

**The Temple Judea Museum**

**Reform Congregation Keneseth Israel**

**8339 Old York Road, (SE corner Township Line Road)**

**Elkins Park, PA 19027**

**EXHIBITION ANNOUNCEMENT:**

**March 19th – June 30, 2021**

***Journey into Darkness....Heal with the Beauty of Life***

**From the collections of the Temple Judea Museum and HAMEC - The Holocaust Awareness Museum and Education Center**

**Guest Curator: Lise Marlowe**

**THE TEMPLE JUDEA MUSEUM COLLECTION OF THE HOLOCAUST AND THE ART OF OPPRESSION AND RESISTANCE – Selected objects from the larger collection in this exhibition.**

**Teacher and Child**

D550.17.3247

**ACME Photo Service** (June 28, 1945) Press Photograph

Temple Judea Museum Collection: Holocaust, Resistance and Oppression

Handwritten description on the back of the photograph: Czech teacher, Irene Mendel, instructs Jewish orphan in kindergarten class, Belsen, Germany.

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**Anti-Nazi Protests in New York - 1938**

JH30.16.3150

Press Photograph

Caption on the back: "Jewish Merchants in the Bronx Closed Their Stores for One Hour"

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**Warsaw Ghetto Trolley Car for Jews**

JPH53.14.3032

Photograph

In the Jewish Ghettos established by the Nazis all forms of daily life were regulated and controlled. This photo shows a restricted "Jewish" trolley in the Marinow district of the Warsaw Ghetto.

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**Jewish War Orphans Arrive in NYC**

D511.16.3194

Press Photograph

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**German Storm Trooper Blocking Entry to a Jewish Shop –**

Press Photograph

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**Keep the Gates Open**

D306.10.1597

**AP Wire Photo – Press Photograph**

Caption: "After 15 days at sea Jewish immigrants crowd the rail of the *Haviva Reik* at Haifa Harbor, June 8, 1946, under escort of British destroyer."

The Hebrew sign says, "Keep the Gates Open. We are Not the Last".

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**Decorative Ark Fragment**, circa 1945

JH16.04.686

Berlin, Germany

This shattered ceramic was retrieved from a destroyed Berlin synagogue by Rabbi Meir Lasker, Rabbi of Temple Judea synagogue shortly after WWII ended.

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**Judith Sternchuss and Her Doll (*Shooting Star*)**

JPH8.09.1441

Photograph

The Temple Judea Museum's exhibition, ***Shooting Star*** told stories of hope and despair. It found its impetus through this photograph of a little girl bought on EBay. The 1938 photograph is of Judith Sternchuss (Sternchuss translates as Shooting Star) who was killed in 1944 at the Stutthof concentration camp. In the photograph a beautiful, young Judith lovingly cradles her doll. Her fate was ascertained only many years later by a childhood Christian friend who had kept the photo as a keepsake, and sought out her friend's fate.

NOTE: A letter, from Judith's friend's daughter, which tells her story, is in the file folder for this photograph. The photograph was sent to the friend, a non-Jew, from Judith's hiding place. Of five Jewish friends, only one survived the Nazi Holocaust.

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**Prayer Book**

D17.397

Vienna, 1894

Ivory(?) cover with Mother of Pearl and gilt trim

German-Hebrew

Inscribed: Given to Anna Knapp in Theresienstadt Concentration Camp by Rob... (can't read)  
1943

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***Der Jude als Rasseschänder***

D507.16.3190

(The Jew as Race Ravisher)

Very rare, 1934 anti-Semitic book

Author: Dr. Kurt Plischke

Illustrator: Philip Rupprecht

Published for Julius Streicher by Ns-Druck und Verlag in Berlin-Schöneberg

This anti-Semitic book was supposed to show the dangers for Aryan German women when having contact with Jewish men!

Gift of Jean and Arnold Brenman

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**Rumki**

JH16.05.1147

**Lodz Ghetto "currency"**

Chaim Mordechai Rumkowski (February 27, 1877 - August 28, 1944) was a Polish Jew and wartime businessman appointed by Nazi Germany as the head of the controversial Council of Elders in the Łódź Ghetto. The special currency used in the ghetto was officially called "marks" but was generally known as "Rumki" in reference to Rumkowski, as this special ghetto currency had been his idea. Starting on July 8, 1940, this was the only legal currency Jews were permitted to use; it had no value whatsoever outside the ghetto walls.

Gift of Joe Levine

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**Galerie Caspari**

D533.17.3226

**Catalogue - 1916**

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Gift of Arnold and Jean Brenman, 2016

Note: This catalog was brought to the United States by Arnold Brenman's family when they left Germany in 1934. Why did they bother to bring it with them? Why did they keep it all these years? Was art they had purchased from Caspari confiscated when they left Germany?

**Galerie Caspari** : In Munich in 1939 the Gestapo raided the possessions of art dealer Anna Caspari (1900-1941). In the action called "Ensuring of cultural goods" on January 19, 1939, both her former residence at the Hotel Continental and the gallery bearing her name in Briennerstraße 52 were searched. In total, 22 paintings, 140 books and an unknown number of graphics were stolen.

A native of Berlin, Georg Caspari (1878-1930) had established the gallery in 1913 and was quickly becoming an established presence in the Munich art market specializing in art of the 19th century and the early modern period. In 1922 Georg married Anna Naphtali who, two years earlier, had come to Munich to study art history. After the accidental death of her husband in 1930 Anna Caspari ran the business in spite of the deteriorating economic situation, and the subsequent repression by the Nazi regime, until she was forced to close the gallery in 1939 after the confiscation of her property.

From 1938 on Anna Caspari tried to emigrate from Germany to England where her two sons, Paul (born 1922) and Ernst (born 1926), were at boarding school. Her repeated requests were rejected by the German authorities. On November 20, 1941 Caspari was deported during the first mass deportation of Munich Jews. She was murdered November 25th, 1941 in Kaunas, Lithuania.

***Jahrbuch - Nazi Official Calendar, 1943 (German)***

D597.17.3337

Slipped into this official Nazi calendar book is a safe conduct pass, in English and German, for a German soldier who chooses to surrender. The pass is printed with the signature of Dwight David Eisenhower as Supreme Commander of the Allied Expeditionary Forces.

Gift of Dave Rosenthal, 2017

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**JDC Huppah,**  
1946, Land of Israel  
TJM purchase, 1999

M21.780

This *huppah* (wedding ceremony canopy) was made under the supervision of the Joint Distribution Committee, founded in 1914 to provide relief to Jews living in Palestine during World War 1. The JDC was key in organizing and supporting Jews after The Holocaust. They helped organize the Displaced Persons Camps where many homeless and bereft survivors lived, some for many years after the war.

According to the appliqué, this huppah was commissioned by the JDC, and was made in the "Land of Israel" (before 1948 - not the State of Israel). It was used in the Foerenwald Displacement Camp. There were many marriages in the camps as shattered remnants of the Jewish community tried to rebuild their lives and move forward. At first glance it seems rather unremarkable. But the idea of the broken lives, re-affirmed and renewed under this simple piece of fabric is enormous. It is truly a symbol of the tenacity of the Jewish people.

**The Secret Game, 2000**

D341.10.1661

Artist: Gaza Bowen, Santa Cruz, CA

Book, edition of 55

Antique velvet binding, archival boards and paper, laser printed in New Century School Book font on 100% cotton Crane's cover stock, with two pages by offset on 100% cotton vellum, with a facsimile of the tiny lock on Anne Frank's diary.

6 x 5 x 2 (closed), 6" x 5' (open).

The dimensions of the book are based on the size of one of the extant diaries of Anne Frank.

*"THE SECRET GAME retells my memory from the early 1950s of playing in my best friend's attic our self-invented game of 'Anne Frank'. The book is illustrated with simple line drawings reminiscent of children's books from that era. The text similarly evokes a secure, cheery American middle class. Standing in stark contrast, a moment of fear and suspense is illustrated with photographs from the Holocaust. In addition to personal memory, THE SECRET GAME speaks of the moment of encounter between two cultures: how a young, naive American experienced the Holocaust from Saturday matinee newsreels and the 1952 publication of The Diary of Anne Frank."*

Purchased December 2010, by the Temple Judea Museum, as part of a bequest from the will of Herman Hirshberg in memory of Bernard Hirshberg.

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***Purge; The Nazi Seizure of Power, 1995***

JH32.17.3336

Altered book, matches, 8 ½ " x 5 ½ " x 5 ¾ "

Artist: Doug Beube

"The altered book is a synthesis of language and sculpture. This found book is a critical document of my own, although initially written by another author and commercially bound.

Transforming the book draws attention to both the literal and metaphorical aspects of a horrific event. Instead of relying solely upon mental or abstract levels of thinking in understanding the content of the book, readers view the cluster of matches, by reading it as 'potentially explosive.' Its contents of paper, ink and sulfur are revealed through the language of both physical touch and sight."

Doug Beube

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**6,000,001**

JH31.17.3261

Portfolio of six prints

Artist: Moshe Hoffman

Published by Yad VaShem

Gift of Judith Maslin, 2006

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***Scroll "Staircase"***

JH13.782

Flax and cotton rag paper

Found material, computer generated photography, burning,  
and graphite

Artist: Robbin Ami Silverberg

USA, 2000

"In the quarry (Wiener Graben) of Mauthausen I encountered its Todes Stiege (Staircase of Death). When I have since been in crises those stairs are immediately evoked - a true image of the ultimate life trial...and my conflicts recede in perspective. I looked at the stairs unable to imagine the endless stream of men carrying blocks weighing well over one hundred pounds up those stairs, struggling up that insidious incline."

Robbin Ami Silverberg

Gift of Herb Altman, 2000

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From "**Songs of the Ghetto**"

JH29.16.3136

Drawing, Approx. 5x5"

Artist: Arthur Syzk

Nazi soldiers with guns march a Jew wearing a Star of David

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***Holocaust***

J-SC162.20

**Artist: Danny Campbell**

Mixed Media sculpture

“Several years ago I read " The Holocaust Chronicle" by John Roth. I had known about and studied the Holocaust, but after reading the book, I was appalled by the systematic brutality towards, and humiliation of the European Jewish population by the Nazis.

Richard Glazar's interview transcripts from 1979 located in the National Holocaust Museum archives gave me the inspiration which I reinterpreted into this sculpture. Glazar was an inmate at Treblinka where prisoners had to polish boots; wash clothes, and clean the barracks of the SS guards. This piece was three years in development.”

Danny Campbell

Gift of the Artist, 2020

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**Newspaper**

W5.14.2041

**Nazis Surrender, End European War**

Philadelphia Inquirer, May 8 ,1945

Gift of Karen Shain Schloss, 2014

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***Passover Haggadah for Members of the Armed Forces*** - Jewish Welfare Board, 1943

P69.14.3041

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***Souvenir of Lidice***

JGR257.11.1795

Lithograph, 1943

Artist: Benton Spruance, 1904 - 1967

This is the best known of Benton Spruance's wartime lithographs. It was inspired by the total destruction of that Czechoslovakian village by the Germans in reprisal for the assassination of the regional military governor by the Czech resistance movement. This image

won first prize (planographic division) in a 1943 nationwide competition, sponsored by "Artists for Victory", for graphic works on the theme, "America in the War".

Also in the collections of the Library of Congress, the Whitney Museum and the Pennsylvania Academy of Fine Arts

Gift of Mr. and Mrs. Stephen Green

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**Invitation**

W19.17.3339

*You are cordially invited to attend*

*The First Dedication of a Sefer Torah in Liberated Europe ...*

Gift of Burton and Joan Horn, 2017

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**Friedl Dicker-Brandeis Memorial Exhibition Poster**

J-H36.20.3785

Simon Weisenthal Center – Paris, November 2000

This exhibition memorialized the work of artist, Friedl Dicker-Brandeis who, in the Terezin Camp, was able to teach art to imprisoned children. Before her murder by the Nazis she was able to save over 4,500 drawings of those drawings. Most are now exhibited in Prague.

***Domen – Still Life***

J-PAP98.86.563

*From the beauty of the landscape come symbols of despair and decay ...*

Samuel Bak

Artist: Samuel Bak

Oil on paper

Gift of Mr. and Mrs. Seymour Gorin, 1986



How can still-life be human? It is by nature silent, motionless, emotionally void. Such is the temporal world. In an artist's imaginary world, however, the mundane becomes magical, and the earthly – dreamlike.

The subconscious guides the brush, memory undergoes metamorphosis to emerge in the images of a still-life that is alive. Bak's unrealistic world does not rest purely on personal experience. Although his work is surrealist in style, its symbolic, religious and national components lend a historic dimension.

Pucker Gallery website

Bak's work weaves together personal history and Jewish history to articulate an iconography of his Holocaust experience. Across seven decades of artistic production Samuel Bak has explored and reworked

a set of metaphors, a visual grammar, and vocabulary that ultimately privileges questions. His art depicts a world destroyed, and yet provisionally pieced back together, preserving the memory of the twentieth-century ruination of Jewish life and culture by way of an artistic passion and precision that stubbornly announces the creativity of the human spirit.

Yad VaShem website

**Newsletter**

W27.21.3837

***War Ends in Euorope (sic)!***

**The Informer – Military Newsletter**

With handwritten notes of Nathan Koeningswald.

Monday, May 7th, 1945

Collection of Nathan Koeningswald - Gift of Roberta Kiel, 2021

Temple Judea Museum Collection Holocaust, Resistance and Oppression