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Premiere und Pogrom



Der Jüdische Kulturbund
1933 - 1941
Texte und Bilder

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Premiere Und Pogrom Der Juedische Kultur

Marion A. Kaplan, Leo Baeck Institute



Premiere Und Pogrom Der Juedische Kultur:

Das Dritte Reich und die Juden Saul Friedländer, 2007 **Theatre Under the Nazis** John London, 2000 Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology To what extent did composers such as Richard Strauss and Carl Orff follow Nazi dogma How did famous directors such as Gustaf Gr dgens and J rgen Fehling react to the new regime Why were Shakespeare and George Bernard Shaw among the most performed dramatists of the time And why did the Nazis sanction Jewish theatre This is the first book in English about theater in the entire Nazi period The book is based on contemporary press reports research in German archives and interviews with surviving playwrights actors and musicians *A Jewish Orchestra in Nazi Germany* Lily E. Hirsch, 2011-12-27 Examines the complicated history of a Jewish cultural organization supported by Nazi Germany

Jewish and Non-Jewish Spaces in the Urban Context Maria Cieřla, Saskia Coenen Snyder, Eszter Gantner, Frank Golczewski, François Guesnet, Felix Heinert, Jürgen Heyde, Alexis Hofmeister, Wolfgang Kaschuba, Martin Kindermann, Nora Lafi, Ruth Leiserowitz, Diana I. Popescu, Monica Rùthers, Anne-Christin Saß, Joachim Schlör, Magdalena Waligórska, Mirjam Zadoff, 2015-09-22 The unifying thread of the interdisciplinary volume Jewish and Non Jewish Spaces in the Urban Context is the fact that Jewish spaces are almost always generated in relation to non Jewish spaces they determine and influence each other This general phenomenon will be scrutinized and put to the test again and again in a varied collection of articles by international experienced researchers as well as junior scholars using various urban contexts and discourses as data From the viewpoints of different temporal and regional research traditions and disciplines the contributors deal with the question of how Jewish and non Jewish spaces are imagined constructed negotiated and intertwined All examples and case studies together create a mosaic of possibilities for the construction of Jewish and non Jewish spaces in different settings The list of examined topics ranges from synagogues to ghettos from urban neighborhoods to caf s and festivals from art to literature This diversity makes the volume a challenging effort of giving an overview of the current academic discussion in Europe and beyond Although the majority of the contributions are focused on Central and Eastern Europe a more general tendency becomes apparent in all articles the negotiation of urban spaces seems to be a complex and ambivalent process in which a large number of participants are involved In this regard the volume would also like to contribute to trans disciplinary urban studies and critical research on spatial relations **Bloch, Schoenberg, and Bernstein** David Michael Schiller, 2003 David Schiller s study of three works of Jewish music Ernest Bloch s Sacred Service 1933 Arnold Schoenberg s A Survivor from Warsaw 1947 and Leonard Bernstein s Kaddish 1963 reveals how in the mid twentieth century the problem of assimilation was acutely felt as the unfinished business of European Jewry at a time when American Jewry was creating its own distinctive culture albeit with European roots He shows how the business of assimilating Jewish music is as much a process audiences themselves engage in when they listen to Jewish music as it is something critics and musicologists do when they write about

it He further asserts that this process of assimilation is performed by the music itself that Jewish music assimilates into the Western tradition of art music when it appears in the form of concert genres like the oratorio cantata and symphony In rethinking the Jewish works of Bloch Schoenberg and Bernstein as part of the legacy of assimilation David Schiller sheds new light on an important aspect of their cultural and aesthetic achievements

Pictorial Narrative in the Nazi Period

Deborah Schultz,Edward Timms,2013-10-31 This book investigates creative responses to the Nazi period in the work of three artists Felix Nussbaum Charlotte Salomon and Arnold Daghani focusing on their use of pictorial narrative It analyses their contrasting aesthetic strategies and their innovative forms of artistic production In contrast with the autonomous modernist art object their works were explicitly linked with the historical conditions under which they were produced the pressures of persecution and exile Conditions in the slave labour camps and ghettos in the Ukraine which shaped the paintings and drawings of Daghani are contrasted with the experiences of exile in Belgium and France which inspired Nussbaum and Salomon In defiance of conventional artistic practice they produced word image combinations that can be read as narrative sequences incorporating specific references to political events While there has been a wealth of literary philosophical and historical studies relating to the Holocaust aesthetic debate has developed less extensively This is the first comparative study of three artists who are only belatedly achieving recognition and the recent reception of their work is evaluated By identifying the aesthetic principles and narrative strategies underlying their work the book reassesses their achievement in creating new forms of modernism with an unmistakable political momentum This book was published as a special issue of Word Image

Culture in Dark Times

Jost Hermand,2014-09 BETWEEN 1933 AND 1945 MEMBERS OF THREE GROUPS THE Nazi fascists Inner Emigration and Exiles fought with equal fervor over who could definitively claim to represent the authentically great German culture as it was culture that imparted real value to both the state and the individual But when authorities made pronouncements about culture were they really talking about high art This book analyzes the highly complex interconnections among the cultural political concepts of these various ideological groups and asks why the most artistically ambitious art forms were viewed as politically important by all cultured or even semi cultured Germans in the period from 1933 to 1945 with their ownership the object of a bitter struggle between key figures in the Nazi fascist regime representatives of Inner Emigration and Germans driven out of the Third Reich

Art of Suppression

Pamela M. Potter,2016-06-28 One thinks of the arts in Nazi Germany as struggling in an oppressive system yet evidence has repeatedly shown that conditions were far more favourable than we assume Potter conducts a historiography of Nazi arts examining writings from the last seven decades to demonstrate how historical moral and intellectual conditions have sustained a distorted characterization of cultural life in the Third Reich Showing how past research has revealed the decentralized nature of Nazi arts policies Potter argues that the insulation of academic disciplines allowed outdated presumptions about Nazi micromanagement of the arts to persist

Geschichte des jüdischen Alltags in Deutschland

Marion A. Kaplan,Leo

Baeck Institute, 2003 **Kultur und/als Übersetzung.** Christine Engel, Birgit Menzel, 2011-03-01 Wie gestaltet sich interkultureller Austausch zwischen Russland und Deutschland Wie reflektieren sich die beiden Kulturen im 20. 21. Jahrhundert und wie wirkt sich das auf gegenseitige Wahrnehmungen aus Inwieweit prägen alte und neue Stereotype Missverständnisse oder selektive Wahrnehmungen Darstellungen in Film Fernsehen oder Zeitschriften Übersetzung wird hier in einem breiten Sinn als Interpretation verstanden so dass neben Texten auch die Tätigkeit von Personen und Institutionen mit einbezogen werden kann Anhand konkreter Fallstudien werden einzelne Fragenkomplexe aus der Sicht von VertreterInnen verschiedener Disziplinen beleuchtet von deutschen und russischen PhilologInnen und PhilosophInnen Kultur und SprachwissenschaftlerInnen sowie ÜbersetzerInnen und TranslationswissenschaftlerInnen **Shakespeare on the German Stage: Volume 2, The Twentieth Century** Wilhelm Hortmann, Michael Hamburger, 1998-05-28 Shakespeare has been a central figure in German literature and theatre This book tells the story of Shakespeare in the German speaking theatre against the background of German culture and politics in the twentieth century It follows the earlier volume by Simon Williams on the reception of Shakespeare during the previous 300 years Shakespeare on the German Stage 1586-1914 Hortmann concentrates on the two most important and fruitful periods the years of the Weimar Republic 1919-1933 and the turbulent decades of the sixties and seventies when the German theatre was revitalised by a stormy marriage of avant-garde art and revolutionary politics A section by Maik Hamburger covers developments in the theatres of the German Democratic Republic Hortmann focuses on the most representative and colourful directors and actors describing and illustrating individual productions as examples of particular trends or movements **Shylock in Germany** Andrew G. Bonnell, 2007-11-28 How did the catastrophic development of antisemitism in Germany interact with the portrayal of Shylock on the German stage Here Andrew Bonnell gives us the first cultural history of this tragic character from Shakespeare's *The Merchant of Venice* as performed on the German stage from the late eighteenth century to the end of World War II In addition to analysing the performances of the most famous German actors in the role from 1777 to 1944 *Shylock in Germany* looks at the rising and falling popularity of *The Merchant of Venice* across Germany in this period and the extent to which the role's history reflects changes in the situation of Jews in Germany and Austria It follows the evolution of Shylock in nineteenth century and Imperial Germany from the formative years of the modern German theatre as a cultural and civic institution through the Weimar Republic an epoch remembered for innovation and experiment but also a period marked by an estrangement between an aggressively modernist metropolitan culture and a provincial cultural life which clung more to continuity and finally considers the impact of the Nazi period with its murderous state-ordained antisemitism Shylock's career in Germany after 1933 was neither as conspicuous nor as unambiguous as one might expect Using archival research and drawing on much primary source material Bonnell does not confine the book to theatre history only but instead uses the changing portrayal of Shylock to analyse German cultural attitudes towards Jews over time **»Ausschaltung der Juden**

und des jüdischen Geistes« Jörg Osterloh, 2020-07-22 Bereits im Februar 1920 forderte die NSDAP den Kampf gegen eine zersetzende Kunst und Literatur und den Ausschluss von Juden aus dem Journalistenberuf Das grundsätzliche Ziel lautete Alle Juden und alles Jüdische sollten aus dem deutschen Kulturleben entfernt werden Dieses Buch untersucht erstmals systematisch die Ausschaltung der Juden aus Kunst Musik Literatur Theater und Film von der Gründung der NSDAP bis zur Ermordung jüdischer Künstler im Holocaust Jörg Osterloh spannt den Bogen von der frühen antijüdischen Propaganda und den ersten Allianzen der NSDAP mit bürgerlich konservativen Parteien in Städten bis zur Umsetzung der kulturpolitischen Ziele der NSDAP in der Regierungsverantwortung zunächst ab 1930 auf Länderebene schließlich ab 1933 auf Reichsebene Neben den Institutionen des NS Staates gilt der Blick auch dem Jüdischen Kulturbund der arbeitslosen jüdischen Künstlern Auftritts und Verdienstmöglichkeiten und Darbietungen für ein jüdisches Publikum bot *The Jewish Kulturbund Theatre Company in Nazi Berlin* Rebecca Rovit, 2012-09 Revealing the complex interplay between history and human lives under conditions of duress Rebecca Rovit focuses on the eight year odyssey of Berlin's Jewish Kulturbund Theatre By examining why and how an all Jewish repertory theatre could coexist with the Nazi regime Rovit raises broader questions about the nature of art in an environment of coercion and isolation artistic integrity and adaptability and community and identity BACK COVER

Culture in the Third Reich Moritz Föllmer, 2020-07-10 It's like being in a dream commented Joseph Goebbels when he visited Nazi occupied Paris in the summer of 1940 Dream and reality did indeed intermingle in the culture of the Third Reich racist fantasies and spectacular propaganda set pieces contributing to this atmosphere alongside more benign cultural offerings such as performances of classical music or popular film comedies A cultural palette that catered to the tastes of the majority helped encourage acceptance of the regime The Third Reich was therefore eager to associate itself with comfortable middle brow conventionality while at the same time exploiting the latest trends that modern mass culture had to offer And it was precisely because the culture of the Nazi period accommodated such a range of different needs and aspirations that it was so successfully able to legitimize war imperial domination and destruction Moritz Föllmer turns the spotlight on this fundamental aspect of the Third Reich's successful cultural appeal in this ground breaking new study investigating what culture meant for people in the years between 1933 and 1945 for convinced National Socialists at one end of the spectrum via the legions of the apparently unpolitical right through to anti fascist activists Jewish people and other victims of the regime at the other end of the spectrum Relating the everyday experience of people living under Nazism he is able to give us a privileged insight into the question of why so many Germans enthusiastically embraced the regime and identified so closely with it **The Oxford Handbook of Jewish Music Studies** Tina Frühauf, 2023 The Oxford Handbook of Jewish Music Studies is the most comprehensive and expansive critical handbook of Jewish music published to date The chapters form a first truly global look at Jewish music including studies from Central and East Asia Europe Australia the Americas and the Arab world The Handbook provides a resource that researchers scholars and educators will use as the most important and

authoritative overview of work within music and Jewish studies Handbuch der deutsch-jüdischen Literatur Hans Otto Horch, 2015-11-27 Die internationale Erforschung der deutschsprachigen Literatur jüdischer Autorinnen und Autoren neben den deutschsprachigen Ländern vor allem USA Israel England und Frankreich wurde insbesondere seit den 1970er Jahren intensiviert Dabei stehen einzelne Persönlichkeiten Epochen Gattungen Medien oder Einzelprobleme im Vordergrund Bis heute fehlt allerdings eine Darstellung in der die Ergebnisse der Forschung zum Gesamtgebiet bis in die Gegenwart zusammengefasst und bewertet werden Diese Lücke schließt das vorliegende Handbuch das in drei Teile gegliedert ist In Teil 1 steht die geschichtliche Entwicklung der deutsch-jüdischen Literatur vom 18. Jahrhundert bis zur Gegenwart im Mittelpunkt ergänzt durch ein vorangestelltes Kapitel zur Situation im Mittelalter und der Frühen Neuzeit Dabei geht es um prinzipielle Fragen jüdischer religiöser und jüdischer kultureller Positionen soweit sie für die deutsch-jüdische Literatur relevant sind sowie um die Auseinandersetzung mit antijüdischen resp. antisemitischen Strömungen in der deutschen Gesellschaft und ihren Niederschlag in der deutschen Literatur Jüdische Tradition und jüdische Existenz bilden die leitenden Gesichtspunkte für die Untersuchung bis in die Gegenwart Teil 2 nimmt wesentliche Orte und Räume der Herausbildung deutsch-jüdischer Literatur bzw. des Einflusses auf sie in den Blick Berlin Wien Prag Czernowitz das jiddischsprachige Osteuropa Dadurch wird die europäische Dimension des Gegenstandsbereichs deutlich In Teil 3 werden Genres Medien und kulturelle Institutionen dargestellt die für die deutsch-jüdische Literatur prägend sind historischer Roman Ghettoliteratur Autobiographie oder religiöse Literatur Kinder- und Jugendliteratur Drama und Theater Film Presse Verlage Literatur und Kulturwissenschaft aber auch Witz oder Aggada als prägende Formen jüdischer Geistigkeit **Jüdische Identität** Paul R. Mendes-Flohr, 2004 Nirgends stellt sich das Problem der Identität schärfer und belasteter als bei der jüdischen Alles kommt ja darauf an ob sie sich einer historischen politischen und sozialen Zuschreibung oder einem Prozeß der Selbstfindung und Selbstidentifizierung verdankt Deutsche Juden waren sich seit ihrer sogenannten Emanzipation immer schmerzlich bewußt daß es sich in ihrem Fall eher um eine Assimilation im Akkusativ als eine im Dativ handelte und noch heute ist die Rede vom Jüdischen zumeist tief von den Definitionen der Nazis kontaminiert Auch für gegenwärtige Juden gestaltet sich ihre jüdische Identität sehr unterschiedlich Seit der Aufklärung wird sie nicht mehr ausschließlich über die Treue zur Tora und zu den göttlichen Geboten bestimmt Moderne Juden gehören vielmehr zahlreichen lokalen beruflichen kulturellen politischen freizeithlichen Gemeinschaften an die sich nicht zwangsläufig entsprechen Auf der anderen Seite geht es seit der Gründung des Staates Israels aber auch um eine politische Selbstidentifikation die sich ihrerseits über Einschlus- und Ausschlussverfahren regelt Die Kriterien dafür sind wie man weiß kontrovers uns so können wir Paul Mendes-Flohr für seine engagierte klare aber auch nachdenkliche historische und politische Orientierung nicht dankbar genug sein Aus dem Inhalt I Die zweiseitige Seele der deutschen Juden II Geschichte und Kultur Die deutsch-jüdische Perspektive III Deutsch-jüdischer Parnass IV Rosenzweigs Nachruf auf die deutschen Juden V Gedanken zum Erbe des deutschen Judentums VI Nachwort Posttraditionelle jüdische Identitäten **Premiere und Pogrom**

Eike Geisel, Henryk M. Broder, 1992 Pp 77 293 contain memoirs by 24 Holocaust survivors who were involved in the activities of the Kulturbund

Jüdische Musik im süddeutschen Raum / Mapping Jewish Music of Southern Germany Claus Bockmaier, Tina Frühauf, 2021-05-03 Dieser Band kartiert die jüdische Musik Süddeutschlands im 19 und 20 Jahrhundert als einen Raum der jüdischen Musikgeschichte produziert beherbergt und bewahrt als einen gemeinsamen Raum von Juden und Nicht-Juden mit der gleichen Kultur des Zusammenflusses und als einen Raum der Ausgrenzung und Verfolgung Diese Räume teils symbolisch abstrakt metaphorisch teils konkret und inszeniert erschließen sich in acht Kapiteln zur Topografie jüdischen Musiklebens im NS Staat in München zum Leben und Wirken von Jakob Schnerberg und Richard Fuchs im Kontext jüdischer Kunstmusik zu den musikalischen Praktiken der jüdischen Gemeinden in Bamberg und Binswangen zu den Aktivitäten des Esslinger Cantors Mayer Levi zur Verlagerung süddeutscher und österreichischer jüdischer Musiker und ihrem Wirken in Ferramonti di Tarsia und nicht zuletzt zu Paul Ben Haim's sozialem und intellektuellem Umfeld vor und kurz nach der Emigration This volume maps Jewish music of southern Germany in the nineteenth and twentieth centuries It explores this region as a space that produces inhabits and preserves Jewish musical history as a shared space between Jews and non-Jews that can result in a culture of confluence and as a space of exclusion and persecution These spaces some symbolic abstract metaphorical and others concrete and enacted are unraveled in eight chapters that address the topography of Jewish musical life in the NS state using the example of Munich the life and work of Jakob Schnerberg and Richard Fuchs in the context of Jewish art music the musical practices of the Jewish communities in Bamberg and Binswangen the activities of Cantor Mayer Levi of Esslingen the dislocation of South German and Austrian Jewish musicians and their activities in the camp of Ferramonti di Tarsia and Paul Ben Haim's social and intellectual environment before and shortly after emigration

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