association. In her years at Arizona State University, she held a distinguished professorships, won numerous teaching awards and mentored more doctoral students in European history than any of her colleagues. Her presence on campus will be missed.

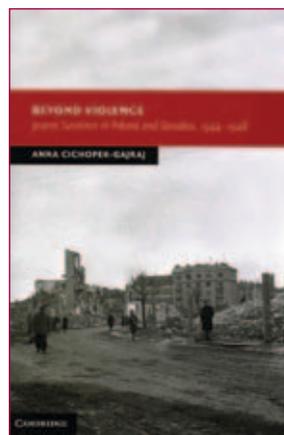
2014 CENTER FOR JEWISH STUDIES FACULTY PUBLICATIONS



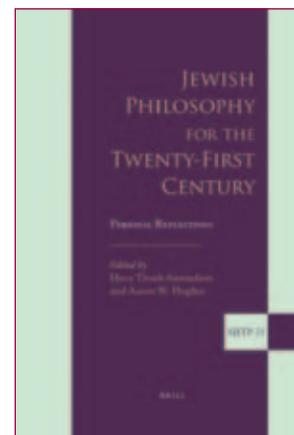
Madelaine Adelman
Jerusalem: Conflict & Cooperation in a Contested City



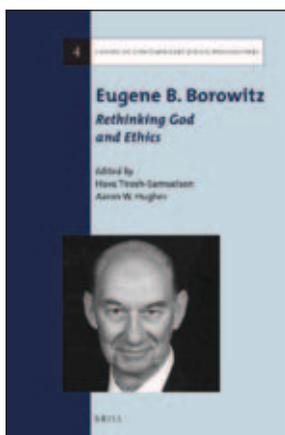
Gaymon Bennett
Science, Reason, Modernity: Readings for an Anthropology of the Contemporary



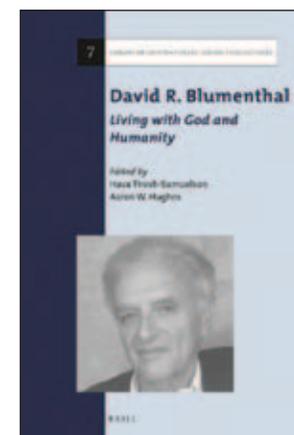
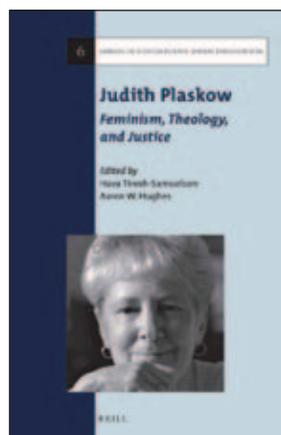
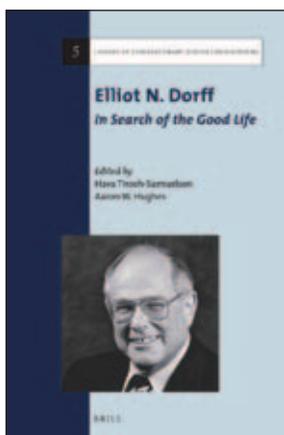
Anna Cichopek-Gajraj
Beyond Violence: Jewish Survivors in Poland and Slovakia, 1944-1948



Hava Tirosh-Samuelson
Jewish Philosophy for the Twenty-First Century



Hava Tirosh-Samuelson
Library of Contemporary Jewish Philosophers Vol. 4-7



articles & essays

Paul Cassell

"Rappaport, Revisited" in *Method and Theory in the Study of Religion* (Brill, forthcoming)

Anna Cichopek-Gajraj

- "Limits to 'Jewish Power': How Slovak Jewish Leaders Negotiated Restitution of Property after the War" in *East European Jewish Affairs* 44, issue 1, pp. 51-69 (2014)
- Introduction: "Revival of Jewish Studies in Eastern Europe" in *Scripta Judaica Cracoviensia* 11, pp. 9-10 (2013)
- Book review: *The Tragedy of a Generation: The Rise and Fall of Jewish Nationalism in Eastern Europe* in *AJS Review* 38, No. 1 (2014)

David Foster

- "Intelectuales públicos judíos en la Argentina: siglo XXI" *Desde el sur* 4.2, pp. 65-74 (2014)
- "Los Angeles y exilio en 259 saltos, uno inmortal de Alicia Kozameh" *Alicia Kozameh: ética, estética y las acrobacias de la palabra escrita*. Instituto Internacional de Literatura Iberoamericana, pp. 179-188 (2013)

Rachel Leket-Mor

Currently, Editor-in-Chief of *Judaica Librarianship*, a peer-reviewed journal of the Association of Jewish Libraries that provides a forum for scholarship on the theory and practice of Jewish Studies and Information Studies. The first issue under her editorship was published in June 2014, and is available at <http://ajlpublishing.org/jl/>

Michael Rubinoff

"Holocaust Fantasy Films and Historical Considerations" in *The Holocaust: Memories and Histories* (2014)

Norbert Samuelson

Encyclopedia of Sciences and Religions entries (2013):

- | | | | |
|--------------------------|-----------------------|---------------------------|-----------------------|
| ▪ "Astronomy in Judaism" | Vol. 1, pp. 153-155 | ▪ "Psychology in Judaism" | Vol. 3, pp. 1901-1904 |
| ▪ "Bioethics in Judaism" | Vol. 1, pp. 217-219 | ▪ "Redemption in Judaism" | Vol. 4, pp. 1968-1971 |
| ▪ "Creation in Judaism" | Vol. 1, pp. 520-522 | ▪ "Revelation in Judaism" | Vol. 4, pp. 2019-2048 |
| ▪ "Judaism: An Overview" | Vol. 2, pp. 1096-1101 | ▪ "Theology in Judaism" | Vol. 4, pp. 2049-2051 |

SALO WITTMAYER BARON AWARD: JEWISH SPACE IN POSTWAR GERMANY

ANNA HOLIAN

School of Historical, Philosophical & Religious Studies

This summer, with a grant from the Baron Endowment in Jewish Studies, I spent a month in Munich conducting research for my project “Jewish Space in Postwar Germany.” The project examines Jewish life in two German cities, Munich and Frankfurt, from a spatial perspective. It focuses on two sets of questions. First, I am interested in what an examination of spatial practices can tell us about the reconstruction of Jewish communities in post-Holocaust Germany. How, in the aftermath of persecution, deportation, and extermination, did Jews make a place for themselves in such a hostile setting? How were their attitudes towards Germany reflected in the spatial design of their homes, synagogues, schools, and shops? Second, I am interested in what a study of space can tell us about Jewish-German relations after the Holocaust. How did Jews and Germans negotiate living in close proximity? How and why did they come into conflict over space?



*Jewish demonstration against anti-Semitism in the Möhlstrasse area of Munich
photographer: Alex Hochhauser, 1949 | USHMM photograph: #58613*

Although I knew the Munich archives contained extensive records for my project, I was not prepared for the wealth of material I found. I was especially interested in examining Jewish shops and markets, because these not only offer a good barometer of attitudes towards Germany—opening a business requires some degree of commitment towards a place—but also because they tended to generate the most conflict with Germans. The Munich archives turned out to have a fascinating array of documents on Jewish small businesses. Indeed, after a few days of work, as the archivist brought me yet another set of hefty folders, I began to panic, realizing that I could not possibly make my way through all this material in just a month! I am deeply grateful to the Salo Wittmayer Baron Endowment in Jewish Studies for giving me the opportunity to take this research trip, and I am already looking forward to returning to Munich next summer to continue my work.

Associate professors Anna Holian and Laurie Manchester—Center for Jewish Studies affiliate faculty in the School of Historical, Philosophical & Religious Studies—each received a Salo Wittmayer Baron Endowment in Jewish Studies Faculty Research and Development Grant in the 2013-2014 academic year.

Professor Holian received funding to travel to Munich to research Jewish space in Germany after the Holocaust.

Professor Manchester received grant funding to conduct archival research toward the publication of two articles: “An Extraterritorial Nation Distinct from the Homeland: Attempts to Create a Russian Diaspora Nationality from Below,” and “A Missionizing Diaspora: The Colonial Impulse Among Stateless Russian Emigres in Africa, China and South America in the Interwar Period.”

SALO WITTMAYER BARON DISSERTATION AWARD

Named for Salo Wittmayer Baron, the most important Jewish historian in the 20th century, a \$5,000 award will be given to the best dissertation in the field of Jewish History and Culture in the Americas, every three years. Competition is open to all graduate students enrolled in U.S. universities. Dissertations completed and accepted at U.S. universities between December 2012 and May 2015 are now eligible for submission.

Applicants must submit:

- nomination letter from the dissertation advisor
- application letter by the dissertation's author, summarizing the contribution of the dissertation to Jewish History and Culture of the Americas
- printed copy of the dissertation

Submit materials by May 15, 2015:

Baron Dissertation Award
Center for Jewish Studies
Arizona State University
PO Box 874302
Tempe, AZ 85287-4302

Award will be made in fall 2015.

SPRING IN D.C. AT THE CENTER FOR HELLENIC STUDIES

FRANÇOISE MIRGUET

Jess Schwartz Assistant Professor of Hebrew and Near Eastern Cultures, School of International Letters & Cultures

I had the privilege to spend spring 2013 at the Center for the Hellenic Studies, in Washington, D.C. The Center was founded in 1961 thanks to an endowment from the Mellon Family, and is now affiliated with Harvard University. The picture below gives an idea of this idyllic space, nestled at the edge of Rock Creek Park. All fellows reside on the grounds, either in cottages or in studios within the “Stoa,” with constant access to the Center’s library, itself connected with Harvard libraries. During my stay, I started the redaction of my new book, *An Early History of Compassion: Between Power and Vulnerability*. The book traces the emergence of the idea of compassion in the Jewish tradition, a process that starts, I suggest, with the translation of the Hebrew scriptures into Greek.

The time at the Center for Hellenic Studies was perfect to start new projects to bring back home. One of them is a new course on “Judaism and the Origins of Christianity,” which I offered for the first time in spring 2014. Through a historical and thematic approach, the course explores the parallel construction of Jewish and Christian identities. Readings from primary sources and up-to-date scholarly literature shed light on the progressive distinction between Judaism and Christianity, and on their mutual—sometimes unexpected—influence. Besides helping us better understand a complex and formative historical period, the material also gives us perspective on how contemporary groups construct their identity, define who is in and who is out, and often imitate those they want to dissociate themselves from.



This year, I also had the joy to be invited by Temple Solel, in Paradise Valley, to give a lecture on the Dead Sea Scrolls (April 6, 2014). I was welcomed by a large audience, with many questions on the latest research performed, both on the community who composed and/or stored the Scrolls, and on the content of the Scrolls themselves. Particularly compelling is how the Scrolls challenge our views of Jewish communities in the Second Temple period, their plurality, and common concerns. Together, we reviewed the latest evidence, assessed interpretations, and measured the extent of still unanswered questions.

JEWISH BUENOS AIRES NEH SUMMER SEMINAR FOR COLLEGE & UNIVERSITY TEACHERS

DAVID WILLIAM FOSTER

School of International Letters & Cultures

The Jewish Buenos Aires summer seminar—held July 7-25, 2014—made possible by a grant from the National Endowment for the Humanities (NEH) focused on five major works of Argentine Jewish writers, basically from the 20th century. Through a detailed examination of these works as literary texts that interpret the Jewish immigrant experience in Buenos Aires, the seminar provided 16 participants with an important grounding in Argentine urban immigrant culture. Participants were college and university professors of Latin American studies—some of whom already had some familiarity with Argentina—and two advanced doctoral students. The participants had the special opportunity to deepen their knowledge of Argentine literature, and receive a solid introduction to Argentine Jewish culture through major literary texts. Because the seminar was conducted in Spanish, all participants were required to possess an advanced command of the language for purposes of reading the texts, discussing them and preparing written essays. Further enhancing the cultural depth of the seminar, several lunches were held each week with prominent Jewish artists, intellectuals, and writers (“Almorzando con Buenos Aires Judío”).



Seminar group viewing the Agam sculpture at the newly rebuilt AMIA Jewish Community Center, which was bombed on July 18, 1994

To learn more about the seminar, visit: <https://sites.google.com/a/asu.edu/foster-jewish-buenos-aires> or contact David W. Foster at david.foster@asu.edu.

ASU ALUMNA NAMED GALE FAMILY FOUNDATION PROFESSOR AT UNIVERSITY OF TEXAS AT AUSTIN

Naomi Lindstrom received her doctoral degree in Spanish, from Arizona State University, in 1974, under the direction of David William Foster, who still actively serves as a Regents' Professor of Spanish and Women and Gender Studies in the School of International Letters & Cultures, and is an affiliate faculty member of the Center for Jewish Studies. With the advent of the fall 2014 semester Dr. Lindstrom, has been appointed Gale Family Foundation Professor in Jewish Arts and Culture at the University of Texas at Austin.

Lindstrom, a professor of Spanish and Portuguese, has been the associate director of University of Texas's Schusterman Center for Jewish Studies since 2011. Her responsibilities at the Schusterman Center include supervising the undergraduate program, which includes a Bachelor of Arts in Jewish Studies; event planning; and coordinating the new Edwin Gale Collaborative for the Study of Jewish Life in the Americas, which will promote the comparative study of U.S., Canadian, and Latin American Jewish communities and culture.

Dr. Lindstrom's teaching and research specializes in Latin American Jewish literature and culture, and she is currently working on an examination of modern-day transformations of prophetic and apocalyptic discourse in the work of Latin American Jewish writers and film makers. During the 1980s, she researched and wrote *Jewish Issues in Argentine Literature: From Gerchunoff to Szichman*. This volume appeared just as Latin American Jewish studies was emerging as a field. It traces the slow transition from an almost unquestioning endorsement of official policies and views on immigrants to Argentina and their descendants, to the open expression of a critical outlook, not only on matters directly affecting the Jewish community but also on Argentine society as a whole.

In addition to her teaching and research responsibilities, Dr. Lindstrom serves on the Executive Board of the Latin American Jewish Studies Association (LAJSA).

JEWS IN CHINA: A VIEW FROM TODAY

DAVID PICKUS

Barrett, The Honors College

The Chinese word for Jewish is *youtai* and Jew is a *youtai ren*. *Youtai* is a Chinese-sounding word, but as far as I can tell, it isn't Chinese at all. Instead, it seems to be what they heard when the word *yehudi*—in lord knows what form—was pronounced by the Muslim (and perhaps some Jewish) peoples who migrated eastward over the centuries into the Chinese empire. In any event, that is the word used to day, and when I say: 我是犹太人, that is, “I am a Jew,” most, but hardly all, of the Chinese people I encounter understand what I mean. Or, to put this more precisely, they understand what I mean in a Chinese fashion, whereby Jew refers to a kind of nationality, the way the ancient biblical words *am* or *goy* referred to the different kinds of peoples spread out over the Near East. China has a large number of nationalities in its vast territory. The official count is 54, but it isn't hard to find more. As China internationalizes, the number of “outside nation humans”—that is the literal translation of the word for “foreigner.” Jews are just another one of the smaller nations.

In historical terms, there were three distinct moments when Jews had a distinctive presence in China. The first is in the Song Dynasty when a recognized Jewish community was established in the city of Kaifeng, located in the central province of Henan. This community lasted into the 19th century. It did not face persecution as much as it slowly dissolved into majority around it. Later, in the 1930s and 40s there was a colony of European refugees in Shanghai, as this was one of the few places desperate Jews could migrate to without a visa. This community suffered tremendously under Japanese occupation, but nevertheless survived this hellish time. Most of these Jews fled China once again in the late 1940's, during the time of Civil-war and Maoist triumph. The third period when you can find Jews in China is, in fact, today. It is a process that I am a part of, and I want to tell you a little more about it.

Today, Jews are part of China's growing process of globalization. Jews can be found in the big cities, wherever Westerners congregate. It is impossible to say how many, or what kind. There are American Jews and Israeli Jews; secular Jews and some religious Jews. It is impossible to generalize, except to say that almost all Jews in China are foreigners (to the Chinese), and almost all are ‘sojourners,’ (though China has long attracted foreigners who become permanent residents). Understanding this is necessary because it explains the primary lens through which China views Jews today, namely as a sign of the ways China is changing. Chinese people may not pay much attention to Jews today, but when they do it is not as small nation that migrated to China and became part of Chinese life; nor are Jews refugees somehow dependent on China. Rather, Jews in China are representative of the wider world that is changing China.



David Pickus (yellow jacket) in China

Having come this far, it is now easy to explain my activity in China. I spent the year teaching history at the People's University in Beijing, and gave several visiting lectures on Jewish topics, particularly at Sichuan International Studies University in Chongqing.

As I see it, Chinese students and faculty mostly inquire about three main topics concerning the Jews:

- How have Jews preserved a distinct identity after so many years and changes?
- Why have Jews attracted so much hostility and admiration from the world around them?
- Does the Jewish example have anything to offer that is directly useful to China?

China, it should be noted, has a long-standing practice of using history as a means of formulating useful lessons for the present.

Whatever you think of these questions, they are interesting—and challenging ones to answer. I spent time discussing the ways that Jewish civilization has developed over time, and helped local students obtain enough information to reach conclusions of their own. In my judgment, learning about Jewish civilization can help Chinese students face the problems of their own future. As different as Chinese and Jewish history are, they share a common theme of seeking continuity in the face of adversity. The Jews that are in China today, as different as they are, share a desire to adapt to and profit from globalization. Typically, they seek to do this while drawing on their own heritage and maintaining some continuity with it. As Chinese students learn about Jewish choices, they can reflect more carefully on their own. Who know, this latest wave of Jews in China may turn out to be the most fruitful one of all.

MALLEABLE MEMORY: TEACHING HISTORY, MEMORY AND MEMORIALIZATION OF THE HOLOCAUST

VOLKER BENKERT

School of Historical, Philosophical & Religious Studies

Report from the Jack and Anita Hess Seminar for Faculty at the United States Holocaust Museum

Memory of the Holocaust is neither static nor absolute. It has evolved now over seven decades always moved forward by new publications of survivor accounts, scholarship, literature, film, art as well as memorials and museums. Yet, these efforts to commemorate the horrors of the Holocaust often had to compete against outright denial, falsifications, apologetic narratives and political usages of the Holocaust. As we teach the Holocaust to a new generation (the fourth or fifth after the Holocaust), it becomes ever more important to enable students to explore the “personal, national, and cultural construction of Holocaust history and memory” (James Young). The question of how to teach different constructions of Holocaust memory was the goal of the weeklong 2013 Jack and Anita Hess Seminar for Faculty at the United States Holocaust Memorial Museum (USHMM) in which I participated.



Memorial to the Murdered Jews of Europe
by Chaosdna (own work) [CC-BY-SA-3.0], via Wikimedia Commons



Monument to the Ghetto Heroes in Warsaw
by Adrian Gryczuk (own work) [CC-BY-SA-3.0-pl], via Wikimedia Commons

The seminar was led by James Young (UMass at Amherst), a distinguished memory scholar and jury member for Berlin's *National Memorial to the Murdered Jews of Europe* and for the *World Trade Center Site Memorial* competition. The seminar was broken up into different sections, one of which focused on memorials, museums and days of remembrance in different countries including the United States, Israel and Germany. Of particular interest was the evolution of memorials from depicting heroic survivors, for example in Nathan Rapoport's *Monument to the Ghetto Heroes in Warsaw* (1948), to more abstract and pluralistic forms of commemoration to highlight the different ways of sufferings and resistance in ghettos, camps, as slave workers, as partisans or in hiding. In the same vein, the abstract field of stelae as design for the National Memorial to the Murdered Jews of Europe (2005) in Germany, my country, also seeks to commemorate different experiences of those who perished while at the same time embed the memory of the Holocaust into everyday life in Berlin today. This memorial stands in stark contrast to earlier, more ambiguous and apologetic German memorials. Most notably the 1993 *Central Memorial of the Federal Republic of Germany for the Victims of War and Dictatorship* also in Berlin sought to commemorate victims of the Holocaust and Germans who perished in the war side by side, even though ordinary

Germans had at times actively perpetrated, largely supported and benefitted from the persecution and murder of the European Jewry. If Holocaust memory as depicted in memorials proved to be malleable in the course of time, then memory construction in art, film and literature on the Holocaust, the themes of the following seminar days, also changed over time.

As a particular striking artistic interaction with changing memory, Professor Young chose to discuss Art Spiegelman's comic book *Maus* (1991). *Maus* weaves together perspectives of different generations as Spiegelman interviews his father, a Holocaust survivor. Not only does Spiegelman problematize his anger over inaccurate or contradictory memories of his father, but also his own betrayal to keep his promise not to relate all too personal aspects of his father's story, for example that he had a girlfriend while courting his mother. As such, the different

MOORS, MEMORY AND THE MUSEUM

USING MASSIVE OPEN ONLINE RESEARCH TO ANALYZE GENOCIDE TESTIMONY FOR THE HOLOCAUST AND HUMAN DIGNITY MUSEUM IN CHANDLER, ARIZONA

VOLKER BENKERT, LAUREN MCARTHUR HARRIS, MARCIE HUTCHINSON & JASON BRUNER

School of Historical, Philosophical & Religious Studies

generational interests in the memory of the Holocaust become obvious underlining again the point that Holocaust memory is constructed along political, social, cultural and generational dimensions.



MAUS, by Art Spiegelman; page 23

If memory is generally unstable, sometimes even unreliable, how do we want students to engage the past that comes to them today through various memory layers added by previous generations? The answer to this question can only be: we want them to engage the past critically, yet with empathy for those who came before them. What is more, they have to be mindful of their own interests in the story of the past and their own possible falsifications. This is what I would like to take away from the exciting and thought-provoking seminar at the USHMM in Washington, and this is what informs both my teaching as well as my research. As a result, I integrated a memory related part into an HST369 Holocaust as well as my HST429 Modern Germany class, which students seem to enjoy. Furthermore, I presented a paper on German memory of war and Holocaust in recent television productions at Columbia University in Fall 2013. I cannot express enough how grateful I am to the United States Holocaust Memorial Museum for its hospitality and the stimulating seminar.



MOORS, MEMORY AND THE MUSEUM

A MASSIVE OPEN ONLINE RESEARCH PROJECT ON COMPARATIVE GENOCIDE

Museums often ask people to donate money or artifacts, but they rarely invite the public to participate in research on the themes of their exhibitions. This massive open online research (MOORS) project, however, asks citizen researchers and high school students as well as teachers to identify, catalogue and thematically organize oral testimony on diverse instances of mass atrocity for the planned museum of the Holocaust and Human Dignity Center in Chandler, Arizona (<http://neverforgetaz.org/the-center-for-holocaust-education-human-dignity/>). This collaborative effort brings together Jewish Studies and SHPRS scholars and establishes a fruitful collaboration with the East Valley Jewish Community Center and the Center for Holocaust Education and Human Dignity, which is in charge with building the planned museum. The MOORS project is sponsored by a generous grant from ASU's Office of Knowledge Enterprise and hopefully can attract even more funding.

The museum, which is scheduled to break ground in 2016, comparatively examines genocide on three continents and three time periods—the murder and displacement of Native Americans in this country, the Holocaust, and the Rwandan Genocide, whose 20th anniversary we commemorate this year. Given the differences between these three atrocities, the museum and our group focus on the individual experience of suffering, loss and survival as comparative features in the exhibition. To locate, analyze and juxtapose these accounts according to comparative themes is a momentous task well beyond the means of the museum and our already existing Institute for Humanities Research Cluster entitled "Never Again?—Never Before? Comparative Genocide and the planned Holocaust and Human Dignity Museum." Mentored by dedicated teachers, mature high school students as well as the general public, however, can go through fast-growing digital collections especially when instructed to use state-of-the-art digital humanities tools here at ASU. This work is particularly time-consuming, as collections are either text-based (e.g. United Nations collection of Rwandan testimony or Digital History: Native voices) or consist of video and audio recordings (e.g., the famous Yale Fortunoff Video Archive for Holocaust Testimonies). The efforts of participants would then facilitate our group's comparative work and make a valuable contribution to the exhibition.

As such, the project harnesses the interest and enthusiasm of high school students and the public at large to engage in research on the Holocaust and other genocides. This research then directly influences the planned museum of the Center for Holocaust Education and Human Dignity, whose comparative focus is unique among similar institutions. Participants will therefore make a meaningful contribution to what will become an important addition to the cultural landscape of the Phoenix metropolitan area and will themselves learn about past horrors that hopefully the world will never see again.

THE ASU DIGITAL REPOSITORY

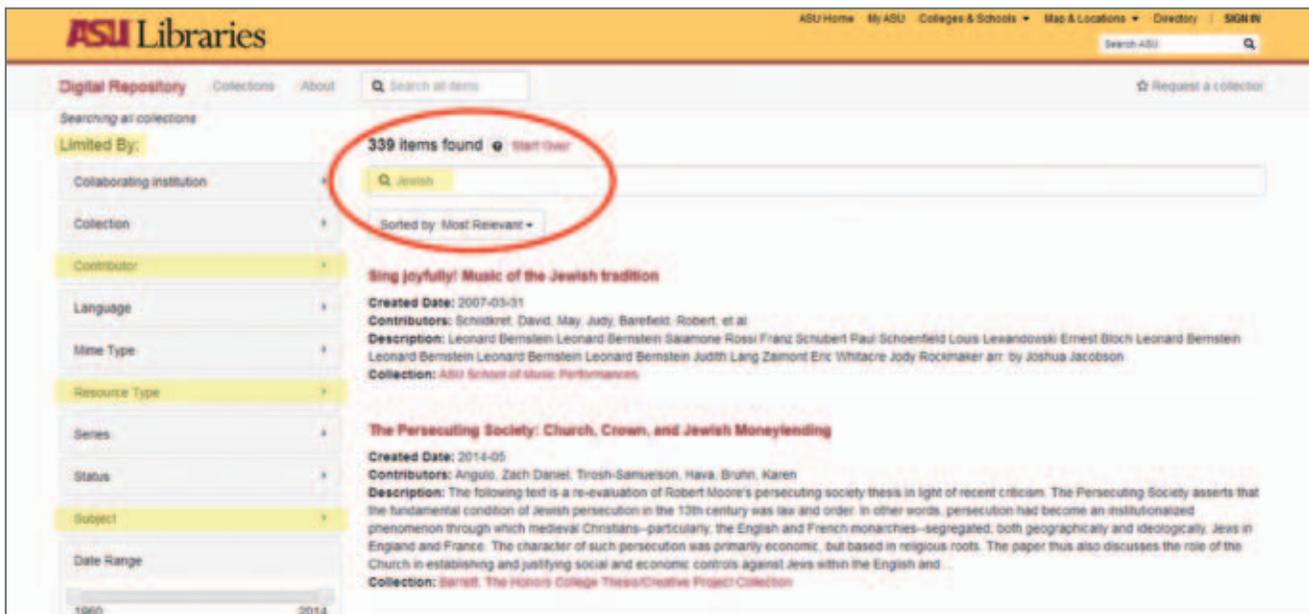
RACHEL LEKET-MOR

Jewish Studies Librarian, ASU Libraries

Like many other research universities, Arizona State University has an institutional repository operated by the library. The ASU Digital Repository is a free electronic database that features scholarly output from the ASU community, including faculty, research partners, staff, and students. The items stored in the repository—currently over 24,000 of them—encompass texts, images, audio and video files, data sets and maps. Articles published in scholarly journals, master’s theses, doctoral dissertations, as well as theses from Barrett, the Honors College, constitute the texts. Photographs, posters, and other ephemera range across image formats while audio and video, respectively, cover the ASU School of Music performances and the ASU School of Dance performances, as well as creative projects from Barrett, the Honors College. Maps, personal databases, and data sets from grant-funded research projects are another facet of the ASU Digital Repository. All these materials are searchable at <http://repository.asu.edu>.



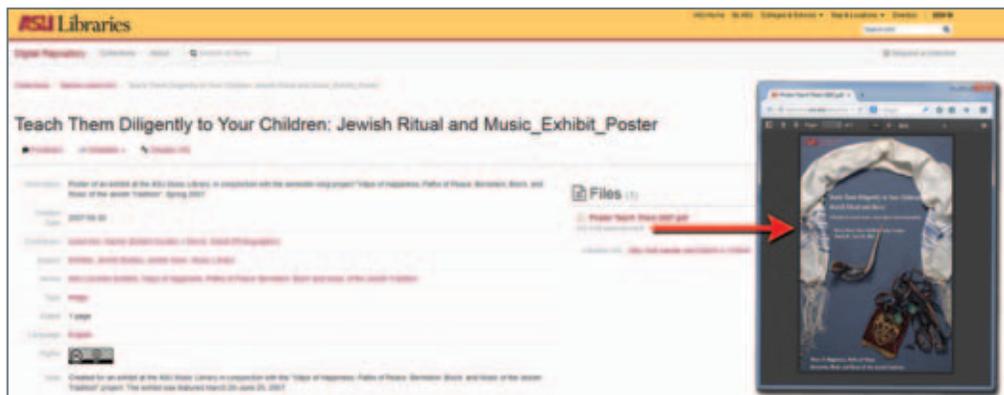
Content related to Jewish Studies can be easily discovered via the ASU Digital Repository, as the database enables full-text search with keywords or preset subjects. Typing the word “Jewish” in the general search box yields over 330 current curated items. These items may be further explored by limiting the search parameters by the time of publication, name of contributor, resource type, or subject, among other options.



Since 2012, for example, seven theses and dissertations about the Holocaust have been submitted by ASU students with the academic guidance of Jewish Studies affiliates. Four of them as Barrett theses (e.g. *More Than a Textbook: The Impact of Survivors on Holocaust Education* by Elizabeth Mason Blackburn, with Dr. John Craft as thesis director and Jewish Studies affiliate Dr. Anna Cichopek-Gajraj as committee member), one as a master's thesis (*A Laughing Matter? The Role of Humor in Holocaust Narrative* by Hanni Meirich, with Jewish Studies affiliate Dr. Daniel Gilfillan as advisor and Dr. Carla Ghanem and Jewish Studies affiliate Dr. Anna Holian as committee members), and two doctoral dissertations (e.g. *Intergenerational Narratives: American Responses to the Holocaust* by Sarah C. Dean, with Jewish Studies affiliate Dr. David W. Foster as advisor and Drs. Angelita Reyes and Claudia Sadowski-Smith as committee members). All in all, a total of 128 submitted doctoral dissertations since 2010 touch on Jewish Studies or mention Jewish issues in some way. Of them, 10 are listed under the subject of "religion" and include titles such as *Protecting the Spiritual Environment: Rhetoric and Chinese Buddhist Environmentalism*, submitted by Seth Devere Clippard, with Dr. Huaiyu Chen as advisor and Jewish Studies director Dr. Hava Tirosh-Samuelson and Drs. Stephen Bokenkamp, Hoyt Tillman, and Ben Minter as committee members; or *Converts and Controversies—Becoming an American Jew*, submitted by Mariam Cohen, with Jewish Studies affiliate Dr. Joel Gereboff as advisor and Dr. Mark Woodward and Jewish Studies affiliate Dr. Adam Cohen as committee members.

25 items associated with the keyword "Jewish" in the ASU Digital Repository are tagged as performances. One of them—winner of the Joan Frazer Memorial Award in the Arts (2008)—features a concert of Samuel Winston Price (trombone), accompanied by Mauricio Arias (piano). This collection includes the text of the concert program and six playable sound files. These music files are completely free to the public; there are no copyright restrictions on them at all. The master's thesis of a more recent award winner of the Joan Frazer Memorial Award for Judaism and the Arts (2013), Gil Dori, is available via the repository as well. *Three Meditations on the Philosophy of Boethius* (Dr. Glenn Hackbarth, advisor; Drs. James DeMars and Sabine Feisst, committee members) is "a musical piece for guitar, piano interior, and computer. Each of the three movements, or meditations, reflects one level of music according to the medieval philosopher Boethius."

The concert *From Sorrow to Happiness*, given in April, 2007 at ASU's Gammage Auditorium, is another example for a performance tagged with the keyword "Jewish". This monumental production involved four soloists (Carole FitzPatrick, soprano; Jamilyn White, soprano; Danielle Krison, alto; and Robert Barefield, baritone), three different



ASU choirs (Chamber Singers, Choral Union, and Symphonic Chorale), and the University Symphony Orchestra. The program featured two works: *Jeremiah Symphony* by Leonard Bernstein and *Avodath Hakodesh* by Ernst Bloch. The program and sound files are freely available via the ASU Digital Repository, as well. The conductor, Jewish Studies affiliate Dr. David Schildkret, contrived this concert as part of the series, *Ways of Happiness, Paths of Peace: Bernstein, Bloch, and Music of the Jewish Tradition*. This semester-long project (Spring 2007) included additional recitals and musical performances (the concert *Sing Joyfully: Music of the Jewish Tradition* is also available through the repository), as well as lectures, films, and an exhibit at the ASU Music Library, *Teach Them Diligently to Your Children: Jewish Ritual and Music*, prepared by the author of this article. The exhibit poster is available via the repository, and a podcast about it with Dr. Schildkret is available on the ASU Library Channel and iTunes U.

As we go forward, more and more materials, once hidden due to format (print documents and images, for example), storage location (a local hard drive), or different sponsoring agencies and collaborators will be shared and preserved on the repository to constitute the story of the ASU community. Reliable metadata (data that describe a piece of information, such as a book or a photograph) of these items will enable their discovery all over the world. The story of our local Jewish community and ASU's Jewish Studies is part of this project. An archive of Jewish Studies annual newsletters is being prepared for the ASU Digital Repository. Let's continue building our story by adding on and preserving this wonderful story.

The generosity of our donors enables the Jewish Studies Program to offer a variety of scholarships, fellowships and grants to ASU students at every academic level.

Benjamin Goldberg Scholarship

Cabot Family Scholarship

Great Students Graduate Fellowship

Harold Alpert Memorial Scholarship

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**The Joan Frazer Memorial Award
for Judaism & the Arts**

Morris & Julia Kertzer Scholars

Research, Study & Travel Grant

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**Seymour H. Jacobs Memorial Prize
in Jewish Studies**

Applications for Jewish Studies scholarships, fellowships and grants are accepted on an ongoing basis. Please visit the Jewish Studies website for deadlines, eligibility requirements and forms.

Carli Anderson*

travel to Israel for intensive Modern Hebrew study
Great Students Graduate Fellowship
Morris & Julia Kertzer Scholar

Kyle Bycroft

curriculum based on "State of Deception: The Power of Nazi Propaganda" exhibit
Morris & Julia Kertzer Scholar

Mehmet Volkan Kasikci*

dissertation research in Kazakhstan and/or Kyrgyzstan
Seymour H. Jacobs Memorial Prize in Jewish Studies
Great Students Graduate Fellowship
Schwartz Travel Grant

Marcie Lee

Intensive Modern Hebrew through the Critical Languages Institute at ASU
Jewish Studies Scholarship Fund

Edith Marsiglia

dissertation research: "Transnational Cultural Expressions of the Diaspora of Italian Jews to Argentina and Uruguay During Fascism"
Schwartz Scholar

Sharath Patil*

honors thesis: "Microcredit Lending in Israel & Palestine"
Schwartz Scholar

John Romero*

dissertation research: Russian archives
Great Students Graduate Fellowship

John Rosinbum

paper presentation at American Historical Association
Seymour H. Jacobs Memorial Prize in Jewish Studies

Philip Skorokhodov

dissertation support: "The Hungery Victory: Food and Survival During the Second World War"
Cabot Family Scholarship

Naomi Telushkin

travel to DISQUIET: Dzanc Books International Literary Festival in Libson, Portugal
Schwartz Travel Grant
Seymour H. Jacobs Memorial Prize in Jewish Studies

Nelson Villalobos

Understanding the Holocaust Through the Psychology of the Perpetrators
Jewish Studies Scholarship Fund

** these students have been asked to present April 27, 2015 at the annual Jewish Studies Celebrates Our Outstanding Students event*

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Congratulations to 2013-2014 recipients of Jewish Studies scholarship and fellowships! At the end of each academic year, Jewish Studies holds a special event to honor the accomplishments of Jewish Studies degree, certificate and award recipients and to recognize the benefactors who make these awards possible.

Please join us! Enjoy coffee and dessert as 2013-2014 award recipients present their research findings and share their experiences as Jewish Studies students.

April 27, 2015 at 7 p.m.

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2013-2014 Jewish Studies Certificate Recipients

Dylan Abrams

*Bachelor of Arts, Journalism & Mass Communication
Minor in Religious Studies*

Zach Angulo

*Bachelor of Arts, History
Certificate in Medieval & Renaissance Studies*

Samantha Weinberg

*Bachelor of Arts, Business (Sustainability)
Certificate in International Business Standards*

Jewish Studies Celebrates Our Outstanding Students

April 30, 2014

2012-2013 Jewish Studies scholarship and fellowship recipients presented their research and internship experiences.

from left to right: Hava Tirosh-Samuels, Director of Jewish Studies; Joseph McManis; Tyler Kirk; Edith Marsiglia; Tania Cohen; Kyle Bycroft



celebrating our outstanding students

THE PERSECUTING SOCIETY: CROWN, CHURCH, AND JEWISH MONEYLENDING IN THE MIDDLE AGES

ZACH ANGULO

2014 Graduate of Barrett, The Honors College

In 2007, historian Jonathan Elukin published *Living Together, Living Apart*, a reinterpretation of medieval Christian violence against Jews. Against the grain, Elukin argued that the social history of Jewish-Christian interaction in the 12th and 13th centuries revealed extended periods of peace punctuated by violent outbursts; in other words, the narrative of Jewish life in the Middle Ages is not one of continual persecution culminating in expulsion, but popular tolerance interrupted by exceptional conflicts—at least, for Elukin.

This characterization of evidence and its resulting interpretation of Jewish medieval history deserve scrutiny, and I wrote my honors thesis toward that end. This aim not only required a re-examination of evidence, but a nod toward research inspired by Elukin's prime rival: Historian R. I. Moore, whose *Formation of a Persecuting Society* put forth an equally bold thesis. Moore argued that the High Middle Ages ushered in an era of violence against groups (one of which being Jews) who did not reflect medieval Christian ideals; the rise of centralized monarchical and ecclesiastic authority exacerbated this persecution of the Other in the 12th and 13th centuries.

In weighing the one position against the other, the necessary evidence—abundant and sometimes daunting—was legion: English legal rulings, French charters, Exchequer records, papal letters, Jewish accounts of Christian sermons, and so on. Ultimately, I concluded that the English and French monarchies, at first requiring Jewish capital in the construction of their states,



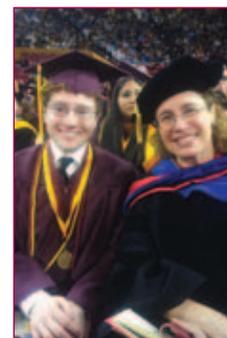
Emperor Henry VII granting rights to Jews in Rome, from the *Codex Balduini Trevirensis*, dated to about 1340

turned to policies of economic exploitation which indeed culminated in the punishment and impoverishment of their kingdom's Jews, most often under the guise of rooting out moneylenders. Likewise, the state incarcerated poorer Jews who could not afford to pay taxes imposed at the Crown's caprice. French and English Jews also faced ecclesiastic restrictions on (but not limited to) dress, religious observance, and habitation—each of which segregated Jews from their own identities and from Christians.

This system of exploitation and marginalization relied on conditions of law and order conducive to the stability of Church and Crown. In this sense, Elukin may be correct in describing stable Jewish-Christian relations, but this stability can only imply order and legality—

not integration. It thus seems a stretch to call the medieval Jewish experience “peaceful.” In the end, it seems that the re-affirmation of Moore's persecuting society thesis leaves us with an ominous message: the measure of persecution is not violence, and that of peace is not law and order.

Following the successful presentation of his honors thesis “*The Persecuting Society: Church, Crown, and Jewish Money Lending*,” Zach Angulo graduated *Summa Cum Laude* from Arizona State University's Barrett, The Honors College in May 2014 with a Bachelor of Arts in History and certificates in Jewish Studies and Medieval Studies. Zach is pictured here at his graduation with Hava Tirosh-Samuelson, Director of Jewish Studies.



BURY ME IN THE NORTH: LIFE AFTER GULAG, COMMUNITY BUILDING, AND THE FORMATION OF IDENTITY IN THE FAR NORTH

TYLER C. KIRK

Cabot Family Scholarship | Great Students Graduate Fellowship | Morris & Julia Kertzer Scholar

Gulag is an acronym for Main Administration of Camps (*Glavnoe Upravlenie Lagerei*), which was a truly massive institution that shaped Soviet society. Understood in the broadest sense, the Gulag was a system of forced-labor camps, colonies, prisons, and special settlements. From 1930 to 1953 an estimated total of 18 Million passed through the Gulag. At its height during World War II and the early 1950s the Gulag's population peaked at approximately five million people, including another six to seven million people who were internally exiled to special settlements.

My research examines the final years of the Gulag and the lives of those who attempted to reintegrate into Soviet society after they were released at the expiration of their sentences. Of those, thousands were members of non-Russian ethnic minorities, including Jews, who made up a significant percentage of former inmates. Examining the Jewish population in exile through the lens of labor camps and special settlements offers unique access to study transformation of Soviet identity and the colonization of space at the margins of society.

With the generous assistance of the Center for Jewish Studies, I travelled to Russia last summer to conduct preliminary dissertation research in several archives in Syktyvkar and Moscow. During this trip I identified many important archives and made many important local connections through the Memorial organization. I am excited to continue this work as I move forward with my dissertation.

photo: Tyler Kirk in front of National Archive of the Komi Republic (NARK) in Syktyvkar, Russia



outstanding students

JEWISH STUDIES STUDENT RECEIVES GRADUATE EDUCATION DISSERTATION FELLOWSHIP AWARD



“This award is also your award; this project as initiated and has continued mainly thanks to your support.”

Congratulations to Edith Marsiglia, who has been awarded Arizona State University’s Graduate Education Dissertation Fellowship Award for the 2014-2015 academic year. Ms. Marsiglia is a doctoral candidate and teaching associate in Spanish, in the School of International Letters and Cultures. “This award is also your award; this project was initiated and has continued mainly thanks to your support,” Marsiglia wrote in a letter to the Jewish Studies Program.

Ms. Marsiglia has received a Great Students Graduate Fellowship; Morris & Julia Kertzer Scholarship; and Schwartz Scholarship from the Jewish Studies Program at ASU to support her dissertation research on cultural expressions as a product of the diasporas of Italian Jews to Argentina. In connection with her research as a Schwartz Scholar, she has been engaged in community service at the Arizona Jewish Historical Society, working with an archive concerning the Arizona Jewish Theater Company of Phoenix.

MUSLIMS AND JEWS: CHALLENGING THE DYNAMICS OF HATE

Four Arizona State University students have received stipends from Northern Arizona University (NAU) to attend an upcoming scholarly symposium, and David Kader, Professor of Law at ASU is among the participating scholars.

The Martin-Springer Institute at NAU and the United States Holocaust Memorial Museum’s Jack Joseph and Morton Mandel Center for Advanced Holocaust Studies co-organized the *Muslims and Jews: Challenging the Dynamics of Hate*. The symposium will take place at NAU from Sunday-Tuesday, October 5-7, 2014, and will explore the complexity of the Jewish-Muslim relationship today, as well as the dynamics of hate and violence directed against targeted groups in American society. The symposium opens with a public lecture on Sunday, October 5: *The Hours Against Hate Campaign: How it started and what we learned along the way*.

For additional information about this event contact the Martin-Springer Institute at 928-523-5029.



2013 award recipients Michele Meyer (left) and C. Siphon Mabinani (right) with Hava Tirosh-Samuels, Director of Jewish Studies.

The Joan Frazer Memorial Award for Judaism and the Arts

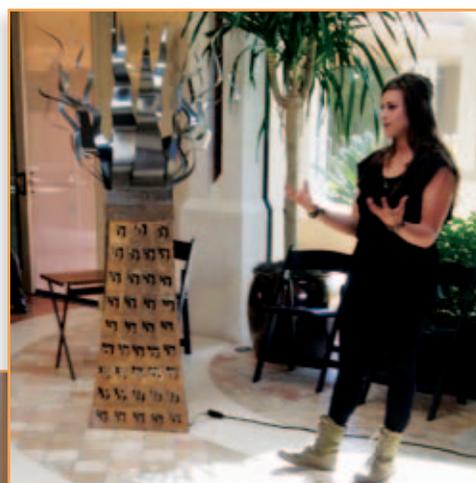
is a designated scholarship of the Jewish Studies Program at Arizona State University, and a fitting tribute to the memory of Joan Frazer, who deeply loved all aspects of the arts. This special award offers direct financial assistance to students in the arts at ASU and enables student artists to share their work with the Jewish community.

purpose

This award provides students at Arizona State University with funding to support the creation of original, artistic expressions combining elements of Judaism and the arts. It promotes creativity, thoughtful consideration of Judaica, and encourages students in the arts to become involved in Jewish learning and to showcase their talents in a public presentation.

eligibility & application criteria

- Individual and group projects are considered for this award.
- Applicants must be undergraduate or graduate students of any major, enrolled at Arizona State University during the entire scholarship process (application through presentation of completed project).
- Proposed projects must explore a Jewish theme, and any form of artistic expression may be considered.



Michele Meyer presents her sculpture "Beacon"



C. Siphon Mabinani, Frazer Award Recipient playing the drum with a group of six guitars performing his original compositions

Applications for the 2015-2016 Joan Frazer Memorial Award in Judaism & the Arts will be accepted September 1 - November 14, 2014. All form and full details are available online.

jewishstudies.asu.edu/frazer

2014-2015 SONIA MINUSKIN MEMORIAL COMPETITION FOR THE BEST UNDERGRADUATE RESEARCH PAPER RELATED TO THE HOLOCAUST

The Sonia Minuskin Memorial Endowment was established as a tribute to the late Sonia Minuskin's, bravery and tenacity during the Holocaust, and as a commitment to research, teaching and education related to the World War II Holocaust and study of anti-Semitism. The fund ensures future generations understand the terrible consequences of the Holocaust and anti-Semitism, through an annual undergraduate essay contest.

PRIZES

First Prize:	\$750
Second Prize:	\$500
Third Prize:	\$350
Honorable Mention:	\$150

ELIGIBILITY REQUIREMENTS

Essays will be nominated by instructors.

- Instructors may nominate any number of essays submitted in their undergraduate courses during the Fall 2014 or Spring 2015 semesters.
- Students whose essays are nominated must be enrolled in courses at Arizona State University at the time of nomination.

Requirements for consideration.

- The research topic must be related to Holocaust Studies (any discipline, including history, cultural studies, sociology, etc).
- The research paper must be based on primary and secondary sources.
- The paper must show the student's ability to formulate a logical argument and to employ evidence from the sources.

STYLE GUIDELINES

- Papers should be 10-15 pages long (double-spaced and 12 point type).
- Papers should include footnotes and bibliography.
- The award committee will also consider style (clear and concise writing), grammar and proper academic presentation (format and organization).

AWARDS

- Financial disbursement will be issued through the ASU Financial Aid Office.
- Certificates of award will be presented at the Jewish Studies Celebrates our Outstanding Students event, April 27, 2015. Winners and nominating faculty are expected to be present at the event.

DEADLINE FOR NOMINATIONS: 5 P.M., FRIDAY, MARCH 13, 2015

Nominated papers must be submitted by the deadline via e-mail to Dawn.Beeson@asu.edu
OR printed copies may be delivered to Dawn Beeson in Lattie F. Coor Hall, room 4465B.

<http://jewishstudies.asu.edu/minuskin>

Friends of Jewish Studies know knowledge is inseparable from identity formation, and knowledge transforms the present and the future.

Jewish Studies at Arizona State University offers critical inquiry, inspired teaching, and inventive engagement, and helps transform cultural life in metropolitan Phoenix by offering a model of life-long learning through adult education courses, lectures and exhibits.

Friends of Jewish Studies investments support a uniquely interdisciplinary unit.

The Jewish Studies Program offers a certificate of concentration, a Bachelor of Arts degree and generous scholarships to students at all academic levels.

The Center for Jewish Studies is engaged in knowledge production through conferences, lectures, exhibits, films and concerts that creatively fuse the sciences, humanities and fine arts. Working closely with civic organizations in metropolitan Phoenix, the center's programs and activities are open to the public.

Friends of Jewish Studies believe in the qualities that make Jewish Studies at ASU distinct.

Inclusivity: open to all students and faculty members regardless of religion, ethnicity, political affiliation, sex, gender and class.

Comprehensiveness: encompassing the entire scope of the global Jewish civilization from antiquity to the present.

Creativity: offering innovative ways to think about Judaism in the past and present in order to address the challenges of the future, recognizing that innovation is always tradition-dependent.

Relevance: addressing specific social, political, religious problems of real people and offering concrete solutions to actual challenges.

Friends of Jewish Studies know by giving today, they are investing in the future.

special thanks

The Jewish Studies Program at Arizona State University is grateful to the “Mitzvah Chicks” of Pebble Creek active adult resort community in Goodyear, and to everyone who donated to the Jewish Studies Scholarship Fund in their honor! A Jewish Studies student will be honored with a substantial scholarship thanks to your generosity.



The Mitzvah Chicks pictured above (in alphabetical order by last name): Janet Brown; Gail Drucker; Judy Cowan; Margie Flynn; Dale Gartenberg; Marilyn Gropper; Susan Kagan; Gloria Kornbluth; Sherry Mayer; Tanya Miller; Judy Layne; Phyllis Minsuk; Esther Schatz; Arlene Silverman; Hermine Sulzberg; Joan Wendroff

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Every effort has been made to ensure the inclusion of donors who supported the Center for Jewish Studies between July 1, 2013 and June 30, 2014. If we have mistakenly omitted your name, please contact us immediately and accept our heartfelt gratitude for your generous support as a Friend of Jewish Studies.

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Our sincere gratitude for your continued, generous support!

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cover art
"Beacon"

Michelle Meyer *sculptor*

Neon, steel and wire mesh
30" x 60" x 15"



"The construction of this artwork is similar to the faith; there is a strong core foundation, which supports each individual piece, allowing the whole to exist. Every person plays a role to keep the light alive, enabling Judaism prosper, as the

torch is passed from one generation to the next. It was an amazing experience to create something so well received... The sculpture can be seen at ASU's Hillel Student Center, on the upstairs level where events and Friday night Shabbat services are held."
- M. Meyer

applications for the 2015-2016 Joan Frazer Memorial Award will be accepted September 1 - November 14, 2014

jewishstudies.asu.edu/frazer

save the date

MONDAY, FEBRUARY 23, 2015

2015 Albert & Liese Eckstein Scholar-in-Residence

**American Cinema
and the Yiddish Tradition**

Ken Frieden

B. G. Rudolph Chair in Judaic Studies at Syracuse University

7 p.m. | Cutler Plotkin Jewish Heritage Center



Ken Frieden is the author of *Classic Yiddish Fiction*, and anthologies of Yiddish literature in translation, such as *Tales of Mendele the Book Peddler* and *Classic Yiddish Stories*. He edits the series *Judaic Traditions in Literature, Music, and Art*; translates from Yiddish and Hebrew; and has edited collections of short stories by Israeli authors Etgar Keret and David Ehrlich.

event registration, maps & additional information available online

jewishstudies.asu.edu/eckstein