The Artists:

Rediscovering Jewish Influences on Modern Art

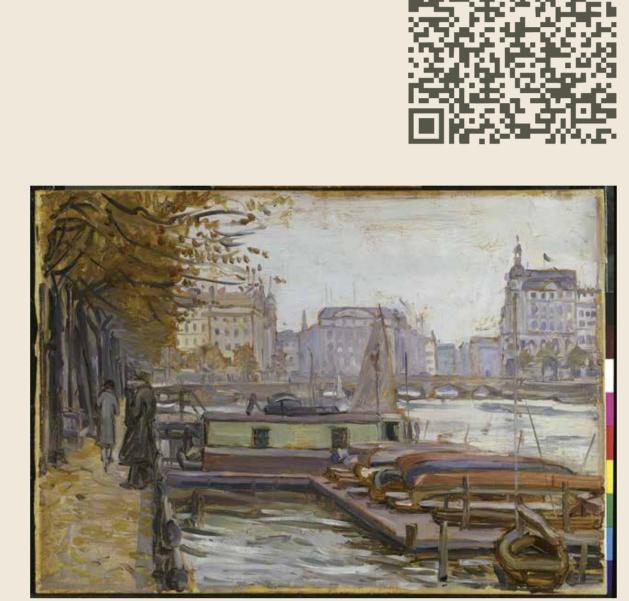
The ongoing research project "Initial List Documenting Persecuted Jewish Artists" aims to create a comprehensive registry of European Jewish visual artists who were persecuted by the Nazis, their allies and their collaborators between 1933 and 1945. This is the first comprehensive transnational compilation, combining existing local and regional research and archival documentation with additional material and links to sources for further research. This documentation shows the significance of contributions made by Jewish artists persecuted during the Nazi era to European visual arts in the 19th and early 20th centuries.

The project documents the names of the artists and offers additional biographical details, providing greater insights into their lives and artistic careers. The registry lends them renewed visibility and creates new research opportunities on these largely forgotten artists. The project focuses on visual artists, including painters, sculptors, graphic artists, illustrators, printmakers, ceramicists, and photographers who were persecuted because of their actual or assumed Jewish origin. The current online registry has information on 1,000 persecuted artists who lived and worked in Germany, Poland or France. Ongoing work is contributing further details, with new entries being added to the list in successive phases.



Case Study 1:

THE ARTISTIC DISPLACEMENT OF CURT SINGER, CZECH REPUBLIC/GERMANY/ISRAEL

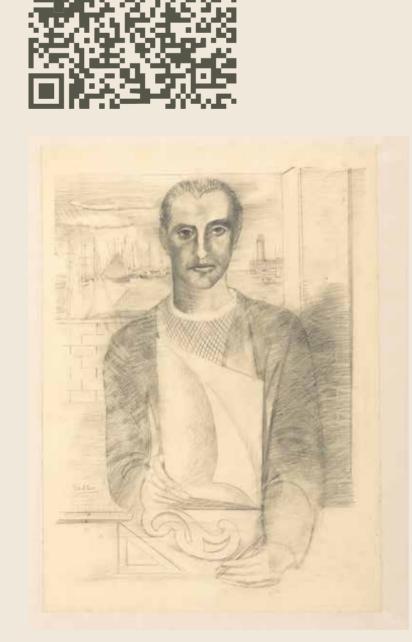




Curt Singer (1905, Karlsbad - 1989, Kibbutz Nir Oz), began his artistic career in Hamburg, exhibiting with the Hamburger Sezession and other local institutions. Shortly after Hitler's rise to power, Singer, along with other Jewish artists, was expelled from his professional art association, the Hamburgischer Künstlerschaft, as early as April 25, 1933. He fled to Palestine in 1935. There he first worked in agriculture before becoming known for his Jerusalem and Ein Kerem landscapes. His escape from Nazi Germany and integration into the Israeli art world distanced him from the European canon. Persecuted and exiled, Singer's legacy was overshadowed by the Holocaust and displacement, leaving his contributions to European and Western art marginalized. His name resurfaced recently upon the release January 30, 2025, of his granddaughter Arbel Yehoud, who was held captive for 482 days by the terrorist group Hamas.

Case Study 2:

THE DESTROYED CAREER OF VIKTOR TISCHLER, AUSTRIA/FRANCE/U.S.A./FRANCE







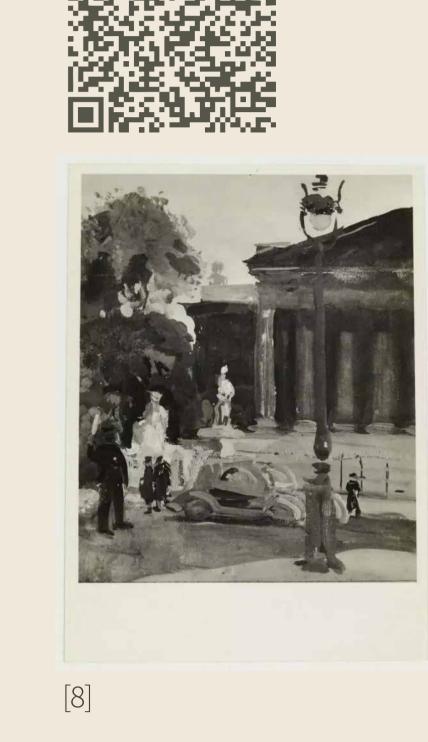
Viktor Tischler (1890, Vienna – 1951, Beaulieu-sur-Mer) studied at the Academy of Fine Arts in Vienna (ABK) and co-founded the Jewish artists' association there. He was a well-known artist who, at the peak of his career, moved to Paris in 1928. There, he became a member of the "Freier Künstlerbund/Union des Artistes Libres," which publicly criticized the art policies of the National Socialists. Following the German occupation of Paris, Tischler was sent to the Les Milles internment camp in 1940. In May 1941, with the support of the Emergency Rescue Committee, he fled to the U.S., forced to leave behind all possessions, including his paintings, joining his daughter in California. He worked as a farmer while continuing to paint in his spare time. Despite modest recognition, his artistic work was overshadowed by Nazi persecution, making him part of the "lost generation" of artists affected by National Socialist policies.

Case Study 3:

THE LOST ARTISTIC OEUVRE OF ERNA WOLFSON (DEM), UKRAINE/FRANCE



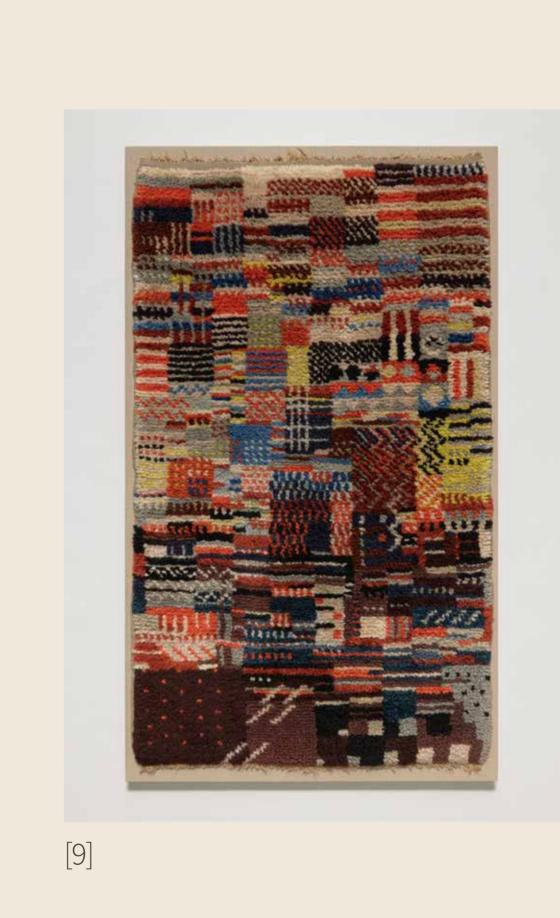




Erna Wolfson born Ernestine Davidoff (1889, Kiev – 1942, Auschwitz), was a painter and ceramist known by the artistic name Dem. She studied in St. Petersburg and in Paris at the Beaux-Arts and in Ateliers de la Rive-Gauche. Her work was shown at prominent Parisian salons and collected by leading museums such as the Hermitage and Musée d'Orsay. Her artistic career ended abruptly when she and her husband were arrested, deported and murdered in Auschwitz in 1942. Before their deportation, they were forced to sell their belongings, including valuable paintings, some of which were later identified in the Musées Nationaux Récupération (MNR) collection of looted art. Few of Dem's works have survived, and her artistic legacy has been largely forgotten.

Case Study 4:

THE BANNED CAREER OF OTTI BERGER,
HUNGARY/YUGOSLAVIA/GERMANY/CROATIA





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Otti Berger, born Otilija Ester Berger (1898, Zmajevac, Kingdom of Hungary – 1944, Auschwitz), was one of the most innovative and successful textile designers of modernism. She initially studied art at the Royal Academy of Arts and Crafts in Zagreb before continuing her education at the Bauhaus in Dessau. From 1931 to 1932, she was the head of the Bauhaus weaving workshop and set up her own business in Berlin. In 1936, she was expelled from the Reichskulturkammer and banned from practicing her profession as an artist. In 1937, Berger fled to London and returned to Yugoslavia due to her mother's poor health. After an unsuccessful attempt to emigrate to the USA, she was interned in Yugoslavia in 1944 and later deported and murdered in Auschwitz.



