



WINTER 2018-2019

confluence

A publication of The Magnes Collection of Jewish Art and Life

A New Home for Roman Vishniac's Archive




Professor George Breslauer

Dear Friends,

Your repository of Jewish cultural memory, The Magnes Collection of Jewish Art and Life, is increasingly “on the move!” Already the third-largest, publicly accessible Judaica collection in the United States, and the largest such collection at any university in the world, we have now tripled in size. In 2018, in a major donation that has achieved local, national, and international coverage, the archive of Roman Vishniac (1897-1990) has come permanently to The Magnes.

As you may know, Vishniac was arguably the most important Jewish photographer of the 20th century, particularly well-known because of his photographs of Jewish communities in Eastern Europe before the Holocaust.

Vishniac's family decided that The Magnes should be the permanent home for his life's production! They have donated to The Magnes in perpetuity the near-entirety of Vishniac's archive: an act of deep confidence in The Magnes as a most prestigious, important, and responsible repository of Jewish cultural memory. As you read this, our exceptional curatorial and collections staff has begun work on generating the first-ever complete inventory of the massive Vishniac Archive.



We do hope you will find the time to visit The Magnes in 2019 to view *Memory Objects: Judaica Collections, Global Migrations*. This moving exhibition explores the connection between the formation of 20th-century Judaica collections and the refugee crises of the interwar period, echoing in today's world. Read more about it on page 10.

On a personal note, after more than four years as Director, I will be passing the reins to my successor no later than June 30. We have achieved so very much in this period; I would have been delighted to continue. But, after forty-eight years as a faculty member and administrator at UC Berkeley, my health has taken a turn that requires me to reduce my level of activity and stress. I will remain as an advisor to my successor and look forward to observing The Magnes's continuing growth in stature and impact. I send my thanks to all of you who have supported The Magnes in its important mission.

George Breslauer
Esther and Jacques Reutlinger Director

Front cover: Roman Vishniac (1897-1990), *David Eckstein, seven years old, and classmates in cheder* (Jewish elementary school), Brod, (Carpathian Ruthenia/Czechoslovakia), ca. 1938. Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2016.6.17

Back cover: Roman Vishniac (1897-1990), *Pancreatic Hormone*, ca. 1970. Chromogenic print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15

Roman Vishniac at The Magnes



Above: American Medical News, [Roman Vishniac holding his photograph of *An Elder of the Village*, on the cover of the book *A Vanished World* (1983)] Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15

Roman Vishniac (1897-1990) was a Russian-born modernist photographer who is best known for his poignant images of traditional East European Jewish life in the years immediately preceding the Holocaust, as well as his photographs capturing the plight of Jewish and other displaced persons before and after WWII across Europe. Once in the United States, Vishniac photographed minorities and immigrants in New York City and beyond. Throughout his life, he was also a passionate science photographer and a pioneer in microscopic photography.

The Roman Vishniac collection includes not only thousands of photographic prints, but also negatives, contact sheets, slides, and personal and professional records. The Magnes will exhaustively catalog, document, and organize all of these materials so that they will be accessible for teaching, research, and, ultimately, public display.

The addition of Vishniac's complete archive represents one of the most important acquisitions of The Magnes since its founding in 1962, and is of inestimable value to UC Berkeley for insight and research into 20th century East European Jewry. We are especially grateful to Roman Vishniac's daughter, Mara Vishniac Kohn, and her children, Naomi and Ben Schiff, who gifted the collection to UC Berkeley.

Mara passed away on December 17, 2018, surrounded by family. Several of us here at The Magnes developed a strong connection with her before and around the gift of the Vishniac Archive. She had referred to The Magnes as a resting, but not restful, destination for her father's legacy. Mara was a formidable lady and a true inspiration. She will be missed.

Francesco Spagnolo
Curator

COLLECTIONS

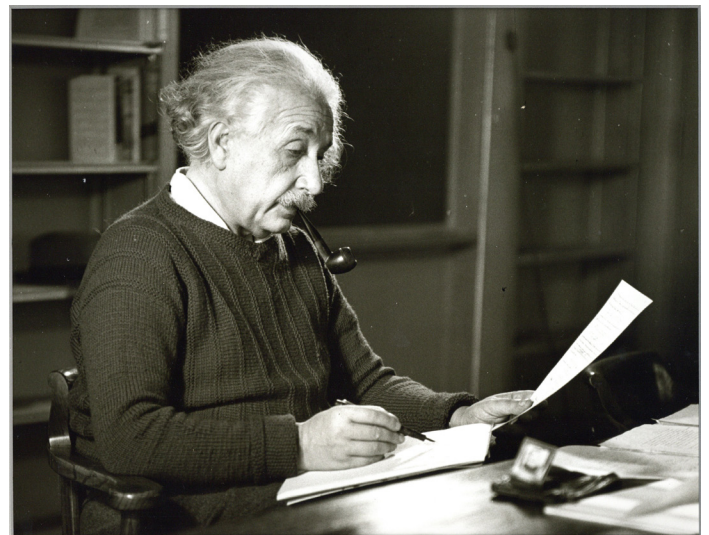
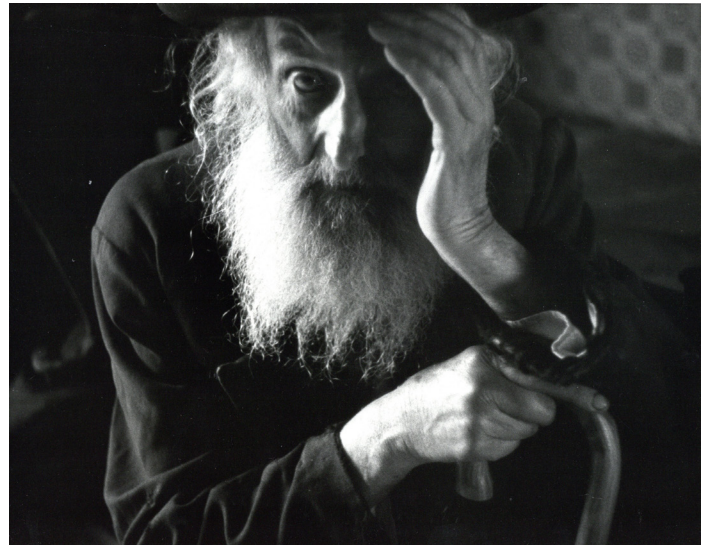
Roman Vishniac: A Conversation

On November 14, 2018, just as the Vishniac Archive arrived in Berkeley, Professor Francesco Spagnolo (Curator, The Magnes Collection) and Professor John Efron (Koret Professor of Jewish History, UC Berkeley) met at The Magnes Collection of Jewish Art and Life to review and discuss six items from the collection. Their conversation has been condensed and edited for clarity.

Francesco Spagnolo: This (*An Elder of the Village, Vysni Apsa*) is one of the most iconic and well-known images by Roman Vishniac. It went on the cover of his book, *A Vanished World* (1983). What does the image mean, and what does the book mean? They have a global significance, but they're also very particular.

John Efron: Yes. [This man] is from Vysni Apsa, in Carpathian Ruthenia, which is sort of Ukraine today and was divided up between various new countries after World War I. And it's iconic because the portraiture is just perfect, the way he's both leaning the hand on the cane, and his head in his hands, so he's in this deep thoughtful pose, and he's an elder of his community. And so for Vishniac, it signifies the community itself. Vishniac represented this part of the community as deeply religious and deeply pious.

FS: Roman Vishniac, once he arrived in the United States, set up to do studio photography, and traveled to Princeton to take portraits of Albert Einstein (*Albert Einstein in his office, Princeton University, New Jersey*), who apparently stated that his portraits by Vishniac were among his favorites. It's a different type of both Jewish American and global iconography here, right?



Top: Roman Vishniac (1897-1990) *An Elder of the Village, Vysni Apsa*, Carpathian Ruthenia (Czechoslovakia), ca. 1935-38. Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2016.6.7

Bottom: Roman Vishniac (1897-1990) *Albert Einstein in his office, Princeton University, New Jersey*, 1942. Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2016.6.10

JE: Right, but there are two things: [the village elder and Einstein] were both, at this particular point, relatively elderly Jewish men from different parts of Europe, very clearly, but both learned in their own way, and they're both deep in thought. You wouldn't expect this small town elder from the *shtetl* and Einstein to have much in common, but the way Vishniac has portrayed them, I think I can say that they actually do have something in common, and of course we know that both of their worlds came to an end.

FS: I remember that when I exhibited these images I put them one next to the other for the very same reason.

FS: Roman Vishniac took many, many photographs of storks ([*Stork in Flight*]). It's something that could be surprising, but if we relate this to materials in the Vishniac archives—things he wrote—we see that there is not only a poetry in how he describes a living animal, but there is really a humanist gaze on science that we also see reflected in a more scientific, taxonomic gaze on human beings. So he's a man of the two cultures combined, science and humanities. He writes about the stork that, "...the wings of the planing bird are the prototype of our airplane wings. Gliding and sailing birds were the models for inventors...", and he talks about the struggle of the flight of the stork in detail in his notes. And these notes in his archives were typewritten at the same time as his reflections on the city of Paris (from the point of view of a gargoyle on Notre Dame), as well as on the toils of the European Jews. He writes about Jews in the same way that he writes about storks, and their struggle in flight: "Four million human beings driven to despair by humiliation, suffering, and destitution, hope to be saved if not for themselves, then for their children that they may grow up to live and work in a better world."



JE: He doesn't express any knowledge of the systematic extermination of European Jewry, but needless to say, he's fully aware of the systematic *persecution* of Europe's Jewry. So we're at a point where for him personally that knowledge is not there, and then there's still sort of a glimmer of hope, perhaps tied to the glimmer of hope with the picture of the stork, that the stork will still be able to make its ascent and remain in the air, so he still sees a possibility at this particular point... and doesn't realize that there is none.

FS: Roman Vishniac was a pioneer in microscopic photography. The Vishniac collection now at The Magnes includes around 1,500 scientific prints, plus negatives and other materials, [including images like this one, *Amino Acid*, of] microscopic objects which are photographed—in stark contrast to his black-and-white photos—in color, that we hope will unleash numerous paths of research on the UC Berkeley campus.

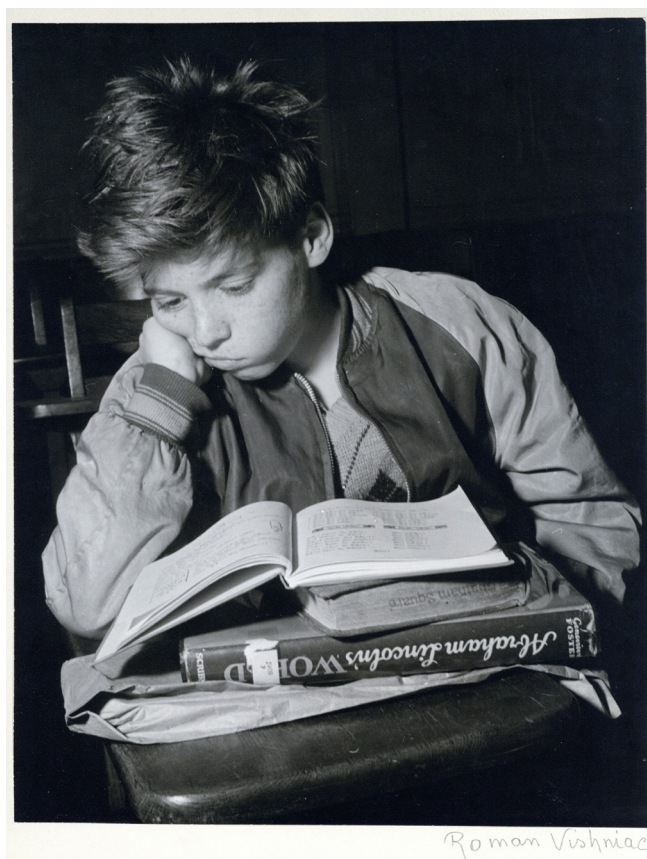
FS: Many of his photographs depict children—he devoted a whole book to Jewish children—but he photographed children in many communities, in many ways, and especially children who were also readers ([*Boy Reading*]), like his photographs of East European and Jewish children in the *kheder*, a religious elementary school.

JE: There almost is a disproportionate representation of Jews reading, both children and adults, and even in the picture of Einstein, he is reading. So, Jews as a sort of a reading civilization is the way he wished to portray them, irrespective of what country they're in, or where they're from: whether they're from Germany, like Einstein, or whether they're from Carpathian Ruthenia, or whether they're now in America, reading what looks like an English-language book. They're nonetheless reading.

Opposite: Roman Vishniac (as Roman Wischniak, 1897-1990) [*Stork in Flight*], n.d. Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15

Above right: Roman Vishniac (1897-1990) *Amino Acid* (oo ooo), ca. 1970. Chromogenic print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15

Right: Roman Vishniac (1897-1990) [*Boy Reading*], United States, 1940s-1950s. Gelatin Silver print. The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15



FS: Roman Vishniac traveled to Israel several times, and these ([*Israel*]) are slides of a trip done in October-November of 1967, shortly after the Six-Day War. We have no prints in the archive, but we have many, many slides. He gives a wide-ranging portrait of Israel, and especially Jerusalem, the Old City, which had just been reacquired for access to Jews. And also there is again the topic of elderly Jewish, or in this case even Samaritan, men with ritual texts, and of bearded elderly men.

JE: Also, one of the things that's most noticeable is that he's known, of course, for these stunning and striking black-and-white photos, and these are in color. So it sort of represents a dawn, as it were, a brightness of a possible future, as opposed to a visual recording of photographs of a civilization that's on the brink. This is a civilization on the brink of a new future; so these are in color, and they're also very striking. But these are very intimate portraits, again, of both Jews and non-Jews...

FS: ... And self-portraits, as well! So we see him in action, roaming the roads of Israel. What's interesting, and very important, about these images, is that there is no real public documentation of Vishniac in Israel. So this gives us a sense of the potential of this archive, and how many more roads we need to take in order to document the extraordinary work of this photographer.



Left: Roman Vishniac (1897-1990) [*Israel*] (Detail), October 1967. Diapositives (slides). The Magnes Collection of Jewish Art and Life, University of California, Berkeley, gift of Mara Vishniac Kohn, 2018.15

Behind the Scenes at The Magnes



The Magnes Collection of Jewish Art and Life has more than 350 textiles in its collection, including prayer shawls, Torah mantles and curtains, and clothing. Small textiles are stored flat, in drawers, but larger pieces must be rolled for storage. In 2013, The Magnes moved 61 rolled textiles from an offsite fine arts storage facility to our on-site collections storage.

For the next five years, while now housed on-site at The Magnes, the textiles remained in storage until our collections staff had the time, space, and funding to safely work with them.

With generous support from the Koret Foundation, we were able to tackle this project in the summer of 2018. While The Magnes was closed to the public, the auditorium became a textile conservation lab and digitization studio.



Collections staff carefully unrolled each textile and wrote a condition report, noting all of its imperfections and quirks. Each textile was then lightly cleaned and photographed. The textiles' large size and delicate condition required special resources for digitization. Preparator Ernest Jolly built an 8x12 foot fabric-covered photo frame for holding oversized torah curtains, and photographer Sibila Savage brought in studio lighting. Standing on ladders, she took high-resolution photos of the whole textile, as well as details of text or other special features. Images were then tagged with metadata, including the textile's accession number, and uploaded to The Magnes Collection database. In all, 158 textiles from the Magnes collection were photographed and digitized.

Above left: Collections Intern Jisung Heo examines a tapestry while writing a condition report. Photo by Sibila Savage

Above right: Registrar Julie Franklin and Collections Intern Justine Wuebold carefully unroll a Torah Ark Curtain. Photo by Sibila Savage



Memory Objects

Judaica Collections, Global Migrations

ON VIEW THROUGH JUNE 28 AND AUGUST 27 TO DECEMBER 13, 2019



The First World War uprooted millions across Europe, and beyond. Many Jews left Eastern and Southern Europe, bringing with them prized personal and communal belongings. In an attempt to rescue precious heritage from imminent destruction, these “memory objects” often ended up with museums, collectors, and art dealers in the West.

Siegfried S. Strauss (1893-1969) began collecting Jewish objects in Germany in 1913, and continued through the rise of the Nazi regime. Before he was interned in Buchenwald in 1938, Strauss secured safe passage for his collection, moving it to England. Once released, he followed it there, and later brought it to the United States, first to New York, and later to Los Angeles.

In 1968, The Magnes purchased more than four hundred ritual objects, books, and manuscripts from the Siegfried S. Strauss Collection, as well as a detailed inventory, which reflected Strauss’ knowledge of the materials (excerpts of this original inventory are included in the exhibition texts). These objects comprise the foundational Judaica holdings of The Magnes.

Memory Objects closely investigates a selection of the twice-displaced objects in the Strauss Collection, revealing the compelling personal stories of migration and dispossession that are often embedded within museum objects. The exhibition also highlights the recent gift of Ernst Freudenheim’s *Photosammlung*, the photographic catalog of a Judaica art dealer who was active in Germany at the time of Strauss’ own collecting, as well as a precious porcelain set that belonged to the Camondo family, and a new video work created by Citizen Film in the context of a UC Berkeley course, *Mapping Diasporas*.

Above: Door hanging lamp for Hanukkah depicting the emblem of the Della Torre family, Italy, 18th century, Siegfried S. Strauss Collection, 67.1.4.36

Pièces de Résistance

Echoes of Judaea Capta From Ancient Coins to Modern Art

ON VIEW THROUGH JUNE 28, 2019

Notions of resistance, alongside fears and realities of oppression, resound throughout Jewish history. As a minority, Jews express their political aspirations, ideals of heroism, and yearnings of retaliation and redemption in their rituals, art, and everyday life.

Centering on coins in The Magnes Collection, this exhibition explores how the Jewish revolts against Hellenism and the Roman occupation of Palestine (*Judaea Capta*) echo from antiquity into the present.

Pièces de Résistance highlights a variety of collection items ranging from ancient coins and their replicas to ritual objects for Purim and Hanukkah. It also prominently features art by Marc Chagall, Lazar Krestin, and Arthur Szyk that offer a modern visual representation of Jewish might in the face of persecution.



Above: Arthur Szyk (1894-1951), *Bar Kochba*, Paris, France, 1927. Watercolor, colored pencil and gouache on paper. Taube Family Arthur Szyk Collection, 2017.5.1.30

MAGNES EXHIBITIONS 2019

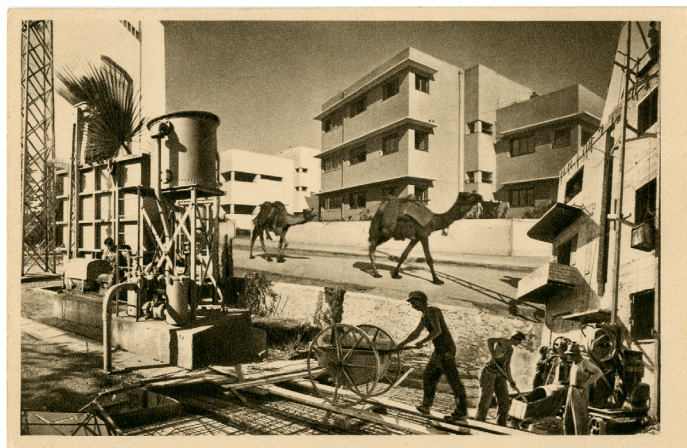
Project “Holy Land” Yaakov Benor-Kalter’s *Photographs of British Mandate Palestine, 1923-1940*

ON VIEW THROUGH JUNE 28, 2019

For nearly two decades, Yaakov (Jacob) Benor-Kalter (1897-1969) traversed the Old City of Jerusalem, documenting renowned historical monuments, ambiguous subjects in familiar alleyways, and scores of “new Jews” building a new homeland. Benor-Kalter’s photographs smoothly oscillate between two worlds, and two Holy Lands, with one lens.

After immigrating from Poland to the British Mandate of Palestine, Benor-Kalter soon found work as a photographer and graphic designer, employed by both the British government and several Zionist organizations. His photographs, taken between 1923 and 1940, established a new visual record, providing a romanticized glimpse into the British colonial endeavor while offering a contemporary view of the plans to create a modern Jewish State in the region.

This exhibition presents a complete photograph portfolio and a selection of postcards featuring some of Benor-Kalter’s most captivating images.



Above: Yakov Benor-Kalter (1897-1969), *Tel Aviv Expands*, Haifa, ca. 1930-1940. Lithograph on cardstock, 2014.0.9.251

Opposite: Marvadia Workshop, Bezalel School of Arts and Crafts, *Carpet*, Jerusalem, Palestine, early 20th century. Wool and cotton wrap. Gift of Mary Schussheim, 85.35.51

Souvenirs from Utopia

The Bezalel School of Arts and Crafts in Early 20th-century Jerusalem

ON VIEW: AUGUST 27 TO DECEMBER 13, 2019 AND JANUARY 28 TO JUNE 26, 2020

At the turn of the 20th century, under Ottoman rule, Jerusalem became a hotbed of Jewish cultural activities. East European Jews, eager to shake off the oppressive conditions they had experienced in the Russian Empire, began to develop a modern Jewish lifestyle that they hoped would shape a future Jewish State. In 1906, inspired by Bezalel, the biblical artist par excellence, Boris Schatz (1866-1932), founded The Bezalel School of Arts and Crafts. Fulfilling Schatz's dream to establish a Jewish artistic cooperative in the Holy Land, the school trained scores of new Jewish immigrant artisans.

In 1918, while exiled from Ottoman Palestine during the First World War, Schatz wrote his utopian Zionist novel, *Jerusalem Rebuilt: A Daydream* (*Yerushalayim ha-benuyah: chalom be-hagitz*). In the book, Schatz described the Holy Land in the year 2018 as a socialist state in which most economic wealth would be created through cooperative art production. Situated in the heart of the country is "Bezalel," the only art school, where exceptionally talented students produce works of art in varied techniques inspired by the "old" Bezalel School, promoting and supporting the Jewish state.

While Schatz's complete vision of Utopia did not come to pass, products from Bezalel—ranging from olive wood desk sets to silver ritual objects, embroidered textiles, and mass-produced postcards—flooded the local and international tourist market, and are today part of private and museum collections worldwide.

This exhibition explores the utopian legacy of the Bezalel School. The souvenirs and works of art produced in Jerusalem and brought to the Bay Area are more than just reminders of a distant place: they also symbolize an optimistic vision of the future based on the redemptive power of the arts.



MAGNES PUBLIC PROGRAMS 2019

All Magnes public programs take place at 2121 Allston Way and are free and open to the public

Visual Judaica: Jewish Icons and Judaica Collections in the Early 20th Century

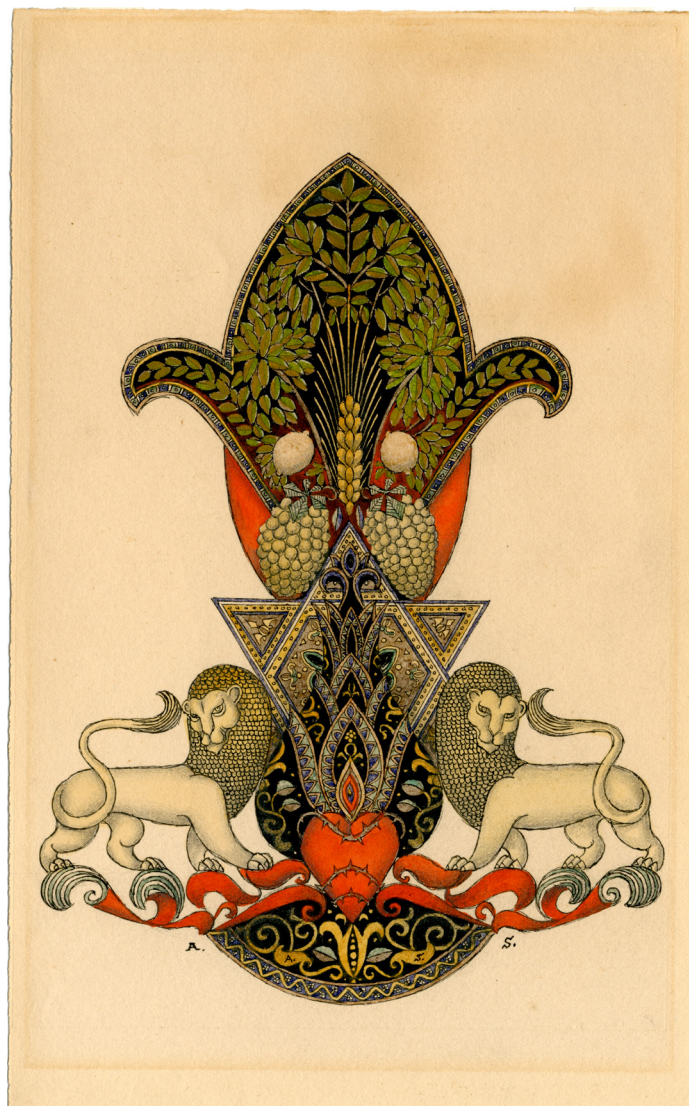
Shir Gal Kochavi, The Magnes Collection
of Jewish Art and Life, UC Berkeley

TUESDAY, MARCH 19, 2019 at 5:30 PM

The highly decorative works of Arthur Szyk contain key Jewish visual elements such as the Lion of Judah, the dove, and the seven spices mentioned in the bible as typical of the Land of Israel. These themes are repeated in Szyk's oeuvre throughout his life and can be found in his early pieces (*Book of Esther*, 1925) as well as in later ones (*Pathways Through the Bible*, 1946). In this talk, we will explore the context in which Szyk was exposed to Jewish ceremonial objects with similar imagery and we will examine items that existed in European collections in the early twentieth century that inspired Szyk's celebrated creations.

In the course of the 2018-2019 academic year, Berkeley historians, art historians, media, and Jewish Studies scholars have presented insightful research and commentary *Around Arthur Szyk* in a series of programs at The Magnes. Please join us for the final program in the series.

Watch videos of past programs on our YouTube channel:
<https://www.youtube.com/user/magnesmuseum>



Above: Arthur Szyk (1894-1951), *Untitled* [Lions of Judah and Star of David Motif], Paris, France, 1924, Taube Family Arthur Szyk Collection, The Magnes Collection of Jewish Art and Life, University of California, Berkeley, 2017.5.1.21

**German Historical Institute Conference
“In Global Transit: Forced Migration of
Jews and other Refugees (1940s-1960s)”**

Opening Keynote: Migrants or Refugees?
The Governance of Transit

Tobias Brinkman, Penn State University

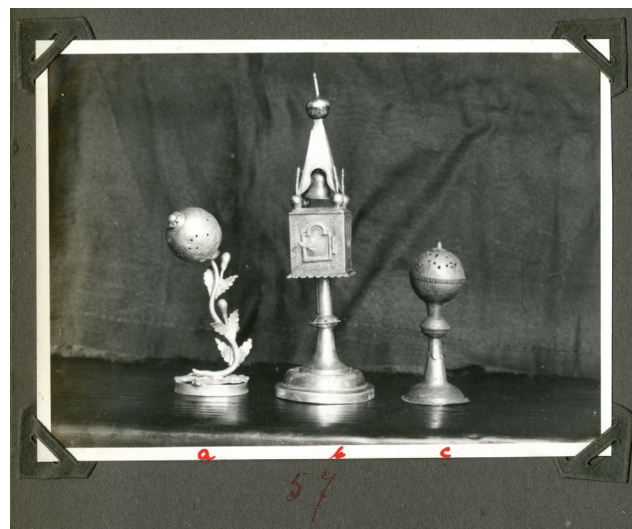
MONDAY, MAY 20, 2019 at 4:30 PM

The conference “In Global Transit: Forced Migration of Jews and other Refugees (1940s-1960s)” examines the experience of Jewish refugees who found haven—but not new homes—in Asia, Africa, and Latin America. For most of these individuals, the end of the war did not mean an end to life in transit. To the contrary: after a period of temporary settlement, they found themselves not only once again on the move, but also in a new, more ambiguous situation.

More than 30 experts from Germany, Great Britain, India, Argentina, Mexico, Chile, Columbia, and the United States will present and discuss their research on the particularities of (usually) involuntary Jewish migration from and between countries of the global South that have received little scholarly attention thus far. The public is invited to attend the opening keynote. Admission is free.

The conference is organized by Wolf Gruner (USC Shoah Foundation Center for Advanced Genocide Research, Los Angeles), Simone Lässig (German Historical Institute Washington DC), Francesco Spagnolo (The Magnes, UC Berkeley), Swen Steinberg (Queen’s University, Kingston)

<https://www.ghi-dc.org/global-transit>



Above: Ernst Simon Nathan Freudenheim (Berlin 1904-Buffalo, NY 1986), *Photosammlung: Ernst Freudenheim, Jüdische Altkunst (Detail)*, (Photo Collection: Ernst Freudenheim, Ancient Jewish Art), Berlin, Germany, December 31, 1929. Silver gelatin prints held in bound paper photo album, gift of Tom Freudenheim, 2018.13.1

IN-KIND DONATIONS

The Magnes Collection wishes to recognize this year's in-kind donations:

Sheldon Posen

182 issues of *World Over. 'olam u-melo'o. A Magazine for Jewish Boys and Girls*, New York, Jewish Education Committee of New York, dating from 1943 until 1973

Oscar and Theda Firschein

111 posters from the Firschein Press, Brooklyn, NY, in English, Yiddish, and Spanish, ca. 1920-1960

Raquel Bennett

Records and memorabilia adding to her father Ralph Bennett's Collection on Jews in Suriname, 17th-20th centuries

Bernard Osher

A drawing by Samuel Marcus Adler (1898-1979), *Pisa #6*, n.d. (20th century)

Eva Hess

A cup for *Havdalah*, depicting Moses holding the Decalogue, inscribed in Hebrew in honor of Rabbi Dr. Abraham Meier Goldschmidt on April 19, 1881, and with biblical quotations (Esther 1:20; Ps. 116:13), Th. Strube & Sohn, Leipzig, Germany, 19th century, silver, and an Israelitischen Familienblatt pocket watch with Hebrew dial, Hamburg, Germany (conferred as Genealogy Prize to Helene Guttman, 1937)

Mara Vishniac Kohn, z'l

The Roman Vishniac Archive, see page four for details

Etta Ehrlich

Etta Ehrlich, *Messages on Bottles*, mixed media installation (1999-2015)

Ivan Schwab

23 Stereographic cards of Jerusalem, Underwood & Underwood, ca. 1900

Greg Niemeyer

Greg Niemeyer, *GifCollider Chapter 11: Night Vision*, digital media artwork (GIF animation), 2017



Above: Th. Strube & Sohn, *Cup for Havdalah, Depicting Moses holding the Decalogue, inscribed in Hebrew in honor of Rabbi Dr. Abraham Meier Goldschmidt on April 19, 1881*, Leipzig, Germany, 19th Century. Silver. Gift of Eva Goldschmidt in memory of Rabbi Abraham Meier Goldschmidt and Henriette Goldschmidt

Opposite top: Chaim Gross (1904-1991), *Untitled (Woman's head)*, n.d. [ca. 1950]. Mahogany on redwood base. Gift of Charles Schwartz in memory of Morris and Fannie Schwartz

Opposite bottom: *Belt Buckle for Yom Kippur*, depicting the "Binding of Isaac", Galicia, 19th Century. Silver repoussé. Gift of Alex and Ann Lauterbach

Susan Osofsky

Devi Tuszyński (1917-2002), 30 *minyaturet*. 30 *Miniatures*, Tel Aviv, 1976, inclusive of one untitled original lithograph, [no. 19, Had Gadya], series 32/100, signed and dated by the artist (1975)

Ruth Pohlman

Heinrich (Henry) Ullman papers and photographs, Germany and United States, ca. 1912-1958, documenting Mr. Ullman's life and WWI military service in Germany, up to 1939

David Wilson

David Wilson, *mima'amaqim*, portfolio including 25 original drawings based on and titled after select holdings of The Magnes Collection of Jewish Art and Life, and 14 original annotations of conversations with Francesco Spagnolo, created for the exhibition, *In That Case: Havruta in Contemporary Art. David Wilson and Francesco Spagnolo*, Contemporary Jewish Museum, San Francisco, 2015

Alex and Ann Lauterbach

Silver box and silver belt buckle engraved in Hebrew, Poland, 19th-20th centuries

Charles Schwartz

Chaim Gross (1904-1991), Two untitled sculptures, ca. 1952

Diana Siegal

Feminist Passover Haggadah Collection, 20 printed and mimeographed texts, United States, 1968-2008

Jane Eisenstark

Prayer book for the High Holy Days: *Machzor le-rosh ha-shanah ve-yom ha-kipurim... Machzor Korban Aron*, Warsaw, P. Lebeson, 1867

Linda Maroko

An extensive collection of postcards on Jewish themes, 20th century



If you wish to inquire about a possible gift to the collection, please send an email to magnesresearch@berkeley.edu

THE MAGNES COLLECTION: Preserving Our Past | Sharing Our Future

For more than half a century, **The Magnes Collection of Jewish Art and Life** has been a beacon of Jewish memory and culture, allowing each generation to find its own history in the rich texts, vibrant images, and unique sounds now housed right here at the Collection's Allston Street home, just steps away from the UC Berkeley campus.

Thanks to incredible support from you, our generous community of donors, we are able to inspire and educate, and to support research, scholarship, community programs, and much more.

Names listed are for pledges, pledge payments, and gifts made between July 1, 2017 and December 31, 2018.

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Karen Booth
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Above left: Visitors examine ancient Roman coins in the exhibition *"Pièces de Résistance: Echoes of Judaea Capta From Ancient Coins to Modern Art"* on September 4, 2018

Above right: Yair Harel performs *Piyyut*, Hebrew Sacred Songs from North Africa, at the Magnes on January 31, 2018

NEW STAFF AT THE MAGNES



Jeanne Marie Acceturo (Department Manager) has two decades of experience in informal education, museum programming and exhibitions, and nonprofit administration. She worked at The Oakland Zoo, the Exploratorium, and West Office Exhibition Design before joining UC Berkeley in 2010. At The Magnes, Jeanne Marie constitutes the nerve-center of a complex operation, ensuring that administration runs smoothly.



Karen Booth (Director of Development) joined the fundraising team of the College of Letters and Science in 2018, supporting the Division of Arts & Humanities. Karen spent her early career years as a journalist, followed by over a decade managing political campaigns in California and Washington, D.C. She succeeds Claudia Cohan, The Magnes's development director from 2010-2018, who entered a well-deserved retirement in November 2018.



Dr. Shir Gal Kochavi (Assistant Curator, PhD, University of Leeds, 2017) has been working as a researcher in art institutions for over ten years. Her work experience includes: provenance researcher at the Company for Location and Restitution of Holocaust Victims' Assets, researcher at the Contemporary Jewish Museum in San Francisco, assistant at Christie's auction house, and work at contemporary art and antique galleries. Shir's work at The Magnes concentrates on accessioning the Taube Family Arthur Szyk Collection.



Natalie Gleason (Assistant Registrar, MA, UC Berkeley, 2018) has nearly a decade of experience taking part in archaeological excavations abroad. She has used her expertise in the collections and registration departments of such museums as the Badè Museum of Biblical Archaeology at the Pacific School of Religion in Berkeley and the Denver Art Museum. At The Magnes, Natalie works on documenting and housing two of the museum's most recent acquisitions, the Taube Family Arthur Szyk Collection and the Roman Vishniac Archive.

CONTACT US



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