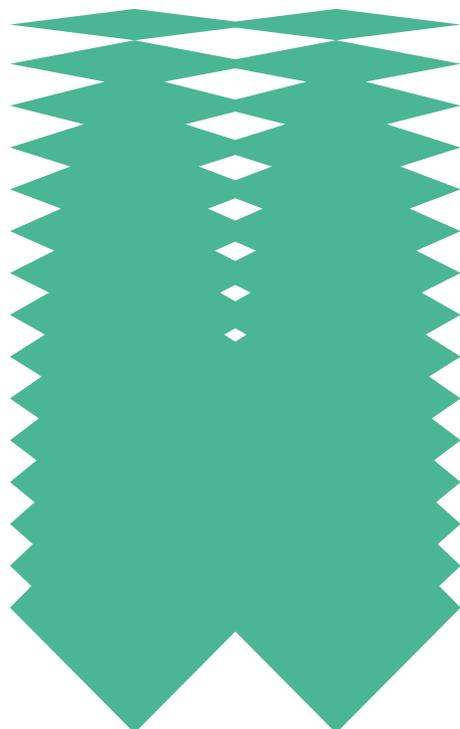


ART OF THE HOLOCAUST UNTIL 1989

Beyond an East/West Divide

Budapest & online, 8–10 June, 2022



DAY 1

WEDNESDAY, JUNE 8, 2022

location: CEU

1051 Budapest, Nádor u. 15. / N15, room 101

📍 <https://goo.gl/maps/S4nt5bpaYUa7bR5h9>

9.00–9.30

Registration

9.30–10.00

Welcoming remarks

András Kovács, Michael L. Miller (CEU)

Introduction

Agata Pietrasik (Freie Universität, Berlin)

Daniel Véri (CEU/KEMKI)

10.00–11.00

Keynote lecture

Rachel Perry (University of Haifa)

[Graphic Witnessing "After Auschwitz": The Album as Medium](#)

11.00–11.30

Coffee break

11.30–13.00

PANEL I: WARTIME AND EARLY POSTWAR ARTISTIC PRACTICES

chair: Agata Pietrasik (Freie Universität, Berlin)

Paweł Michna (Jagiellonian University, Kraków)

["Excellent tables and photomontages clearly illustrate all aspects of ghetto life." Visual Communication Strategies of the Łódź Ghetto](#)

Katharina Langolf (University of Potsdam)

[Mark Zhitnitski in the Gulag: Drawing the Shoah in "a Remote Corner of the Country"](#)

Ella Falldorf (Friedrich Schiller University, Jena)

[More than Symbols of Resistance? Images of Solidarity in Concentration Camps and their Transformation in the Aftermath of the Holocaust](#)

13.00–14.15

Lunch break

Registration is required:

<https://jewishstudies.ceu.edu/artoftheholocaust>

(Both for attending in person and for the online streaming.)

14.15–15.45

PANEL II: WARTIME AND EARLY POSTWAR ARTISTIC PRACTICES AND EXHIBITIONS

chair: Lóránt Bódi (HAS, RCH Institute of History, Budapest)

Anastasia Simferovska (Northwestern University, Chicago)
["I Inscribe Myself into the Book": Visitors Respond to Poland's First Holocaust Art Shows](#)

Olga Stefan (University Alexandru Ioan Cuza, Iași)
[Art of the Holocaust in Romania: Vapniarka as a Case Study](#)

Yelena Lembersky (The Uniter Foundation, Arlington)
[Felix Lembersky's Babyn Yars. The Paintings and How Soviets Suppressed the Art of the Holocaust](#)

15.45–16.15

Coffee break

16.15–17.45

PANEL III: REPRESENTING THE HOLOCAUST IN FOLK AND VERNACULAR ART

chair: Kristóf Nagy (CEU/KEMKI)

Roma Sendyka (Jagiellonian University, Kraków)
Erica Lehrer (Concordia University, Montreal)
[Holocaust-Themed Folk \(Naïve\) Art in Poland \(1945–1989\)](#)

Magdalena Waligórska (Humboldt University, Berlin)
[Transactions over Polish Holocaust-Themed Folk Art in West and East Germany as a Mode of Polish–German Reconciliation](#)

Magdalena Zych (Kraków Ethnographic Museum)
[Vernacular Memory of the Holocaust. The Art of Włodzimierz Chajec \(1904–1985\) and Józef Piłat \(1900–1971\)](#)

19.00

Dinner for the participants

ORGANIZED BY:



KEMKI Central European
Research Institute for Art History

DAY 2

THURSDAY, JUNE 9, 2022

location: KEMKI

1135 Budapest, Szabolcs u. 33-35. / OMRRK campus, building C

📍 <https://goo.gl/maps/HGdEmcuTiKGbqTJK8>

10.00–10.15

Welcoming remarks

Dávid Fehér, Emese Kürti (KEMKI)

10.15–11.45

PANEL IV: HOLOCAUST REPRESENTATIONS DURING THE COLD WAR

chair: Dávid Fehér (KEMKI)

Mariann Farkas (Bar-Ilan University, Ramat Gan)

[Representation of the Holocaust by Hungarian Israeli Artists before 1989: Comparative Case Study of Hédi Tarján's Works](#)

Piotr Słodkowski (Academy of Fine Arts, Warsaw)

[Informel and the Fight for the Memory of the Holocaust. Figures by Marek Oberländer as Totems](#)

Eckhart J. Gillen (Filmuniversität Potsdam-Babelsberg)

[Boris Lurie: Searching for Truth in Images on the German Genocide of European Jews](#)

11.45–12.00

Coffee break

12.00–13.30

PANEL V: HOLOCAUST REPRESENTATIONS DURING THE COLD WAR

chair: Agata Pietrasik (Freie Universität, Berlin)

Mirjam Rajner (Bar-Ilan University, Ramat Gan)

[Adolf Weiller's "Martyrdom Cycle": Official and Unofficial Holocaust Art in Socialist Yugoslavia](#)

Asta Vrečko (University of Ljubljana)

[Depicting Suffering in Concentration Camps: Slovenian Artists Based in Socialist Yugoslavia and in the West](#)

Nataša Ivanović

(Lah Contemporary Research Centre, Ljubljana/Bled)

[Tomorrow May Be Too Late: Landscape of Holocaust in Zoran Mušič's Oeuvre](#)

13.30–14.30

Lunch break

14.30–16.30

PANEL VI: THE ICONOGRAPHY OF THE HOLOCAUST IN EASTERN EUROPE AND BEYOND

chair: Daniel Véri (CEU/KEMKI)

Tamara Kohn (Seminario Rabinico Latinoamericano, Buenos Aires)

[Art and the Holocaust in Argentina before the Institutionalization of Memory](#)

Amelia Miholca (Arizona State University, Phoenix)

[Romanian Holocaust Art](#)

Eva Janáčková

(Academy of Sciences of the Czech Republic, Prague)

[Art of the Holocaust in Czechoslovakia: Fritz Lederer and Leo Haas](#)

Jürgen Joseph Kaumkötter (Center for Persecuted Arts, Solingen)

[Places and Meanings. The Iconography of Holocaust Art in East and West Europe](#)

16.30–17.00

Coffee break

17.00–17.15

Daniel Véri (CEU/KEMKI)

[Recycled Memory: Hungarian Exhibitions in Auschwitz](#) (on-site visit at KEMKI)

DAY 3

FRIDAY, JUNE 10, 2022

location: CEU

1051 Budapest, Nádor u. 15. / N15, room 101

📍 <https://goo.gl/maps/S4nt5bpaYUa7bR5h9>

10.00–11.30

PANEL VII: WARTIME AND EARLY POSTWAR ARTISTIC PRACTICES AND EXHIBITIONS

chair: Rachel Perry (University of Haifa)

Galina Lochekhina (University of Haifa)

[Representation of Sexualized Violence in Women's Graphic Novels: Naomi Judkowski and Eufrosinia Kersnovskaya](#)

Klara Jackl (University of Haifa)

[The Pictorial Diary of Dr. Henryk Beck](#)

Paul Bernard-Nouraud (Paris 1 Panthéon-Sorbonne University)

[Post-Holocaust Art and Post-Memory Art: a Reevaluation](#)

11.30–12.00

Coffee break

12.00–13.30

PANEL VIII: OFFICIAL COMMEMORATIONS OF THE HOLOCAUST

chair: Zoltán Kékesi (Center for Research on Antisemitism, Berlin)

Samuel D. Gruber (Syracuse University / International Survey of Jewish Monuments, Syracuse)

[Humanizing the Holocaust: The Search for a Figurative Memorial Language](#)

Eirene Campagna (IULM University, Milan)

[The Representation of the Shoah before 1989: the Case of the Museum Monument to the Deportee \(Carpi\) and the Memorial to the Italians in Auschwitz \(Block 21\)](#)

Olga Ungar (independent researcher, Givatayim)

[The Remembrance Triangle: The Case Study of Holocaust Memorials in Novi Sad, Serbia](#)

13.30

Lunch