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**Two Interdisciplinary Workshops
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Abstract (for dissemination)	<p>Holocaust research is an interdisciplinary field. Therefore it demands the application and dissemination of a very wide range of methodologies. The aim of this network activity is to facilitate exchanges of information between experts of various subfields and through their cooperation to create the methodological bases of Holocaust remembrance and research. In 2014-2015 we organized workshops in two methodological areas for Holocaust research:</p> <ol style="list-style-type: none"> 1. Shoah Victims' Names – A vast amount of work was done in the last decades in order to document and commemorate the names of as many as possible of the Shoah victims. There are already in existence many large and small projects and databases based on a huge array of sources. More and more pressingly now we are facing another kind of challenge: the need to make sense of the abundance of data, to organize it and cluster together, the multiple pieces and bits of information referring to one and the same victim. The workshop aimed to provide new incentives for Holocaust research, specifically in the application of methods for micro personal history to the study of the Holocaust. 2. Holocaust Art – the workshop examined, through an array of approaches, the subjective and objective inherent qualities of the artistic manifestation, which affords a vantage point to history not provided by any other tool. Artworks created during the Holocaust, often intimate and fragile, at times extremely personal, can be viewed as important documents, written by means of artistic expression rather than with words. They constitute a most valuable tool for understanding the inconceivable reality of the Holocaust and are sometimes the one and only visual account of an historical event. Further, the workshop examined the role of the visual arts in building a historical narrative of the Holocaust.

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D6.7 – Two Interdisciplinary Workshops:

- 1. Shoah Victims' Names**
- 2. Holocaust Art**

Background:

Holocaust research is an interdisciplinary field. Therefore it demands the application and dissemination of a very wide range of methodologies. The aim of this network activity is to facilitate exchanges of information between experts of various subfields and through their cooperation to create the methodological bases of Holocaust remembrance and research.

One of the aims of the project is to create ties between the experts of a special field within the research of the Holocaust and also between the experts of related areas, mainly in other EU infrastructure projects like DARIAH etc. This approach aids not only the development of Holocaust research but also the particular discipline in general.

Names of Shoah Victims: From Scattered Sources to Individual Personal Stories: An International Workshop

The international workshop: "Names of Shoah Victims: From Scattered Sources to Individual Personal Stories" took place at the Memorial to the Murdered Jews of Europe in Berlin on 20-21 October 2014, in the framework of the EHRI project.

Goals of the Workshop

The workshop aimed to provide new incentives for Holocaust research, specifically in the application of methods for micro personal history to the study of the Holocaust.

A vast amount of work was done in the last decades in order to document and commemorate the names of as many as possible of the Shoah victims. There are already in existence many large and small projects and databases based on a huge array of sources. More and more pressingly now we are facing another kind of challenge: the need to make sense of the abundance of data, to organize it and cluster together, when available, the multiple pieces and bits of information referring to one and the same victim. This means rising up from the level of the flat separate data items to that of a relational system linking them in a virtual personal file, sometimes eventually resulting, as far as possible, in reconstructing a brief personal life story.

Participants were invited to present their findings and projects that focused on, in particular, methodology for and experience with identifying and matching documentary references relevant to one same victim, linking them and building clusters as well as presenting them in an articulated and meaningful way either in print or in a digital framework. Also of much interest were new or non-traditional sources with the potential to supply additional data that can be used to enrich and enhance the existing information on scantily documented individuals.

Participants

The workshop was directed to historians and archivists, to researchers in the field of names databases, as well as representatives of other related disciplines.

Twenty-seven representatives of leading Holocaust research institutions from 10 European countries, the US and Israel gathered at the Information Centre at the Memorial to the Murdered Jews of Europe. (See detailed workshop program below for list of participants). Even though the workshop was not intended to attract a wider audience, it was attended by various guest auditors from other Holocaust research institutions.

Program

The two-day workshop started with opening remarks by Uwe Neumärker, Director of the Foundation Memorial to the Murdered Jews of Europe. He emphasized the importance of the place to the theme of the workshop – the search for individual biographies of Holocaust victims for a dignified commemoration. Uwe Neumärker's speech was followed by an introductory lecture held by Dr. Haim Gertner, Director of the Archives Division at Yad Vashem and member of the EHRI Executive Committee.

The topics of the meeting were divided into three sessions with different approaches to the research of names:

- Local and cross border initiatives
- Large scale projects and technical or methodological aspects
- Locating new or additional names sources

Participants summarised their work in 20-minutes individual presentations, followed by 30-40 minutes of panel discussion. The spectrum of presentations ranged from projects of remembrance and small local initiatives to rather technical inputs on victim's databases. According to the workshop's topic, most of the presentations dealt with basic questions of names search, such as different methods for gathering scattered sources about persecutees (i.e. deportation lists or identity cards) in databases, how to prepare them for research, and how to – if possible – reconstruct personal life stories.

The first session on "local and cross border Initiatives" provided an insight into rather practical projects on biographical research of Holocaust victims. Innovative projects to present micro personal history to a wider audience were introduced, for instance one project about Jewish life and its destruction in Berlin and Minsk.

In addition, the session on new or less noticed sources (like video testimonies, compensation files or early sources on the Holocaust) and their quality for the discovery of scantily known victims could be included into the discussion. Examples of how to complement them with other relevant sources in a sensible way were provided.

A large number of presentations focused on the session "large scale projects and technical or methodological aspects". Especially in the field of databases, the participants used the workshop in order to exchange expertise on a very detailed level. Issues of web-based names research, linked data technologies and different methods of constructing and completing large scale names databases were raised. Both methodological problems have been addressed, i.e. the different transcriptions of names and places and the difficulties with data privacy regulations in different countries. Furthermore the session highlighted that all projects face the challenge to not only provide sources on victims of the Holocaust, but also to reconstruct individual life stories in order to commemorate.

The official program ended with the concluding remarks of Alexander Avram (Yad Vashem, Jerusalem).

Monday 20 October

09:00 – 09:15	Opening remarks - Uwe Neumärker, Director of the Foundation Memorial to the Murdered Jews of Europe - Dr. Haim Gertner, Director, Archives Division at Yad Vashem Short introduction of participants	
I. LOCATING NEW OR ADDITIONAL NAMES SOURCES		
09:15 11:00	"Stories that go far beyond Names" – Collections of the International Tracing Service	Jörn Hendrik Kischlat, ITS, Bad Arolsen
	The "Komitet tsu zamlen material vegn yidishn khurbn in Poyln 1939" and their Secret Documentation of the Destruction of Polish Jewry in Vilna	Miriam Schulz, Columbia University, New York

	Searching for Individuals in the ITS Collection at the United States Holocaust Memorial Museum	Diane Afoumado, USHMM, Washington
II. LOCAL AND CROSS BORDER INITIATIVES		
11.00 – 13.00	Yellow-star Houses Budapest - Public Memory and Documentation Project	András Lénárt, Yellow Star Houses, Budapest
	Personal History of the Victims of the Holocaust who were Deported from Vienna	Kinga Frojimovics, Vienna Wiesenthal Institute for Holocaust Studies
	Ways to Reconstruct the Fate of Jews who were Caught, have Died or Vanished in Hiding in Berlin 1941 – 1945	Martina Voigt and Barbara Schieb, Gedenkstätte Stille Helden, Berlin
	Possibilities and Limits of Biographical Research. An Exhibition and Commemorative Book about Jewish Life and its Destruction in Berlin and Minsk	Anja Reuss, project Berlin-Minsk, Berlin
	Kazerne Dossin – Digital Collections in a Safe Media Haven - a Preliminary Project	Dorien Styven, Kazerne Dossin, Mechelen
III. LARGE SCALE PROJECTS AND TECHNICAL OR METHODOLOGICAL ASPECTS		
14.30 – 17.30	Documentation of the Persecution of Jews by the German Bundesarchiv: The Memorial Book for the victims of the Nazi-Persecution of Jews and The List of Jewish Residents in Germany 1933-1945	Jan Ludwig and Nicolai M. Zimmermann, Bundesarchiv, Berlin
	Records, Deportees, Prisoners, Names. The Auschwitz Memory Index – Identity of Victims	Krzysztof Antonczyk, Auschwitz Museum
	How to Reconstruct Individual Personal Stories? The Case of France	Karen Taieb, Mémorial de la Shoah, Paris
	Flossenbürg Memorial Archives	Johannes Ibel, KZ-Gedenkstätte Flossenbürg
	Linkad Data Technologies for the Description of the Shoah in Italy: An Attempt to Define the Shoah Ontology. How the LD can help the research on the Names	Laura Brazzo Centro di Documentazione Ebraica, Milano
	Renewing Commemoration at the Jewish Historical Museum: The Community Jewish Monument, a Community Website based on the Dutch Shoah Victims Database	Anat Harel, Lonnie Stegink / Digitaal Monument, Jewish Historical Museum, Amsterdam

Tuesday 21 October

09:00 – 10:15	Visit of the Memorial – guided by Dr. Ulrich Baumann, Foundation Memorial to the Murdered Jews of Europe	
IV. LARGE SCALE PROJECTS AND TECHNICAL OR METHODOLOGICAL ASPECTS, CONTINUED		
10:45 13:30	Interlinking Collective Memory and Individual Remembrance – The Memorial Book at the Mauthausen Memorial	Andreas Kranebitter, KZ-Gedenkstätte Mauthausen
	The Austrian Victims of the Shoah - A Database Project	Gerhard Ungar, DÖW, Vienna

	Holocaustnames.It: Drawing Sources Together to Reconstruct the Past	Neringa Latvytė-Gustaitienė and Milda Jakulytė-Vasil, Vilna Gaon Jewish State Museum, Vilnius
	The Conceptual Framework of the Challenges Yad Vashem is Facing in its Commemoration Efforts of the Holocaust Victims	Sigal Arie-Erez and Yael Gherman, Yad Vashem, Jerusalem
	From Names Records to Persons	Alexander Avram, Yad Vashem, Jerusalem
V. LOCATING NEW OR ADDITIONAL NAMES SOURCES, CONTINUED		
15.00 – 16.30	Researching Victims of Nazi Medical Experiments: A Total Population Approach	Paul Weindling, Oxford Brookes University
	The Issue of Names in Holocaust Video Testimonies: From Interviews to Archival Content	Lennart Bohne, Foundation Memorial to the Murdered Jews of Europe, Berlin
	From Compensation Files to Personal Life Stories	Anne Langer, Foundation Memorial to the Murdered Jews of Europe, Berlin
	Closing remarks	Alexander Avram, Yad Vashem

Evaluation

The workshop with researchers from different disciplines and backgrounds served to promote participation, networking, and exchange of expertise. It provided insights into important and frequently used large database projects (i.e. the Bundesarchiv or the Yad Vashem archives) and small local initiatives. Both draw a diverse picture of commemorative projects across Europe, the US and Israel.

Since a large number of participants were engaged in different projects on victim's names databases, the participants were able to benefit from the exchange of a very specific technical knowledge. Once more it became apparent that various research institutions often use the same sources to collect and document biographies of Holocaust victims. However their methodologies to utilise them is very different and knowledge of each other's projects is still low. Against this background not only the workshop turned out very productive. Also the importance of a comprehensive research platform like EHRI which also serves as a network for researchers once more became clear.

Holocaust Art – an Essential Tool for the Methodology of Constructing a Historical Narrative: An International Workshop

The international workshop: "Holocaust Art – an Essential Tool for the Methodology of Constructing a Historical Narrative" took place at Yad Vashem in Jerusalem on 9-11 February 2015, in the framework of the EHRI project.

Goals of the Workshop

The ethical role of the witnesses of Holocaust atrocities have manifested in their commitment to record for the generations to come, forcing us to confront the horrors with our own eyes. By facing reality via the visual arts, the Holocaust no longer can be defined as indescribable; it constitutes a reaffirmation of the human experience by the mostly Jewish victims.

With this in mind, the workshop examined, through an array of approaches, the subjective and objective inherent qualities of the artistic manifestation, which affords a vantage point to history not provided by any other tool. Artworks created during the Holocaust, often intimate and fragile, at times extremely personal, can be viewed as important documents, written by means of artistic expression rather than with words. They constitute a most valuable tool for understanding the inconceivable reality of the Holocaust and are sometimes the one and only visual account of an historical event.

Following an examination of these approaches, the workshop sought to examine the role of the visual arts in the attempt to build a historical narrative of the Holocaust.

Participants

The workshop brought together 26 experts – art historians, art and museum curators and researchers – from 8 countries, representing museums, academic institutions and art and commemoration projects. While the workshop was designed primarily to facilitate exchange between the invited presenters, the sessions were attended by a small audience of Yad Vashem staff members from various departments as well as people from outside the institution, who often actively contributed to the discussion.

(For further information and a list of all speakers see the detailed workshop programme below)

Programme

In his opening remarks, Avner Shalev, Chairman of the Yad Vashem Directorate, emphasized the importance of art on two levels: first, the interweaving of art as historical testimony in Yad Vashem's Holocaust History Museum, and second, the importance of seeing art and its creation, during the harshest of circumstances, as a component that preserved the artists' human spirit. He was followed by keynote speaker Prof. Barbara Kirschenblatt-Gimblett, Director, Core Exhibition, POLIN Museum of the History of Polish Jews, who spoke on "Felt Facts: The Role of Art and Culture in the Holocaust Gallery at POLIN Museum". In this presentation, she argued for a removal of focus from art specifically, to an emphasis on visual culture broadly defined.

The first day of the workshop was devoted to setting the stage and outlining the ways in which we approach Holocaust art and the artists as bearers of testimony, beginning with Session I, "Art and the Historical Context". While presenting the life and reception of the

Jewish artist Marian Ruzamski, Jürgen Kaumkötter also referred to other artists from the Auschwitz collection. He offered a reconstruction of the inaugural exhibition of art in Auschwitz and broadened the topic of his paper by bringing examples of contemporary art exhibited in the Bundestag exhibition that he recently curated to mark the 70th anniversary of the liberation of Auschwitz. Looking at art produced during the Holocaust, Glenn Sujo explored the strategies of the visual imagination *in extremis* as *aporiai* or impasses of the visual. He attempted to reinsert artists active in ghettos and camps within the wider discourses of Western Art, suggesting that the patterns of seeing and witnessing, sublimation and desire are shaped by the visual imagination itself, which is abidingly subjective and inescapably human. Orit Margalit postulated that in the majority of artwork from the time of the Holocaust, the artists were motivated by the desire to create art and documentation that would leave a memory. She then went on to examine the relationship between the realistic and fantastic images that appear in two albums from the Lodz Ghetto that employ fairy tale motifs to document the experience of their subjects, in an attempt to answer why those Jewish artists, facing the harshest of conditions in everyday life, chose motifs that actually evoke the world of good.

In a series of presentations on "The Language of Art: The Hidden Testimony", Eliad Moreh-Rosenberg demonstrated how portraits created during the Holocaust, mainly in ghettos and forced labor camps, reveal historical elements beyond their artistic and psychological aspects. Each portrait tells at least three stories: that of the person represented, that of the artist and how did the work survive. In addition to what the portraits can teach us about the individual, seen together, the series of portraits disclose essential elements about the community and the place where the works were done. Eva Atlan analyzed the work of German Jewish artist Lea Grundig, working in the underground under the Nazi regime. Her personal anxiety as a Communist and Jewish artist is reflected in her works, which can be viewed as warnings of things to come. In investigating the diversity of visual language and the extraordinary artistic quality of the drawings and sketches of Bedřich Fritta, Inka Bertz touched on matters such as the material conditions of drawing in the Theresienstadt Ghetto, the position of the artist within the ghetto-"society" shaping his view on the reality around him, the relation of his clandestine drawings to those done for the reports of the Ghetto administration, the specifics of his artistic language, the open and the disguised symbolism, and the artistic sources for his "aesthetics of horror". Sura Levine surveyed some of the subjects of Felix Nussbaum's artistic production, created in hiding in Brussels, always in the face of grave danger and certain deportation if caught. She raised questions such as do we evaluate such images in the same way as we might another type of art? And should they remain isolated from the larger history of 20th century art?

In Session III participants addressed the topic of "The Artists as Recorders of History". Through a study of two collages by Holocaust period artists, Luiza Nader questioned the general paradigm of modern art history in Poland in which the Holocaust itself has not been thought through in radical way. Study of such Holocaust period artworks force art historians to change the contemporary notions of historicity, criticality, agency or engagement, re-draw chronologies and open the present time for the potentiality hidden in the past. Valentina Iancu scrutinized active, polemic opposition to state politics as a recurrent feature in the work of interwar Jewish artists in Romania, and the effects of anti-Jewish policy in 1930s Romania and the Holocaust on these artists. Mor Presiado showed that an examination of the female experience during the Holocaust in women's art reveals that women from all walks of life,

under extreme circumstances, created testimony pieces, preserving daily and mundane moments that allow us, for years to come, to better understand the reality of their lives at that time.

On day two of the workshop the discussion turned towards the methodology of studying and utilizing Holocaust art and its place in the historical narrative. In Session IV: "Investigation into Art – Building a Methodology", Sara Shor offered insights into how research of an artwork – in this case an elaborate birthday card found in Auschwitz – utilizing documentation preserved in archives, turns dry historical facts into a tangible experience. Roma Sendyka argued for a broadening of borders and expanding the methodology of art history to include the study of "Shoah by Bullets", i.e. the examination of cuts on trees, dropped pieces of paper with hasty sketches, maps or notes; marks on walls or stones made hastily by victims at killing sites, in conditions vastly different from that of more traditional artwork created during the Shoah. Niv Goldberg presented a unique database of Holocaust artists and art being compiled at Yad Vashem. Each file places at its fulcrum a single, unique, individual and its links to all the relevant information from all of Yad Vashem's internal databases, as well as external materials. Thus the database presents a critical node in the research of Holocaust Art and its dissemination in a uniquely historical context. Meike Hoffmann exposed the participants to the work of the "Degenerate Art' Research Center at the Free University in Berlin. This systematic investigation began only recently despite the myriad questions pertaining to the 1930s campaign that culminated in the confiscation of over 20,000 works of art deemed degenerate by the Nazis

The fifth session comprised presentations by four museum directors/curators and two academics on the integration of art in the narrative of museums. Joël Cahen elaborated on the works of Holocaust period artist Charlotte Salomon, included in the collection of the Jewish Museum in Amsterdam, and how her art became important in portraying the Shoah on various levels. He also elaborated on the motivation behind choices regarding the portrayal of the Shoah in the Jewish Museum. Evelin Akherman explained how the founders of the Ghetto Fighters' House saw the value of art as an act of spiritual resistance by artists working during the Holocaust, and how they saw in the visual image a presentation method that enables a direct confrontation with content unrestricted by the mediation imposed by verbal communication. She discussed the curatorial considerations in choosing the works and the dialogue created among the works themselves and between them and the museum visitor. Rachel Perry presented her ongoing project which examines the centrality of art at Yad Vashem since the opening of the new museum complex in 2005, and the way art and images are used as part of a commemorative strategy to personalize the Holocaust for the post-memory generation. Yad Vashem's museal practices touch upon questions not only of aesthetics but also those of ethics, affect and empathy, authenticity, memory and materiality. Tomasz Łysak analysed the aesthetics and the seemingly objective representational claims of architectural models of the gas chambers/crematoria which have become a staple in museum exhibitions. Kyra Schuster gave an overview of the USHMM's diverse art collection and how it is used to commemorate and educate. Finally Michaela Sidenberg described how, during the course of her work with the Jewish Museum in Prague's visual arts collection, she defined for herself a set of inherent qualities enabling the reconstruction of social fabric, personal histories, topographies, events, and even hidden associations, which all together contribute to the creation of compelling historical narratives.

The final day diverged from the central theme of the workshop to focus on another aspect of art and the Holocaust, namely looted art. This topic is particularly relevant to Holocaust documentation and the core activities of the EHRI project. The series of presentations addressed the Nazi art confiscation apparatus and resources for provenance research.

In the summary discussion, the participants were given the opportunity to express their thoughts on the workshop and future exchanges.

The participants then travelled to the Israel Museum where Shlomit Steinberg offered a guided tour of the European Department and part of the Modern Art Department. The participants were able to hear insights and special stories about the works exhibited and their provenance, with focus placed on items unclaimed after the Shoah that were received from the Jewish Restitution Successor Organization and are held in custodianship by the museum.

Monday 9 February

09:00 – 10:15	Welcome and Opening Remarks Avner Shalev Chairman of the Directorate, Yad Vashem, Jerusalem	
	Keynote lecture: Felt Facts: The Role of Art and Culture in the Holocaust Gallery at POLIN Museum	Barbara Kirschenblatt-Gimblett Program Director, Core Exhibition, POLIN Museum of the History of Polish Jews, Warsaw, Poland
Session I Setting the Stage: Art and the Historical Context		
10:15 – 11:45	Moderator: Inka Bertz, Head of Collections /Art Curator, Jüdisches Museum Berlin	
	Loss of Metaphors 1937–1947: Art amidst the Catastrophe – Life and Reception of the Jewish Artist Marian Ruzamski	Jürgen Kaumkötter Curator, Centre for Persecuted Arts, Art Museum Solingen, Germany; Curator, central exhibition of the German Bundestag commemorating the 70th Anniversary of the Auschwitz liberation
	<i>Aporias of the Visual? Seeing Extremis</i>	Glenn Sujo Wingate post-Doctoral Research Fellow, Courtauld Institute of Art, London, UK
	Between Legend and Reality—The Use of Fairy Tales in Holocaust Art	Orit Margalio Center for Research on the Holocaust in Poland, International Institute for Holocaust Research, Yad Vashem; Desk Head in the European Dept, International School for Holocaust Studies, Yad Vashem, Jerusalem, Israel
	Discussion	
12:00 – 13:00	Guided Tour of the Yad Vashem Museum of Holocaust Art	

Session II The Language of Art: The Hidden Testimony		
14:00 – 15:50	Moderator: Eliad Moreh-Rosenberg Curator and Art Department Director, Museums Division, Yad Vashem	
	The History Behind the Faces – What the Portraits Teach Us	Eliad Moreh-Rosenberg Curator and Art Department Director, Museums Division, Yad Vashem, Jerusalem, Israel
	From Visions of Persecution to Documenting Holocaust: The Communist and Jewish Artist Lea Grundig and her Works between 1933 and 1966	Eva Atlan Curator and Head of Art and Judaica Collection, Jüdisches Museum, Frankfurt, Germany
	Drawing in Theresienstadt – Contextualizing Bedřich Fritta	Inka Bertz Head of Collections /Art Curator, Jüdisches Museum Berlin, Germany
	Another Kind of Document: Examining Felix Nussbaum's Art Created during the Holocaust	Sura Levine Prof. of Art History, Hampshire College, Amherst, MA, USA
	Discussion	
Session III The Artists as Recorders of History		
16:30 – 17:30	Moderator: Rachel Perry, Lecturer, MA Program in Holocaust Studies, Haifa University	
	"A Sticky Spot of Crime..." – Rethinking Art History in Poland	Luiza Nader Asst. Prof. Institute of Art History, University of Warsaw, Poland
	Voices from a Hidden History: Common Denominators and Recurrent Motifs in the Work of Jewish Artists in Romania, who Witnessed or Fell Victims to the Holocaust	Valentina Iancu Curator, National Museum of Art of Romania, Bucharest, Romania
	Expanding the Perspective on Holocaust Art: The Female Experience during the Holocaust in Women's Art	Mor Presiado Dept. of Jewish Art, Faculty of Jewish Studies, Bar-Ilan University, Israel
	Discussion	

Tuesday 10 February

Introduction to EHRI: Dr. Haim Gertner		
Session IV Investigation into Art – Building a Methodology		
09:00 – 10:45	Moderator: Michael Tal Director of the Artifacts Department, Museums Division, Yad Vashem	
	The Database "Degenerate Art" at FU Berlin – On the Trail of Provenances and a lost Cultural Identity	Meike Hoffmann Project Coordinator "Degenerate Art" , Department of Art History, Freie Universität Berlin, Germany
	A Birthday Card from Auschwitz- An Illustrated Artifact as an Historical Document	Sara Shor Collections Manager, Artifacts Department, Museums Division, Yad Vashem, Jerusalem, Israel
	In Search of the "Holocaust by Bullets" Art	Roma Sendyka Asst. Professor, Director, Research Center for Memory Cultures, Jagiellonian U., Krakow, Poland

	Reclaiming Life from Oblivion: Information Mechanics vis-à-vis the Holocaust – The International Archive of Holocaust Art and the Artist File	Niv Goldberg Art Collection Manager, Museums Division, Yad Vashem, Israel
	Discussion	
11:00 – 13:00	Guided Tour of Yad Vashem Holocaust History Museum	
Session V Integration of Art in the Narrative of Museums		
	Moderator: Yehudit Inbar, Museums Division Director, Yad Vashem	
	Marking the War, Commemorating the Shoah: The Reception of Charlotte Salomon's "Leben oder Theater" in its Context	Joël Cahen Director, Joods Historisch Museum Amsterdam, the Netherlands
	Examining Art: Curatorial Directions at the Ghetto Fighters' House Museum	Evelin Akherman Director, Museum Division, Ghetto Fighters' House (Beit Lohamei Haghetat), Israel
14:00 – 17:00	"Try to Look in Order to See": Visual Culture in the Holocaust Museum	Rachel Perry Lecturer, MA Program in Holocaust Studies, Haifa University, Israel
	From Eye-Witness Testimony to Technical Reconstruction – Scale Models of the Gas Chambers/Crematoria	Tomasz Łysak Assistant Professor, University of Warsaw, Poland
	The Integration of Art in the Narrative of the United States Holocaust Memorial Museum	Kyra Schuster Curator, Art and Artifacts, USHMM, Washington, D.C. USA
	Against Amnesia: the Jewish Museum in Prague's Visual Art Collection as a Memory Glyph	Michaela Sidenberg Curator of Visual Arts, Jewish Museum in Prague, Czech Republic
	Discussion	

Wednesday, 11 February

Session VI Looted Art – Reconstructing the Nazi Art Confiscation Apparatus		
	Moderator: Yehudit Shendar, Provenance Research Project, Yad Vashem Archives	
	Art Confiscation and the Final Solution: the Singularity of the Nazi Looting Apparatus	Yehudit Shendar Retired Deputy Director and Senior Art Curator, Museums Division, Yad Vashem; Provenance Research Project, Yad Vashem Archives, Israel
	The Mechanism of Plunder of Jewish-owned Art in Krakow, the Capitol of the Generalgouvernement	Agnieszka Yass-Alston Jewish Studies Institute, Jagiellonian University, Krakow, Poland
09:00 – 11:00	Outlining the Kümmel Report: <i>Between German Nationality and Aesthetics</i>	Shlomit Steinberg Hans Dichand Senior Curator of European Art, Edmond and Lily Safra Fine Arts Wing Israel Museum, Jerusalem, Israel
	Provenance Research and Resources at American Institutions: Collaboration Leads to Results	Jane Milosch Director, Smithsonian Provenance Research Initiative, Office the Under Secretary for History, Art, and Culture, Smithsonian Institution, Washington, D.C. USA
	Discussion	

Session VII Summary and Conclusion	
11:15 – 12:15	Moderators: Haim Gertner, Yehudit Shendar, Eliad Moreh-Rosenberg All participants
13:30	Guided tour at the Israel Museum – Shlomit Steinberg

Evaluation

The workshop promoted a discussion on the methodology for integrating the visual into Holocaust research and education. Through the variety of subjects presented, questions relating to the definition of art and its boundaries were raised and the role of art and its use in the museum world was addressed. One of the challenges confronting curators and scholars dealing with Holocaust Art is the tension between abstract theory and practice, as well as the tension between viewing art as art and art as testimony and historical evidence. Therefore, the necessity to base research on concrete facts in the context of a more general discourse was emphasized.

The participants expressed enthusiasm for having had the opportunity to exchange knowledge and ideas with colleagues in the intimate atmosphere of this first of its kind workshop and concluded that there is a need to continue the collaboration and exchange between researchers and the various institutions dealing with these important issues, in various frameworks including EHRI. Cooperation on building and expanding databases of Holocaust art and artists and the digitization of artworks should be advanced. They stressed the necessity to acknowledge Holocaust Art as part of the mainstream in the field of Art History. Additionally they suggested to enlarge the discussion about Holocaust art to include also contemporary artists and works.