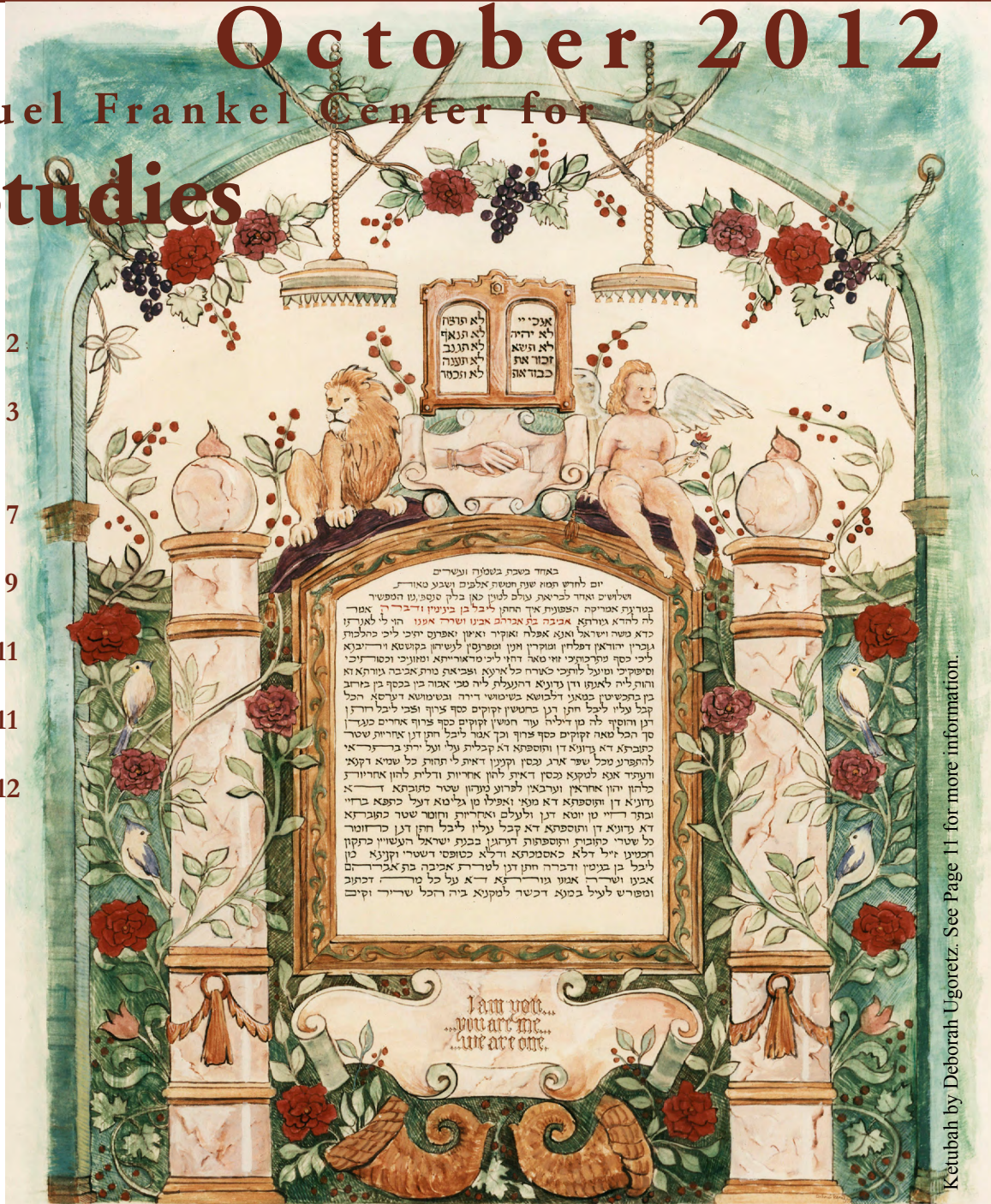


FRANKELY SPEAKING

October 2012

Jean & Samuel Frankel Center for Judaic Studies

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Ketubah by Deborah Ugoretz. See Page 11 for more information.



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From the Director: Ladies First

Deborah Dash Moore is the Director of the Frankel Center for Judaic Studies and the Frederick G.L. Huetwell Professor of History

The expression, “Ladies First,” popular in the United States a century ago, came to signify for Jewish immigrants an American perspective on gender relations. “Ladies” walked through a door ahead of “gentlemen;” ladies sat down at a table before gents; ladies received a measure of respect not accorded women in the old country. Humorists had a great time with the expression, pronounced “foist” instead of “first,” yet the seductive pull of new gendered relationships was hard to resist. “Ladies first” spoke of bourgeois norms and constraints on the behaviors of women by elevating them, but “ladies” also advocated far more radical changes such as suffrage and social reform.

One hundred years ago some of these Jewish “ladies” decided to grab hold of the freedoms and possibilities of American life by organizing. Both Hadassah, the women’s Zionist organization, and the National Federation of Temple Sisterhoods, now known as the Women of Reform Judaism (WRJ), began in 1912 and 1913 respectively. That both are still around to celebrate their centennials (as the National Council of Jewish Women and the American Jewish Committee did a number of years ago) should give us pause. These women’s organizations mobilized around specific goals, encouraging their members to work together to help the Jewish people. Although they imagined the bonds connecting Jews differently—Hadassah espoused ties of nationhood while WRJ championed religious links among Jews—they shared a common drive to harness women’s energies to enrich Jewish life. Much of their activity centered on fund-raising, which grounded their endeavors as women to a larger vision. Yet fund-raising accompanied diverse forms of

engagement with Jewish culture and religion, as well as Jewish politics.

These centennials inspire me. I am impressed not only with these two organizations’ longevity but also by their creativity and productivity. Hadassah began with a focus on health and healing, sending nurses and then doctors to Palestine to improve public health care, but it quickly expanded its mandate to include children, building playgrounds in Palestine and then sponsoring Youth Aliyah in the 1930s to rescue children from Nazi Germany. As scholars have increasingly recognized, medicine carried on under non-governmental auspices by organizations like Hadassah serves political purposes. Hadassah’s explicit Zionist ideology certainly made that clear to its members who often became articulate spokeswomen, first for the establishment of a Jewish state and then for support of Israel. Yet Hadassah also held to its own political values—perhaps most importantly its commitment to provide medical care to all, irrespective of race or religion (an American ideal it has successfully defended in its hospitals and clinics within Israel)—and refused to join the male-dominated movement of American Zionists. Since the rise of feminism in the 1960s and 70s, Hadassah has struggled to jettison its heritage of “ladies, first” that protected its members’ often bold activities (even admitting men to membership). Yet it remains a relatively nimble and vigorous lady at 100. Despite streamlining and reimagining, it continues to recruit women to its vision of purposeful action on behalf of the Jewish nation.

WRJ in its early decades coordinated and inspired local temple sisterhoods to take responsibility for an array of



Deborah Dash Moore.

Photo by Jean-Pierre Jans.

synagogue-based activities, including Sunday schools, musical and dramatic performances, and engagement with the larger community. It also spoke out on issues of the day involving war and peace, disarmament and immigration. Its fund-raising supported the education of rabbis at Hebrew Union College, congregational schools and expansion of social activism sponsored by Reform temples. The women developed innovative fund-raising projects, including Uniongrams (modeled on Western Union’s popular form for “instant” messages in the days before SMS) and calendars. Sisterhood women also produced cookbooks. (In fact, hundreds of these cookbooks were published in the 20th century, providing a rich resource for historians seeking an understanding of the role of food in the lives of Reform Jewish women.) Like Hadassah, WRJ has reinvented itself in response to feminism and especially the increasing presence of women as rabbis in the Reform movement. The recent publication of *The Torah: A Women’s Commentary* (2007) speaks to these changes.

Although “ladies” is no longer a favored term of respect for women, Jewish or American, we should not lose sight of what the ladies of sisterhood and Hadassah accomplished under its protective and empowering banner.

A Conversation with Jonathan Freedman, Marvin Felheim Collegiate Professor of English, American Culture, and Judaic Studies

Jonathan Freedman was recently named the Marvin Felheim Collegiate Professor of English, American Studies, and Judaic Studies at the University of Michigan. He has also taught at Yale University, Oxford University, Williams College and the Bread Loaf School of English and was recently a Fulbright fellow at Tel Aviv University. He’s the author of three books—*Professions of Taste: Henry James, British Aestheticism and Commodity Culture* (1991); *The Temple of Culture: Assimilation, Anti-Semitism and the Making of Literary Anglo-America* (2001), and *Klezmer America* (2008).

Where did you grow up?

I was born and raised in Iowa City, Iowa, the child of a German refugee and, as my mother jokingly called herself, an emigrant from the distant land of Brooklyn.

What did “Jewishness” mean for you, early in your life?

My father and mother were of that generation that wore their Jewishness very lightly. Dad had been born into a wealthy Hamburg family that lost everything in the Depression—his father was a banker; after Kristallnacht, he was abandoned by his gentile friends, who stopped talking to him and indeed started trying to beat him up, and transferred to a Jewish cheder, where the enlightened pedagogical methods involved rapping him with a ruler on the knuckles for not knowing enough Hebrew. His family was high Reform—indeed, my great-uncle was an architect who designed a Bauhaus-style Reform synagogue that was taken over by the Nazis as a command post and is now the headquarters of Northern German Radio. Here’s a picture:



My father, grandfather, grandmother and uncle all escaped the Nazis, by one means or another; they were scattered to the winds—my uncle and grandmother went East, after Stalin and Hitler signed their non-aggression pact, and then to Yokohama and thence to Seattle; my grandfather, north to Denmark and Norway, escaping on the last boat out of Oslo before the Germans invaded; my father, to England and then, dodging the U-boats with my grandfather, to New York. Everyone got reunited in Seattle in 1941—and my father promptly enlisted in the Army, where he served as an interpreter/interrogator in the North African and Italian campaigns. After the war, he used the GI Bill to finish college and graduate school at Yale, and got his first job at Iowa, where I was born.

My mother’s life was a touch less dramatic, but not without its intricacies. She was the daughter of a first-generation Russian Jew—Boris, my grandfather, emigrated from Kiev around 1907; he had a job as

a dental equipment salesman, not bad during the Depression, but one that kept him on the road. My grandmother was not up to raising Mom or her brother—my Uncle Bob, who turned out to be a mathematical genius, started college at 15, and was off to the Institute for Advanced Studies by 19. So they were farmed out for much of their childhood. Mom made a life for herself at Brooklyn College, where she discovered English literature and the writing of Jane Austen, of which she became a passionate devotee—even after much of her memory left her late in life, Mom read and reread Austen’s novels. (One of the highlights of her memorial service was our daughter, Miriam, age 9, reading Mom’s favorite passages from Austen.) Although her parents wanted her to go to secretarial school, she quietly rebelled, got a Ph.D. and became a professor before (as was, sadly, customary at the time) she quit her job to raise my brother and me. Culture, traditional high literary culture, was her salvation and her identity: We were raised on that faith rather than a religious or ethnic tradition. Perhaps without knowing it, I wrote about this process in Jewish academics and intellectuals at large, in my second book, *The Temple of Culture*.



I don’t want to suggest that we weren’t aware of our Jewishness; far from it: We were reminded of it not despite but because of my parents’ attempts to fit into the Midwestern world in which we found ourselves. Never having heard of the Boy Scouts, my father nevertheless became the leader of a troop of Cub scouts—I saw him surreptitiously reading the manual at night when he thought I was asleep. My mother became an expert in Midwestern house architecture—doubtless had she been able to see the house my wife bought in Ann Arbor when I was holding down the fort elsewhere, she would have been as amused as I was to learn that it

looked exactly like the house my parents proudly bought on the finest street in Iowa City in 1963, to which I proudly returned last year to give a talk at the University of Iowa.

We knew we were Jews, in other words, because my parents were always looking for ways to fit in; we knew we were Jews, too, because we never quite did. I knew I was Jewish because we were Democrats in a state that was heavily Republican. I knew we were Jewish because my mother took us to Civil Rights rallies, lectures, and demonstrations, explaining that whatever else, we were people who had experienced oppression and so needed to give our support to those who had been similarly circumstanced. I was vividly reminded of this dual status every year at school when, as the only Jewish kid in my class, I had to explain the High Holy days, which I didn’t myself quite understand, as the price for skipping class on those days. I spent them reading science-fiction novels in the back of the University auditorium in which the Jews of Iowa City, too small then in number for a synagogue, rented for services.

For me, and for my family, then, being a Jew meant being both an other and not an other, an American and not an American, a midwesterner and not a midwesterner; but above all, someone committed to a tradition that was both literary and ethical in nature. We were people of the book—it didn’t matter what kind—and people as blessed with or laboring under a moral injunction that I later understood under the heading of *tikkun olam*. I belabor this because my career and scholarship took a long road back to this initial formation (one reason I lecture my kids so much to read and to do good in the world—not necessarily the same thing!—someday, they’ll hear my little voice in their head, or so they think).

At what point did Jewish studies begin to inform your own scholarship?

As an undergraduate at Northwestern and a grad

student at Yale, I continued to be a High-Holiday-only Jew; my work took me to the same kind of English literature, though in a different period, that obsessed my mother: I wrote my dissertation on Henry James and, during my time as a junior professor at Yale, turned it into a book. One day, however, on a whim, I sent off an application to a scholarly conference to give a talk on James: searching for a subject that would take me to L.A., I wrote down on the page: James and Jews. The paper was accepted by return mail (yes, people still used the mail in those days). When I gave it, there was an appreciable warmth in the room—you know, when you give a talk, when you do and when you do not have the crowd with you, and on



What happens, I wondered, if we think of America as a klezmer band, in which different instruments fuse, as klezmer musicians did, the tonalities of their host culture with those of their own Jewish identity?

that occasion, I did. So being no dummy, I chucked aside the second book I was writing and started in on one centered on the questions posed for me by bringing together an arguably anti-Semitic writer and his representations of Jewishness with the Jews who, like me, had made their careers by writing about him and his ilk—Matthew Arnold, T.S. Eliot, Ezra Pound, Virginia Woolf: anti-Semites of one sort or another all, yet also people who had attracted brilliant responses from Jewish writers and critics.

My writing about Jewishness dates to this period. I moved from Yale to Michigan well before I had to worry about the tenure nightmare that is the fate of junior faculty at Ivy League universities; and I immediately felt at home here in Ann Arbor. (At

Yale, the question was what kind of tie one wore to teach in; at Michigan, as in Israel, I discovered when I taught there, no one even seemed to know what a tie was!) I felt at home in my new-found intellectual interest in Jewish issues and themes as well. I was encouraged in this by some of the faculty active in the Jewish studies program—not yet, I believe, the Frankel Center, like my new-found friend Anita Norich, who was appalled by my stories of my father having his mouth washed out with soap for using a word of Yiddish. That I met and married a woman who was herself seriously committed to her Jewishness (with a rabbi brother, how could she not be?) did not hurt either. But more to the point, I saw a major intellectual challenge and a serious opportunity. In *The Temple of Culture*—the book I finished writing when I came here—I concentrated, as I said above, on the question of the Jewish role in the making of high culture, and the Jewish intellectual’s responses to the culture that so frequently marginalized them.

Some of your work examines the intersection of “Jewishness” and queer identity and Jews and African-Americans. In what ways has the Jewish experience in America been shaped by other minority and immigrant groups?

As an American Studies scholar, I was witnessing an intellectual revolution that also cried out for a Jewish perspective. American Studies was uncovering, exploring, celebrating, the work of people traditionally excluded from critical purview—that of African or Asian or Latino Americans as well as that of women and gays and lesbians. Jews and Jewishness had, it seemed to me, an intricate interrelation with all of these categories, yet with a few notable exceptions, they had been little explored. What would it mean to add Jews not only to the discussion as just another group in the parade of identities that were being called forth in this intellectual and social moment? While smaller in numbers than other ethnic and racialized minority groups, Jews offered unique challenges to the imaginative constitution of America. Jews were, after all, not Christians—but Christ, the basis of the dominant American form of religiosity, was a Jew. This fact confused many commentators

in the late nineteenth century, like Oliver Wendell Holmes or William Dean Howells, who confronted the unprecedented wave of immigration from the collapsing Russian, Austro-Hungarian and Ottoman empires with serious ambivalence. Then, too, they tended to settle in large metropolitan areas, especially New York City—where the newspaper, magazine, book, music and even film industries were located. Gentry reformer Jacob Riis

perambulated the Lower East Side, creating vivid images of urban decay at the center of which stood first-generation Jews. Songwriters—many of them Jewish—made their way into public prominence with songs mocking Jewish life and celebrating that of gentile America (Irving Berlin wrote “Easter Parade” and “God Bless America”); directors like

D.W. Griffith focused on Jews as exotic others before Jewish entrepreneurs created a new film industry on the West Coast which specialized in producing idealizing accounts of American life (Louis Mayer’s MGM musicals unit, headed by former Tin Pan Alley songsmith Arthur Freed, wrought the small-town idyll *Meet Me In St. Louis*). As a minority group, Jews came to symbolize the very nature of minority groups; at the same time, they remade the notion of what America was and could be.

I attempted to describe these mechanics in my third book, *Klezmer America*. Horace Kallen famously described his notion of a culturally pluralistic America as an orchestra, with different instruments playing together to create (usually) a harmony. What happens, I wondered, if we think of America as a klezmer band, in which different instruments fuse, as klezmer musicians did, the tonalities of their host culture with those of their own Jewish identity? What happens, in other words, if we trace the process by which Jews came to stand in for ethnic and racial otherness to white, gentile America while transforming the very conditions of understanding for dominant culture at large? Specifically, how do the interactions between Jews and other Others, especially Latino and Asian others not usually considered in tandem with Jewishness, start to look when we bring Jews and Jewishness into the picture? Addressing



these questions took me down a number of unexpected paths—towards learning as much as I could about the controversy over Crypto-Jews in New Mexico; or towards reading as many novels of Asian-Americans coming to terms with their installation, as Jews had done before them, as a “model minority,” as well as an abundance of writing from newer immigrant Jews, like Lara Vapnyar or David Bezmogiz or Gary Shteyngart, that falls into a different form than the kind familiar to us from the first generation of Jewish-American immigrants. I now regularly teach material growing out of the book, and its manifold concerns, in my courses on Jewish-American culture and literature, where I attempt to bring students to a broader awareness of the relation between Jewish and non-Jewish cultural formations in art, movies, and drama as well as novels and poems. Here’s a picture of me teaching. Notice the student intensely focused on what really matters—her lunch!

How does the interdisciplinary nature of the Frankel Center and Institute conform to your own beliefs on how Jewish studies should be approached/taught?

The cross-cultural perspective I tried to create in that book animates as well the spirit of the seminar I am leading at the Frankel Center, which looks at the relations between Jews and non-Jewish culture from a wider variety of disciplines and perspectives.

Who knows where it will take me in the future? All I can say is that the experience of my family, as émigrés from Germany or Brooklyn, as Americans with a strong sense of their status as outsiders yet a proud sense of their national, regional, and even local belonging, has shaped my own process of intellectual inquiry as well as my own life. Perhaps in fact my own intellectual trajectory has been an attempt better to understand them, the world they made for me and my brother, and the world I am trying to make for my own family as well.

If you could have dinner with any three writers/thinkers from the past, who would they be? And why?

Definitely Oscar Wilde, Henry James, and Marcel Proust. I would of course not get in a world edgewise, but I would be curious to see which one of them would be able to dominate the conversation. Wilde and James would speak more; but I think in the end, Proust would cut them all to ribbons with wit, irony, and style.

U-M Jewish Communal Leadership Program Says Farewell to Inaugural Group



JCLP April 2012 graduates, from left to right: Talya Gates-Monasch, Ariel Pearl-Jacobvitz, Liz Kohn, Joshua Kanter, Ilana Schuman-Stoler, and Sara Shvartzman.

The Jewish Communal Leadership Program (JCLP) celebrated its inaugural graduation on April 27, 2012. Established in Fall 2010, JCLP has built upon the legacy of earlier University of Michigan programs, Project STaR and the Drachler Program, to give new life to Jewish leadership education at the University of Michigan.

The April 27 JCLP graduation celebration featured contributions from each student, was keynoted by Covenant Foundation executive director Harlene Appelman, and captured the challenge, commitment, and achievement of a diverse group that came together to engage in the work of forging a path toward a more vital Jewish future. School of Social Work Dean Laura Lein, Frankel Center Director Deborah Dash Moore, and Jewish Communal Leadership

Program director Karla Goldman all participated in the ceremony conferring Certificates in Jewish Communal Leadership on the graduates.

Attended by a large family and community group, the gathering reflected these MSW students’ rich contributions to local Jewish life and community. The six graduates combined studies in community organizing, management of human services, Judaic Studies, local and national field placements, board placements with Jewish non-profits, attendance at national conferences, and intensive engagement with the local Jewish communities of Ann Arbor and Metro Detroit.

Throughout their time in Ann Arbor and at the University of Michigan, the students played an active role in strengthening local and

national Jewish community. They contributed thousands of hours of field work to noted local and national Jewish agencies including: JVS Detroit in downtown Detroit, Kadima of Metro Detroit, Jewish Funds for Justice/Bend the Arc; Jewish Council for Urban Affairs in Chicago, Hazon in New York City, UpStart Bay Area in San Francisco, and Hebrew Senior Life in Boston. They also served on the governing boards of JCRC and Kadima in Metro Detroit; the Jewish Federation, Jewish Family Service, and the Jewish Community Center in Ann Arbor, and Haboim-Dror Camp in Three Rivers, Michigan.

As part-time guinea pigs and full-time co-creators, the six graduates played an important role in defining the direction and future of the Jewish Communal Leadership Program. Beyond their field and board placements, the graduates’

contributions to the region included convening a full-day innovative communal conversation on April 1 which brought 100 participants to engage with each other on the theme of “What Is Jewish Detroit?” Their immersion in local and national concerns embodied in the city of Detroit brewed a communal conversation that brought together diverse voices from across a range of geographies and generations to share their experience, perspectives, and dreams for the past and future of Jewish presence in the city of Detroit.

The graduates have already embarked upon the next stages of their journeys which include study at the University of Michigan School of Public Health, and work at the Jewish Federation of Metropolitan Detroit, the Fair Food Network in Ann Arbor, the Covenant Foundation in New York City, and the Jewish Community Center of Greater Baltimore.

Meanwhile, returning and incoming JCLP students are forging ahead in the next stage of the JCLP adventure, exploring a variety of new field placements, and looking forward to broadening the communal Jewish conversation.



Jewish Communal Leadership Program, 2011-2012. Front Row (left to right): Jess Alper, Joshua Kanter, Liz Kohn, Karla Goldman, Shayna B. Goodman, Talya Gates-Monasch, Rachel Yerkey

Second Row: Nurit Weizman, Molly Dehrey, Ariel Pearl-Jacobvitz, Alice Mishkin, Shayna E. Goodman, Sara Shvartzman, Ilana Schuman-Stoler.



Panel discussants (left) Eitan Sussman and David Carroll, and attendees Jason Kanter and Helen Grossman (above) participating in JCLP Communal Conversation 2012, *What Is Jewish Detroit?*

U-M Judaic Studies Welcomes Visiting Faculty

During the 2012-2013 school year, U-M Judaic Studies will welcome three visiting faculty into the fold. The first, David Cesarani, is this year’s Louis and Helen Padnos Visiting Professor of Judaic Studies. Oren Segal, the second, received his doctorate from U-M in Spring 2012. And Shelly Perlove is professor emerita of art history from University of Michigan-Dearborn.

Frankely Speaking asked each of them to share a bit about themselves.

David Cesarani

I will be teaching two courses. One will be on the fate of the Jews between 1933 and 1945 and the legacy of the wartime catastrophe. The other will be on modern Jewish history, tracing the transformation of Jewish society, Judaism and Jewish self-perception in Europe from the French Revolution to the First World War.

My own area of study is broadly in modern Jewish history but I have also researched and written on aspects of the Nazi period and its legacy. I have also written biographical studies and most recently a book on the end of the British mandate for Palestine. This involved investigating the murder of a Jewish teenager, killed by the British security forces in 1947, and was nominated for an award by the Crime Writers Association!

I was born in London. Two of my grandparents were immigrants: one from northern Italy, the other from Poland. One grandmother was born in Belfast, en route to the USA, while another was born in the heart of the Jewish East End. My mother was an East Ender, too. I went to school in London and studied history at Cambridge University. I got a Master’s degree from Columbia University and completed my PhD at Oxford.

Apart from trying to keep warm, for most of the time I think I will be teaching and preparing to teach! As a research professor I teach much less at my own university (mainly graduate students). Our undergraduate courses are rather less intensive. However, I look forward to giving lectures to communities in the neighbourhood.

I have had the pleasure of visiting Ann Arbor before and I have known Professor Todd Endelman for many years. I am familiar with the work of the Frankel Center, which is a major focus for research in Jewish history so I have long looked forward to a more extensive stay.

Oren Segal

I’ll teach two courses while at Frankel Center. In the fall semester I’ll teach Making History: Israeli Cinema in Search of Identity. The class covers 100 years of Hebrew filmmaking and introduces students to trends beyond mainstream, such as independent LGBT movies as well as religious, Mizrahi, and Arab-Israeli movies. Following my advice, the UM library recently purchased over 40 subtitled Israeli films, making this class—and its own collection—attractive and accessible to students who wish to explore Israeli culture and society through the seventh art. In the winter semester I’ll teach a course titled Are You Man enough? The Invention of Modern Jewish Masculinities. This course introduces students to Jewish cultures from 1880 to the present through discussion of gender. We will be reading literature, watching films, and thinking of art through the prism of the male body, asking how (and to what effect) Jewish men living in divergent places, times, and societies have represented themselves and other men, and to what extent have ideas and ideologies central to the Haskalah (Jewish enlightenment), Zionism, Israeli, European, and American cultures influenced the representations of Jewish male bodies? Also, how have different writers, filmmakers, and artists promoted and resisted normative, ideological as well as artistic ideals about these bodies?

I’m interested in Israeli culture. I study Hebrew literature, Israeli cinema and art, and often engage in questions of gender and other identity marks in the process of national and transnational cultural productions.

I’m a native of Israel. I went to Tel Aviv University for undergrad and grad school, studying Hebrew and comparative literature, and earned a PhD at the University of Michigan (Near Eastern Studies).

Love of learning, which I hope to pass on to my students

as it was passed on to me by my mentors, drives my desire to teach. I see teaching as an accomplishment of itself and as an opportunity to engage students in thinking about their world and the role they play in it. While at Frankel, I also hope to finish writing an article about representations of food in the texts of Yossi Avni-Levi. His fascinating literacy work, which explores notions of homosexuality and Mizrahi identity, ruptures Zionism, and its ideology of Negation of the Diaspora as well as its uber-masculinity stands, by nostalgically embracing his mother's Persian cooking and by dating a German artist. During this year I'll also be a Sunday school teacher in a local temple, trying to bring my knowable and expertise to the community beyond the university and be part of the lively Jewish community in Ann Arbor.

I have been living in Ann Arbor for the past six years and I fell in love with the place. From the summer festival, through the art fair, to year-round cultural performances by local and international artists, and of course the countless lectures by the world greatest minds, I gain the advantages of being part of a culturally rich, vibrant and diverse community while living in a small town. Surrounded by scholars and students, I am constantly stimulated intellectually and driven to articulate my thoughts and then to rethink my own positions. The university facilities, and the support of its members, their openness and willingness to help one another, define for me the spirit of Maize and Blue. Although I'm Israeli, who misses the intensity of the Middle East and "big city" life in Tel Aviv, Ann Arbor became for me a home away from home, where a klezmer concert in Yiddish follows a great meal in the Palestinian owned Haifa restaurant.

Shelly Perlove

I am very excited to teach «The Hebrew Bible and Visual Culture: Michelangelo, Rembrandt, and Jewish Art.» This is a dream course for me, because it brings together my research of many years on the Hebrew Bible in art. I have taught a course on the Bible and western art and literature, but this course is closer to my interests. The course investigates how such artists as Michelangelo, Caravaggio, and Rembrandt, among others, interpreted the Hebrew Bible through their art. We shall focus upon specific narratives and study famous paintings, sculpture, and prints from the Renaissance through the modern period. The comparison of Christian and Jewish approaches to the same subjects will provide a stimulating basis for discussion. All of these works will be studied in relation to varied interpretations of the Jewish Bible; each will be situated within the religious and secular backgrounds of the periods in which they were created.

My primary areas of specialization are Italian and Dutch art of the Early Modern period, with emphasis upon the artists Bernini, Guercino, and Rembrandt, although I have also written on German and Flemish prints. My interests in the history of art have always been on art in context, and most of my publications have focused upon religious culture, be it Catholicism, Protestantism, and Judaism. Most of all I continue to be fascinated by connections between Christian art in relation to Jews and Judaism. In addition to writing books, book chapters and articles, I have also curated exhibitions on religious art and have an abiding interest in problems of museum presentation and display. I served as consultant to the recent exhibition, "Rembrandt and the Faces of Jesus," which opened at the Louvre and traveled to the DIA. When you hear me speak, you might recognize my New York accent from the audio tour.

I am originally from New York, where I went to NYU in Art History. I received my MA in Art History and Museum Studies from Wayne State University, and my Ph.D. in History of Art from the University of Michigan. I taught at the University of Michigan-Dearborn for 29 years, where I won awards for my research and teaching, and became Full Professor in 1996. I am now Professor Emerita, but am clearly not ready to fully retire, since I am teaching Italian Renaissance Art at UM-Ann Arbor in History of Art this Fall semester, and am looking forward to my class at the Frankel Center in the Winter term. I love teaching and would like to continue doing this in retirement.

I am looking forward to teaching this course and meeting students and faculty in Judaic Studies at the Frankel Center. I will especially enjoy interacting with scholars who work on aspects of Jewish Studies that interact with my own interests. My recent book, *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*, co-authored with Larry Silver, investigates Rembrandt's interests in Jewish customs and rabbinic scholarship. My next book in progress investigates the religious works of the artist's followers, also in relation to Jews and Judaism.

I have lived in Ann Arbor 33 years, and now as Professor Emerita, have the time and opportunity to become deeply involved in the vibrant academic community of the Frankel Center. I know I will benefit greatly from interactions with students as well as faculty, and I hope, in turn, to be useful to their work. This is an exciting phase of my life and I am thrilled to be here at the Frankel Center to pursue my lifelong teaching and research interests.

FRANKEL CENTER TO MOUNT KETUBOT EXHIBIT

On November 5, 2012, The Frankel Center will be showcasing the exquisitely intricate paper-cut Ketubot of Deborah Ugoretz, who has been creating Ketubot since 1975. After a visit to the Jewish Museum in the 1970s, she developed a fascination with works in cut paper and has been "cutting" ever since. A master cut-paper artist and teacher, she has developed and taught courses about the art of Jewish paper-cutting and manuscript illumination at Solomon Schechter Day Schools, at the Yivo Institute Klezcamp/Living Traditions Folk Arts Camps, the Workman's Circle Summer Cultural Experience and at the Museum at Eldridge Street. She has lectured widely about Jewish paper-cutting. Two of her papercuts were included in the catalogue of the exhibition "Slash: Art Under the Knife" that was held at the Museum of Art and Design, New York City. Ugoretz also designs stained glass windows and synagogue art. She has received commissions from The Lower East Side Tenement Museum,

The Museum at Eldridge Street, New York, the University of Michigan, Jewish Theological Seminary, YIVO Institute for Jewish Research, and the Cathedral of St. John The Divine. Her works were shown at "Living in the Moment" Contemporary Ritual Art at the Hebrew Union College, and at the National Jewish Women's Artist's Network Exhibit at Columbia University, 2007. She has developed a multi-media, cut-paper installation entitled "Conversations" that explores the relationship between Hebrew and Arabic letterforms using light, negative and positive space, movement and sound. From 2003 until 2011, she was an organizer and participant in an Artist Beit Midrash, a group of artists who study Jewish texts with a scholar and then create visual interpretations.

There will be a public reception held for Deborah Ugoretz on November 5, 5pm, at 202 South Thayer St., Room 2000. Email judaicstudies@umich.edu or call 734.763.9047 for more information.

MAZEL TOV!

Fellows:

Ranen Omer-Sherman's latest book, *Narratives of Dissent: War in Contemporary Israeli Arts and Culture*, a co-edited volume, will be published in November 2012 by Wayne State University Press.

Gershon Bacon of the Jewish History Department at Bar-Ilan University has been named the first incumbent of the newly established Marcell and Maria Roth Chair in the History and Culture of Polish Jewry. The new chair was donated by Prof. Richard Pipes and Mrs. Irene Pipes in memory of Irene's parents.

Faculty:

Maya Barzilai received an NEH summer stipend for her research project "The Golem and the Genesis of Modern

Media: Transatlantic Negotiations." In July she was invited to give a talk at the first international conference on Israeli documentary film, which took place in Jerusalem, as part of the Jerusalem Film Festival.

Deborah Dash Moore co-edited with Nurith Gertz *The Posen Library of Jewish Culture & Civilization*, Volume 10.

Jonathan Freedman has been named the Marvin Felheim Collegiate Professor of English, American Culture, and Judaic Studies.

Mark Tessler made presentations earlier this summer at Harvard and in Cairo on "Islam and the Struggle for a Political Formula: Findings from the 2010-2011 Arab Barometer Public Opinion Surveys."

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SAVE THE DATE

October 18, 4pm

David Fishman, JTS
**The First Holocaust Museum:
The Jewish Museum in Vilnius/Vilna,
1944-1949**

915 East Washington Street, Rackham
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