

**HURON UNIVERSITY COLLEGE**

**DEPARTMENT OF HISTORY**

**HIST 3898G --- *ART AND THE HOLOCAUST***

**JANUARY-APRIL 2018 (WINTER TERM)**

<b>Instructor:</b>	<b>Sonia Halpern</b>
<b>E-mail:</b>	<b>shalpern@uwo.ca</b>
<b>Class Time and Place:</b>	<b>Wednesdays, 1:30-4:30pm, Room W103</b>
<b>Office Hours:</b>	<b>Wednesdays, 12:00-1:00pm, and by appointment, Room V130</b>

**Course Description:**

Through illustrated lectures and student seminars, this course will examine how art and the Holocaust have been inextricably linked since the 1930s. Hitler organized two ground-breaking art exhibitions, both of which were intended to establish and further his ideological cause of annihilating the Jews and other “undesirable” groups, and these exhibitions will be studied in order to investigate the political functions of art in this context, and the artists who attempted to escape the onslaught of the Nazi regime. The course will also explore some theoretical and pragmatic problems associated with studying Holocaust art that differentiates it from other forms of artistic production, and will examine the artist-victims of the Holocaust, notably Jews, who experienced the War in a variety of ways. Indeed, The Ghetto Fighters' House Museum in Israel categorizes Holocaust art using three rubrics: art created by pre-War artists who perished in the Holocaust; art produced by artists under Nazi rule who were in ghettos, camps, and in hiding; and art produced after the War (not necessarily by survivors) with the Holocaust as its theme. The advent of Holocaust museums and monuments during these post-War years will also be discussed, with reference to issues of commemoration and memory. Finally, the course will look at the complexities of present-day efforts to return Nazi-looted art to its rightful owners.

**Course Objectives:**

For students to:

- comprehend the propagandistic role of art within the Nazi agenda of eradicating Jews and other groups
- recognize some of the particular problems associated with identifying and studying Holocaust art

-understand and appreciate the plight of Jewish artists escaping Europe, in hiding, in ghettos, and in camps, and to be able to identify select artists and their work

-comprehend various responses to the Holocaust in the form of post-War art, museums and memorials, and late 20th-century artworks

-recognize the historical and legal complexities associated with the discovery and ownership of artwork stolen by the Nazi regime

### **Readings:**

Access to readings will be discussed on the first day of class.

### **Assignments:**

Test:	February 14	30%
Research Essay (10-12 pp.):	March 14	35%
Seminar Presentation:	March 21-April 11	25%
Attendance/Participation:	Weekly	10%

PLEASE NOTE: during all lectures and seminar presentations, the use of iPods, cell phones, any other potentially disruptive devices, and lap tops for recreational use (web surfing, e-mailing etc.), is not permitted in the classroom. The use of devices will adversely affect participation marks.

### **Department of History Appendix**

The History Department has specified that:

1. All essays are to be submitted in hard copy, typed and double-spaced on substantial white paper.
2. Footnotes, endnotes and bibliographies are to be prepared according to the Departmental Guide (which follows).
3. Written assignments are due at the beginning of class. Late marks are calculated on the paper copy submitted to the instructor or in the Essay Drop Box. Late penalties are calculated according to calendar day, including weekends.

4. In first and second year courses lateness will be penalized as follows:  
First day late -- 3 marks deduction. Each subsequent calendar day late -- 2 marks per day deduction.
5. Third and fourth year seminars will be penalized for lateness at the rate of half a grade (5%) per day.
6. No paper or seminar will be accepted if it is more than seven calendar days late.
7. Extensions will only be given for assignments worth more than 10% with medical documentation submitted through Academic Counseling.
8. Students must complete the written assignments worth more than 10% to pass essay courses.

### **Guide to Footnotes and Bibliographies: Huron History Department**

Footnotes have several purposes in a history paper:

- 1- They acknowledge your use of other peoples' opinions and ideas.
- 2- They allow the reader to immediately find your reference.
- 3- They give authority for a fact which might be questioned.
- 4- They tell the reader when a source was written.

Footnotes can appear either at the bottom of the page or collected together at the end of the essay where they are referred to as endnotes. The numeral indicating the footnotes should come at the end of the quotation or the sentence, usually as a superscript.<sup>1</sup>

A footnote gives four main pieces of information which are set off by commas in the following order:

1. Author (surname *after* initials or first name),
2. Title
  - The title of a book is underlined or written in *italics*.
  - The title of an article is put within quotation marks, followed by the periodical in which it was published, underlined or in *italics*
  - Place and date of publication in parentheses ( ),
  - A fuller reference will include the publisher after the place of publication.
  - Article citations do not include the place of publication and publisher.
3. Page number (including volume number if necessary)

For example:

<sup>1</sup>J.M.S. Careless, *Canada, A Story of Challenge* (Toronto, Macmillan Co. of Canada, 1970), 207.

---

<sup>1</sup> They should be in Arabic, not Roman numerals or letters.

<sup>2</sup> Basil Davidson, "Questions about Nationalism", *African Affairs* 76 (1977), 42.

In subsequent references, a shorter reference can be used. It should include the author's last name, a meaningful short title, and page numbers. For example:

<sup>3</sup> Careless, *Canada*, 179-206.

Where the reference is *exactly* the same as the preceding one, the Latin abbreviation *ibid.* can be used; where it is the same, but the page number is different, use *ibid.*, followed by the relevant page number. However, the short title form is preferable for subsequent references and the use of other Latin abbreviations such as *op.cit.* is not recommended.

Examples:

a) for a book by a single author: Author, title (place of publication: press, year), p#.

Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton: Princeton University Press, 1994), 324.

b) for an article in a book that has chapters by different people: Author, "title of chapter," in title of book, ed. editor's name (place of publication: press, year), total pages of article, page number you are referencing.

Elizabeth Heinemann, "The Hour of the Woman: Memories of Germany's 'Crisis Years' and West German National Identity," in *The Miracle Years: A Cultural History of West Germany, 1949-1968*, ed. Hanna Schissler (Princeton: Princeton University Press, 2001), 21-56, 34.

c) for an article in a journal, magazine, or newspaper: Author, "title of article," title of periodical, vol. # , issue # (year): total pages, the page you are referencing.

Gale Stokes, "The Social Origins of East European Politics," *Eastern European Politics and Societies* 1, 1 (1987): 30-74, 65.

d) for an old work that has been reissued: Try to find a way to include the original publication date somewhere. The easiest method is to use brackets.

Sigmund Freud, *The Interpretation of Dreams*. Trans. and ed. James Strachey (New York: Avon Books, 1965 [1900]), 175.

**Schedule:**

**January 10      Introduction; An Historical Overview of the Holocaust**

Henry Friedlander, *Historical Introduction*, in Art of the Holocaust by Janet Blatter and Sybil Milton (New York: Rutledge Press, 1981), pp. 12-19.

**17            The Art Hitler Hated: The Nazi Labelling of “Degenerate Art”**

Reading: Neil Levi, "Judge for Yourselves!"-The "Degenerate Art" Exhibition as Political Spectacle, October, vol. 85 (Summer, 1998), pp. 41-64.

<http://www.jstor.org/stable/779182>

**24            The Art Hitler Loved: The Great German Art Exhibition, and the Nazi Looting of Art**

Adolph Hitler, *Speech Inaugurating the “Great Exhibition of German Art, 1937,”* Munich, in Theories of Modern Art: A Source Book by Artists and Critics, eds. Herschel B. Chipp *et al.* (Berkeley: University of California Press, 1968), pp. 474-83.

Simon Houpt, Museum of the Missing: The High Stakes of Art Crime (Toronto: Madison Press Books, 2006). Chapter 2: *Theft in a Time of War*, pp. 31-69.

**31            Varian Fry and the Fleeing of Artists from Europe / Reviews for Test and Essay**

Elizabeth Kessin Berman, *Moral Triage or Cultural Salvage? The Agendas of Varian Fry and the Emergency Rescue Committee*, in Exiles & Emigres: The Flight of European Artists from Hitler, ed. Stephanie Barron (Los Angeles: Los Angeles Museum of Art; New York: Harry N. Abrams, 1997), pp. 99-112.

**February 07    Problems in Studying Holocaust Art / Art Created in Hiding**

Mary Costanza, The Living Witness: Art in the Concentration Camps and Ghettos (New York: The Free Press, 1982). Chapter 6: *Charcoal, Woodchips, Paper Shreds*, pp. 117-133, 177.

Janet Blatter and Sybil Milton, Art of the Holocaust (New York: Rutledge Press, 1981). Chapter 5: *The Illegals: In Hiding and as Partisans*, pp. 124-135.

**14            Test**

**21            Reading Week**

**28            Art Created in Ghettos**

Mary Costanza, The Living Witness: Art in the Concentration Camps and Ghettos (New York: The Free Press, 1982). Chapter 4: *Art in the Ghettos*, pp. 89-105, 175-76.

Janet Blatter and Sybil Milton, Art of the Holocaust (New York: Rutledge Press, 1981). Chapter 2: *Ghettos*, pp. 54-95.

**March 07      Art Created in Camps**

Mary Costanza, The Living Witness: Art in the Concentration Camps and Ghettos (New York: The Free Press, 1982). Chapter 2: *The Shackled Artist: Assigned Art*, pp. 21-51, 172-74.

Mary Costanza, The Living Witness: Art in the Concentration Camps and Ghettos (New York: The Free Press, 1982). Chapter 3: *The Secret Artists: Clandestine Art*, pp. 53-87, 174-75.

Sybil Milton, *Art in the Context of Auschwitz*, in The Last Expression: Art and Auschwitz (Evanston: Northwestern University Press, 2003), pp. 61-67, 256-57.

14

**(Essay Due); Holocaust Responses:**

**(select any two readings of interest)**

#### **Art of the Post-War Years**

Matthew Baigell, Jewish Art in America (Lanham: Rowman & Littlefield, 2007). Chapter 4: *The 1940s, the Holocaust Years and After*, pp. 71-103.

#### **Holocaust Museums and Monuments**

James E. Young, *Holocaust Memorials in America: Public Art as Process*, in Critical Issues in Public Art: Content, Context, and Controversy, eds. Harriet F. Senie and Sally Webster. (Washington: Smithsonian Institution Press, 1998), pp. 57-70.

Greig Crysler and Abidin Kusno, *Angels in the Temple: The Aesthetic Construction of Citizenship at the United States Holocaust Memorial Museum*, Art Journal, vol. 56, no. 1, (Spring, 1997), pp. 52-64.

<http://www.jstor.org/stable/777787>

#### **Late 20<sup>th</sup>-Century “Holocaust Art”**

Monica Bohm-Duchen, *Fifty Years On*, in After Auschwitz: Responses to the Holocaust in Contemporary Art, ed. Monica Bohm-Duchen (Sunderland: Northern Centre for Contemporary Art; London: Lund Humphries, 1995), pp. 103-145.

#### **Reclaiming Stolen Art of the Holocaust**

Kelly Ann Falconer, *When Honor Will Not Suffice: The Need for a Legally Binding International Agreement Regarding Ownership of Nazi-Looted Art*, U.Pa Int'l Econ. L.,

vol. 21 (2000), pp. 383-426.

[https://www.law.upenn.edu/journals/jil/articles/volume21/issue2/Falconer21U.Pa.J.Int'lEcon.L.383\(2000\).pdf](https://www.law.upenn.edu/journals/jil/articles/volume21/issue2/Falconer21U.Pa.J.Int'lEcon.L.383(2000).pdf)

<b>21</b>	<b>Seminar Presentations</b>
<b>28</b>	<b>Seminar Presentations</b>
<b>April 04</b>	<b>Seminar Presentations</b>
<b>11</b>	<b>Seminar Presentations</b>



### **Appendix to Course Outlines**

#### **Prerequisite Information**

Students are responsible for ensuring that they have successfully completed all course prerequisites. Unless you have either the requisites for this course or written special permission from your Provost and Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

#### **Conduct of Students in Classes, Lectures, and Seminars**

Membership in the community of Huron University College and the University of Western Ontario implies acceptance by every student of the principle of respect for the rights, responsibilities, dignity and well-being of others and a readiness to support an environment conducive to the intellectual and personal growth of all who study, work and live within it. Upon registration, students assume the responsibilities that such registration entails. The academic and social privileges granted to each student are conditional upon the fulfillment of these responsibilities.

In the classroom, students are expected to behave in a manner that supports the learning environment of others. Students can avoid any unnecessary disruption of the class by arriving in sufficient time to be seated and ready for the start of the class, by remaining silent while the professor is speaking or another student has the floor, and by taking care of personal needs prior to the start of class. If a student is late, or knows that he/she will have to leave class early, be courteous: sit in an aisle seat and enter and leave quietly.

Please see the *Code of Student Rights and Responsibilities* at:

<http://www.huronuc.ca/CurrentStudents/StudentLifeandSupportServices/StudentDiscipline>

### **Technology**

It is not appropriate to use technology (such as, but not limited to, laptops, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and is distracting to other students and to the instructor, and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.

### **Academic Accommodation for Medical/Non-Medical Grounds**

Students who require special accommodation for tests and/or other course components must make the appropriate arrangements with the Student Development Centre (SDC). Further details concerning policies and procedures may be found at:

[http://www.sdc.uwo.ca/ssd/?requesting\\_acc](http://www.sdc.uwo.ca/ssd/?requesting_acc)

#### **(a) Medical Grounds for assignments worth 10% or more of final grade: Go Directly to Academic Advising**

University Senate policy, which can be found at

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf),

requires that all student requests for accommodation on medical grounds for assignments worth 10% or more of the final grade be made directly to the academic advising office of the home faculty (for Huron students, the “home faculty” is Huron), with supporting documentation in the form (minimally) of the Senate-approved Student Medical Certificate found at:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform\\_15JUN.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform_15JUN.pdf).

The documentation is submitted in confidence and will not be shown to instructors. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. The instructor will not normally deny accommodation where appropriate medical documentation is in place and where the duration it describes aligns with the due date(s) of assignment(s). Before denying a request for accommodation on medical grounds, the instructor will consult with the Provost and Dean. The instructor’s decision is appealable to the Provost and Dean.



**(b) Accommodation on Medical Grounds for assignments worth less than 10% of final grade:  
Consult Instructor Directly**

When seeking accommodation on medical grounds for assignments worth less than 10% of the final course grade, the student should contact the instructor directly. The student need only share broad outlines of the medical situation. The instructor **may** require the student to submit documentation to the academic advisors, in which case she or he will advise the student and inform the academic advisors to expect documentation. The instructor may not collect medical documentation. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. The instructor will not normally deny accommodation where appropriate medical documentation is in place and where the duration it describes aligns with the due date(s) of assignment(s). Before denying a request for accommodation on medical grounds, the instructor will consult with the Provost and Dean. The instructor's decision is appealable to the Provost and Dean.

**(c) Non-medical Grounds: Consult Instructor Directly**

Where the grounds for seeking accommodation are not medical, the student should contact the instructor directly. Late penalties may apply at the discretion of the instructor. Apart from the exception noted below, academic advisors will not be involved in the process of accommodation for non-medical reasons.

Where a student seeks accommodation on non-medical grounds where confidentiality is a concern, the student should approach an academic advisor with any documentation available. The advisors will contact the instructor after the student's request is received, and will outline the severity and duration of the challenge without breaching confidence. The student will be informed that the instructor has been notified that significant circumstances are affecting or have affected the student's ability to complete work, and the student will be instructed to work as quickly as possible with the instructor on an agreement for accommodation. Before denying a request for accommodation where documentation has been submitted to an academic advisor, the instructor will consult with the Provost and Dean. The instructor's decision is appealable to the Provost and Dean.

**Statement on Academic Offences**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:  
[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

**Statement on Academic Integrity**

The International Centre for Academic Integrity defines academic integrity as "a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behaviour that enable academic communities to translate ideals to action." (CAI Fundamental Values Project, 1999).

A lack of academic integrity is indicated by such behaviours as the following:

- Cheating on tests;
- Fraudulent submissions online;

Plagiarism in papers submitted (including failure to cite and piecing together unattributed sources);  
Unauthorized resubmission of course work to a different course;  
Helping someone else cheat;  
Unauthorized collaboration;  
Fabrication of results or sources;  
Purchasing work and representing it as one's own.

### **Academic Integrity: Importance and Impact**

Being at university means engaging with a variety of communities in the pursuit and sharing of knowledge and understanding in ways that are clear, respectful, efficient, and productive. University communities have established norms of academic integrity to ensure responsible, honest, and ethical behavior in the academic work of the university, which is best done when sources of ideas are properly and fully acknowledged and when responsibility for ideas is fully and accurately represented.

In the academic sphere, unacknowledged use of another's work or ideas is not only an offence against the community of scholars and an obstacle to academic productivity. It may also be understood as fraud and may constitute an infringement of legal copyright.

A university is a place for fulfilling one's potential and challenging oneself, and this means rising to challenges rather than finding ways around them. The achievements in an individual's university studies can only be fairly evaluated quantitatively through true and honest representation of the actual learning done by the student. Equity in assessment for all students is ensured through fair representation of the efforts by each.

Acting with integrity at university constitutes a good set of practices for maintaining integrity in later life. Offences against academic integrity are therefore taken very seriously as part of the university's work in preparing students to serve, lead, and innovate in the world at large.

A university degree is a significant investment of an individual's, and the public's, time, energies, and resources in the future, and habits of academic integrity protect that investment by preserving the university's reputation and ensuring public confidence in higher education.

**Students found guilty of plagiarism will suffer consequences ranging from a grade reduction to failure in the course to expulsion from the university. In addition, a formal letter documenting the offence will be filed in the Provost and Dean's Office, and this record of the offence will be retained in the Provost and Dean's Office for the duration of the student's academic career at Huron University College.**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com.

Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.

Personal Response Systems ("clickers") may be used in some classes. If clickers are to be used in a class, it is the responsibility of the student to ensure that the device is activated and functional. Students must

see their instructor if they have any concerns about whether the clicker is malfunctioning. Students must use only their own clicker. If clicker records are used to compute a portion of the course grade:

- the use of somebody else's clicker in class constitutes a scholastic offence,
- the possession of a clicker belonging to another student will be interpreted as an attempt to commit a scholastic offence.

### **Policy on Special Needs**

Students who require special accommodation for tests and/or other course components must make the appropriate arrangements with the Student Development Centre (SDC). Further details concerning policies and procedures may be found at:

[http://www.sdc.uwo.ca/ssd/?requesting\\_acc](http://www.sdc.uwo.ca/ssd/?requesting_acc)

### **Attendance Regulations for Examinations**

A student is entitled to be examined in courses in which registration is maintained, subject to the following limitations:

- 1) A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
- 2) Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Provost and Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the Department concerned, and with the permission of the Provost and Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Provost and Dean of the Faculty offering the course will communicate that decision to the Provost and Dean of the Faculty of registration.

### **Class Cancellations**

In the event of a cancellation of class, every effort will be made to post that information on the Huron website, <http://www.huronuc.ca/AccessibilityInfo> ("Class Cancellations").

### **Mental Health @ Western**

Students who are in emotional/mental distress should refer to Mental Health @ Western <http://www.uwo.ca/uwo.com/mentalhealth/> for a complete list of options about how to obtain help.

### **Academic Advising**

For advice on course selections, degree requirements, and for assistance with requests for medical accommodation [see above], students should contact an Academic Advisor in Huron's Student Support Services ([huronsss@uwo.ca](mailto:huronsss@uwo.ca)). An outline of the range of services offered is found on the Huron website at: <http://www.huronuc.ca/CurrentStudents/AcademicAdvisorsandServices>

Department Chairs and Program Directors and Coordinators are also able to answer questions about their individual programs. Their contact information can be found on the Huron website at:

<http://www.huronuc.ca/Academics/FacultyofArtsandSocialScience>