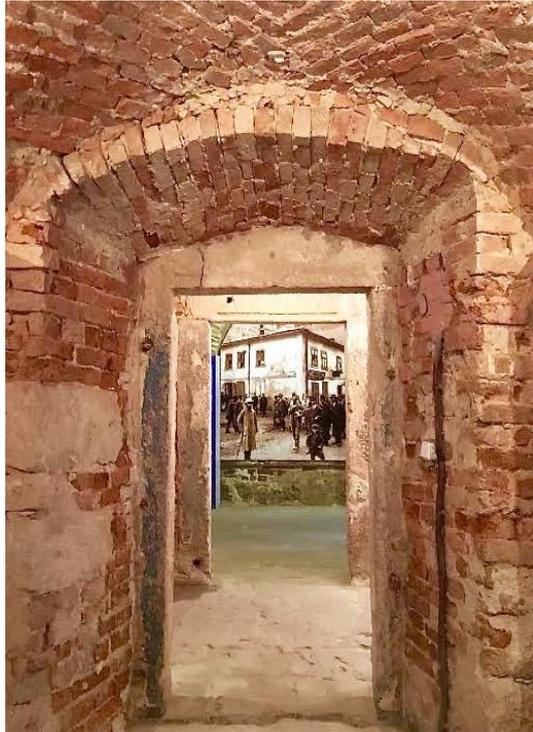


Center for Urban History Lviv - Summer School Workshop - Museum Exhibition Project
for the Museum of the History of Religion at Staroyevreiska Street

ONE STREET - ONE CENTURY : *JEWISH QUARTER IN MULTICULTURAL LVIV*
ОДНА ВУЛИЦЯ - ОДНЕ СТОЛІТТЯ : *ЄВРЕЙСЬКИЙ КВАРТАЛ У МУЛЬТИКУЛЬТУРНОМУ ЛЬВОВІ*



CONCEPT OF THE EXHIBITION

ONE STREET - ONE CENTURY : *JEWISH QUARTER IN MULTICULTURAL LVIV*

The exhibition intends to tell about Lviv's turbulent history during the long 20th century, as reflected through the lens of everyday life by people from all walks of life, belonging to different social groups (aim: to move beyond politics and ethnic tensions). *One historical street* serves as a representative sample of the city's multi-cultural fabric, once populated by various social and ethnic groups.

The storyline is presented in four thematic Galleries: Pre-war years, Religion, WWII, Post-war & today's Lviv, and underlines the radical transformation of the multi-ethnic, multi-religious and multi-cultural European metropolis in the aftermath of the Second World War. Considering the exhibition's location on Staroyevreiska Street, the narrative highlights the Jewish heritage of pre-war Lviv.

QUOTES FROM POEMS: each gallery's major message is to be underscored by the poetic quotation - to be installed inside a brick arch over the display case at the designated wall - to reflect on the emotional image of Lviv in writings of contemporaries (panels 100 x 50 cm).

TITLE IMAGES / MURALS: each gallery's major message it to be emphasized visually by enlarged photo, installed inside a brick niche at designated wall / mural 200 x 200 cm

STUDIO EXHIBITION DISPLAYS: each Gallery includes Studio Exhibitions that focus on specific stories in depth

MEDIA TOOLS: information about exhibition in social media & online , 1 music station with headphones (Pre-war gallery), monitor for interactive maps; 2 interactive displays (Religion gallery).

MONITORS FOR ORAL HISTORY PROGRAM & FILM FOOTAGE SHOW

- The exhibition is structured **to install two monitors** with the oral history selection, organized by language and time period, to be installed in the War and Post-war Galleries (with headphones)
- One monitor with fragments of Yiddish movie about Lviv (Pre-war gallery),
- Historical footage has been selected with various films about Lviv, running 45 minutes (Post-war gallery)

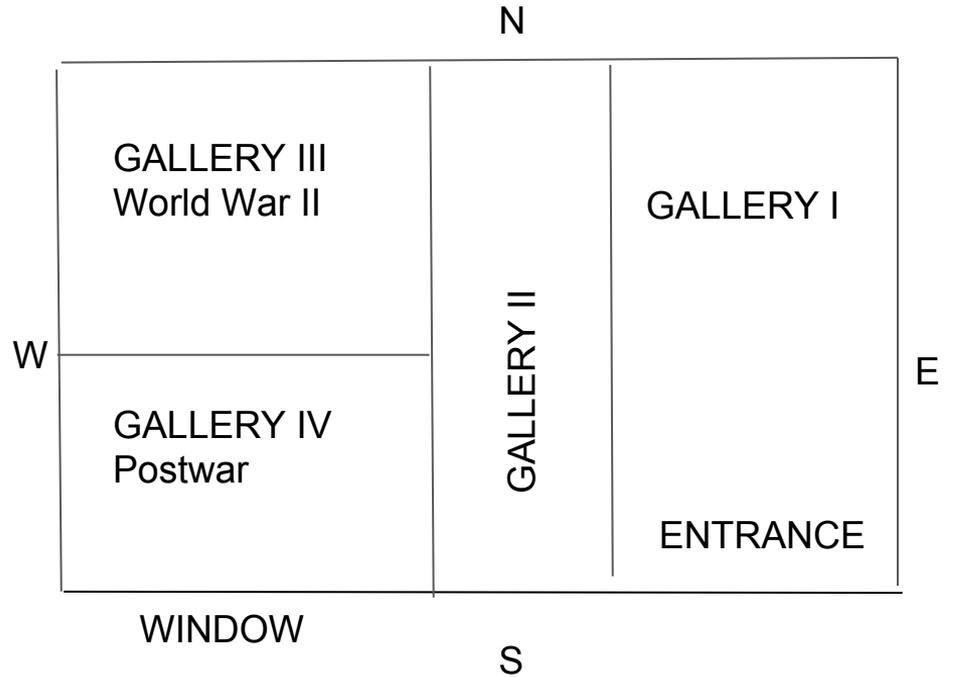
EXHIBITION PLAN

GALLERY I PREWAR

GALLERY II RELIGION

GALLERY III WORLD WAR II

GALLERY IV POSTWAR



TWO CORRESPONDING IMAGES: THE URBAN PAST & THE URBAN PRESENT



View from the Postwar Gallery to the **Prewar Gallery** to the **Jewish Quarter in early 20th century** (currently installed at the MHR Staroyevreiska St.)



View from the Prewar Gallery to the **Postwar Gallery** - **"Window on Staroyevreiska St. 2017"** (photo suggested for Postwar Gallery)



View from the Museum of the History of Religion on Staroyevreiska Street. Students from the Center for Urban History Workshop 2017. Courtesy of Anastasiia Krasnosvobodtseva

ENTRANCE - OUTSIDE

Concept:

To use *ketubbot* patterns and Hebrew calligraphy for exterior design of the museum

The building becomes visible, it attracts attention of people passing by. The pattern is beautiful and vivid, at the same time it is authentic and is strictly linked with the topic of the exposition

Additional idea:

To make captions, explaining details of *ketubah* pattern on a wall so that people could learn some interesting facts even on a street.

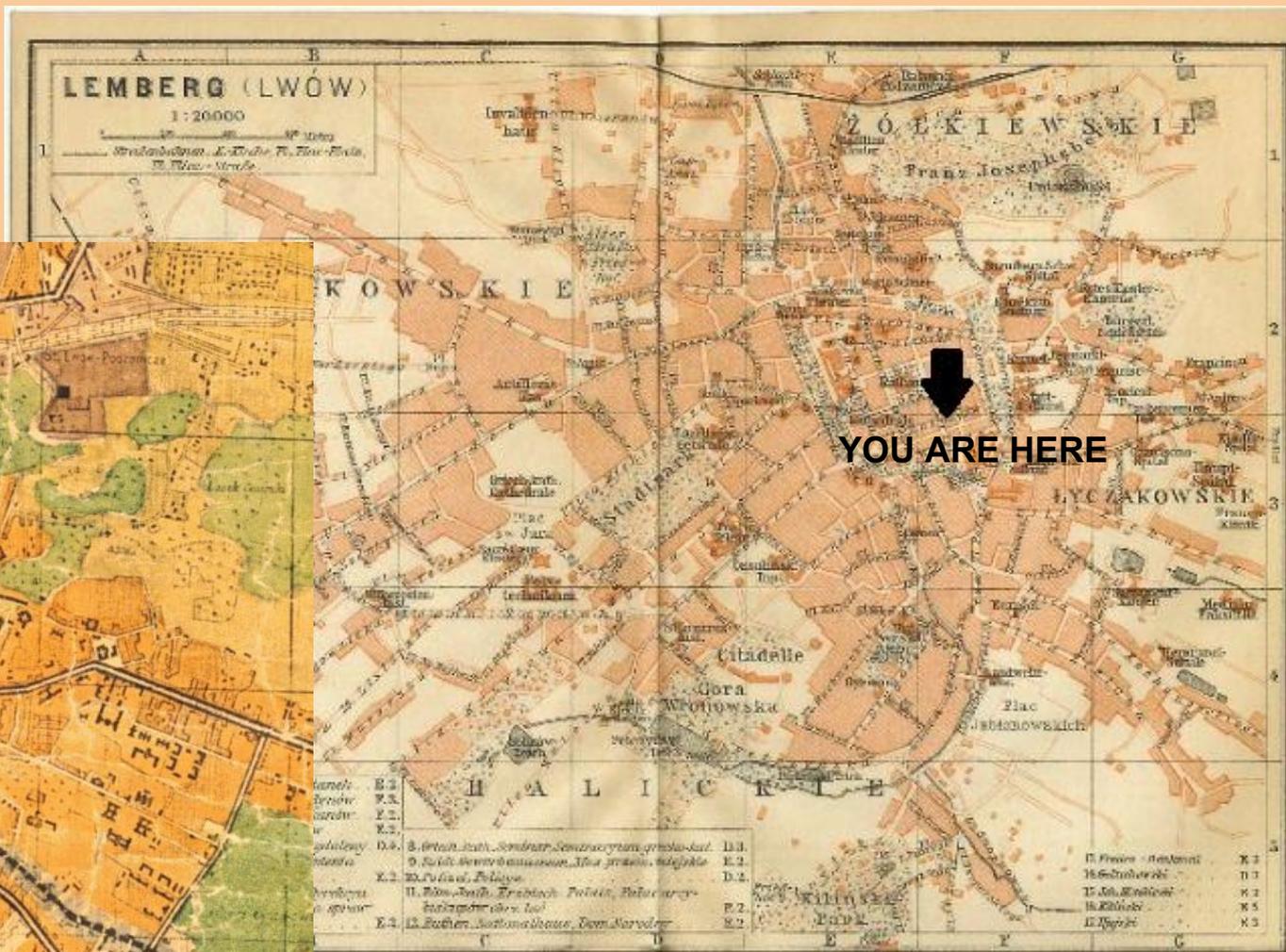
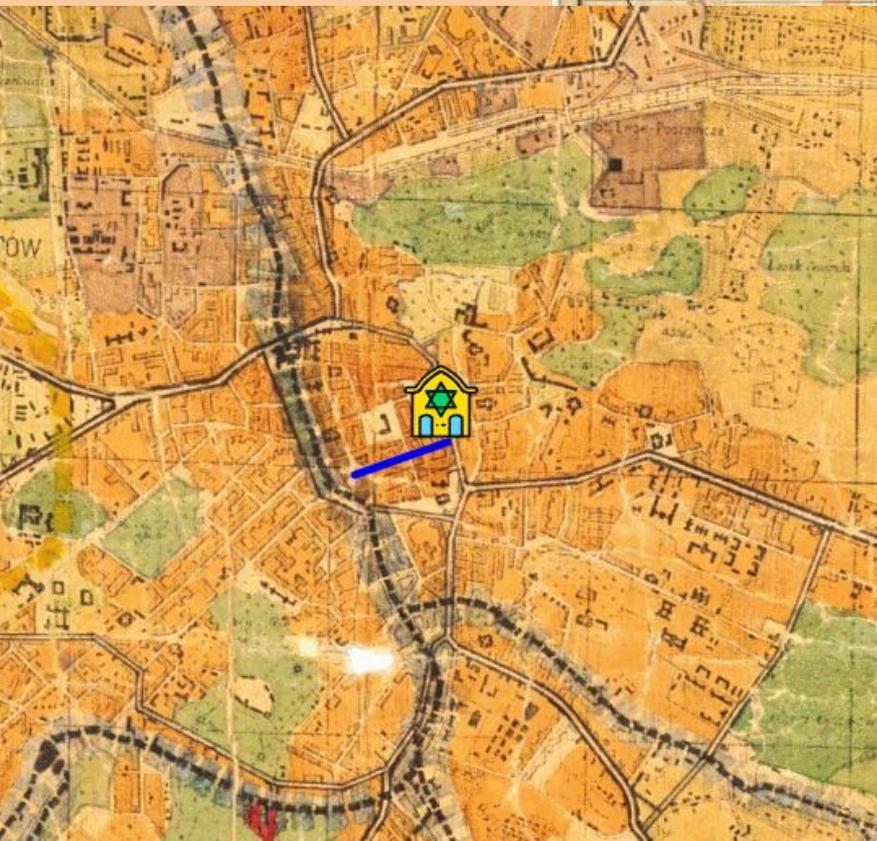


ENTRANCE ZONE consists of six elements:

- 1) WELCOME-BOARD in several languages
- 2) A BOOKLET with information about the exhibition
- 3) AN ORIENTATION TEXT introducing the core message of the exhibition including the exhibition plan
- 4) A VINTAGE STYLE MAP of the city with the message “You are here”
- 5) A TIMELINE identifying the main historical events and processes that shaped the history of Lviv during the 20th century
- 6) A short text presenting THE HISTORY WITH THE VERY BUILDING in which the Museum is situated



1, 2) WELCOME-BOARD
and BOOKLETS



Map of Lviv, 1909

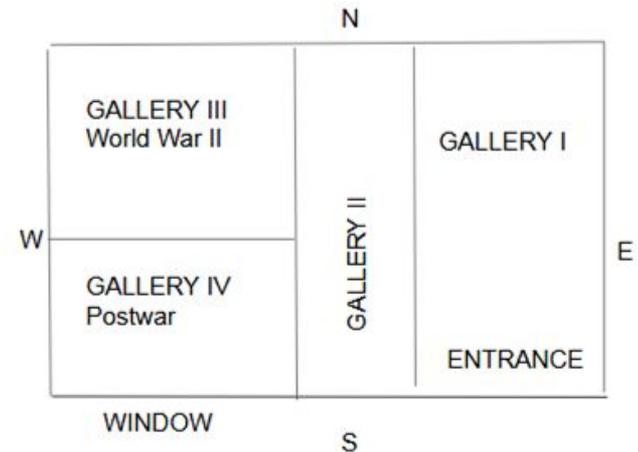
Timeline - 20th century - Lviv



EXHIBITION ORIENTATION TEXT in Ukrainian & English and a plan of the exhibition
(Gallery 1 East Wall panel 50 x 50 cm)

Throughout its history, the city of Lviv had many names, was ruled by several states and inhabited by various ethnic and religious communities. The city's location at the intersection of important trade routes made it a center of commerce and led to its rapid economic development. By the early 20th century, the majority of Lviv's inhabitants were Poles, Jews, and Ukrainians.

This exhibition tells about Lviv's turbulent history during the long 20th century, as reflected through the lens of everyday life by people from all walks of life. *One historical street* serves as a representative sample of the city's multi-cultural fabric, once populated by various social and ethnic groups, and where over many centuries, the Jewish population played an important role in the city's economic and cultural life.



STAROYEVREISKA STREET AND THE BUILDING WHERE THE EXHIBITION IS SITUATED

The residential building on Staroievreiska Street, 36 was built in the beginning of the 17th century. It was initially called the Landesivska stone building (kamianucja) by the name of one of its owners - the Jewish community leader Lev Landes. In the 19th century, the house was fundamentally renovated. In 1871 it was owned by Ettinger Markus Wolf, in the 1916 - by Kretz Abraham i spółwłaściciele. In the 1920s - 1930s the ground floor was used as a storage. This building is the architecture monument of the national status since 1979.

This exhibition includes a monitor with an interactive map of the quarter, created by the Lviv Center for Urban History



Staroievreiska Street in 1963-1964 (then Frunze). *Source: Lviv Center for Urban History*

PRE-WAR GALLERY I QUOTE (North wall upper niche panel 150 x 30 cm)

*“Господар міста – лев, що спить під арсеналом,
Підводиться поволі, йде в пустиню площ.
Герої сплять, в домах розпусти ще співають,
І бунтарям у тюрмах волю дзвонить дощ”*

Богдан Ігор-Антонич “Площа янголів”

די שטאָט איז די נשמה פֿון קרייז
דער קרייז איז א מידער גוף
וואָס האָט זיך אָבגעזאָגט פֿון
וואַרטן
אויף די טויזנט קאָלירטע זאַכן
וואָס וואַלטן באַדאַרפֿט געשען

*“פיגורן-לידער” Debora Vogel
(Virsh pro figury)*

PRE-WAR GALLERY I INTRODUCTION TEXT in Ukrainian & English (West wall, by the North-West corner, panel 50 x 60 cm)

The turn of the 20th century was the time of opportunities. The modernization of the late 19th and early 20th centuries touched all social and ethnic groups in Lviv, leading to emancipation, secularization, better education, and political activism. In the early 20th century, Lviv was the capital of Galicia, province of the Austro-Hungarian Empire.

The course of the social and economic progress was interrupted in 1914, by the outbreak of the First World War. Galicia was in the epicenter of the conflict and suffered from mass deportations, violence, destruction. WWI led to the end of the Austro-Hungarian rule. After the collapse of the Empire in 1918, Ukrainians established short-lived Western Ukrainian People's Republic. The control over the lands of Eastern Galicia led to the Polish-Ukrainian war. The Ukrainian side was defeated, and by 1923, Lviv became part of the Second Polish Republic. The city's population in the 1930s consisted of: 50% - Poles; 30% - Jews; 15% - Ukrainians; 5% - Armenians, Czechs, Germans, Hungarians, Italians. In the interwar period, Lviv was one of the biggest and most important cities in Poland.

ENLARGED MURAL OVER THE PREWAR GALLERY I (right side)



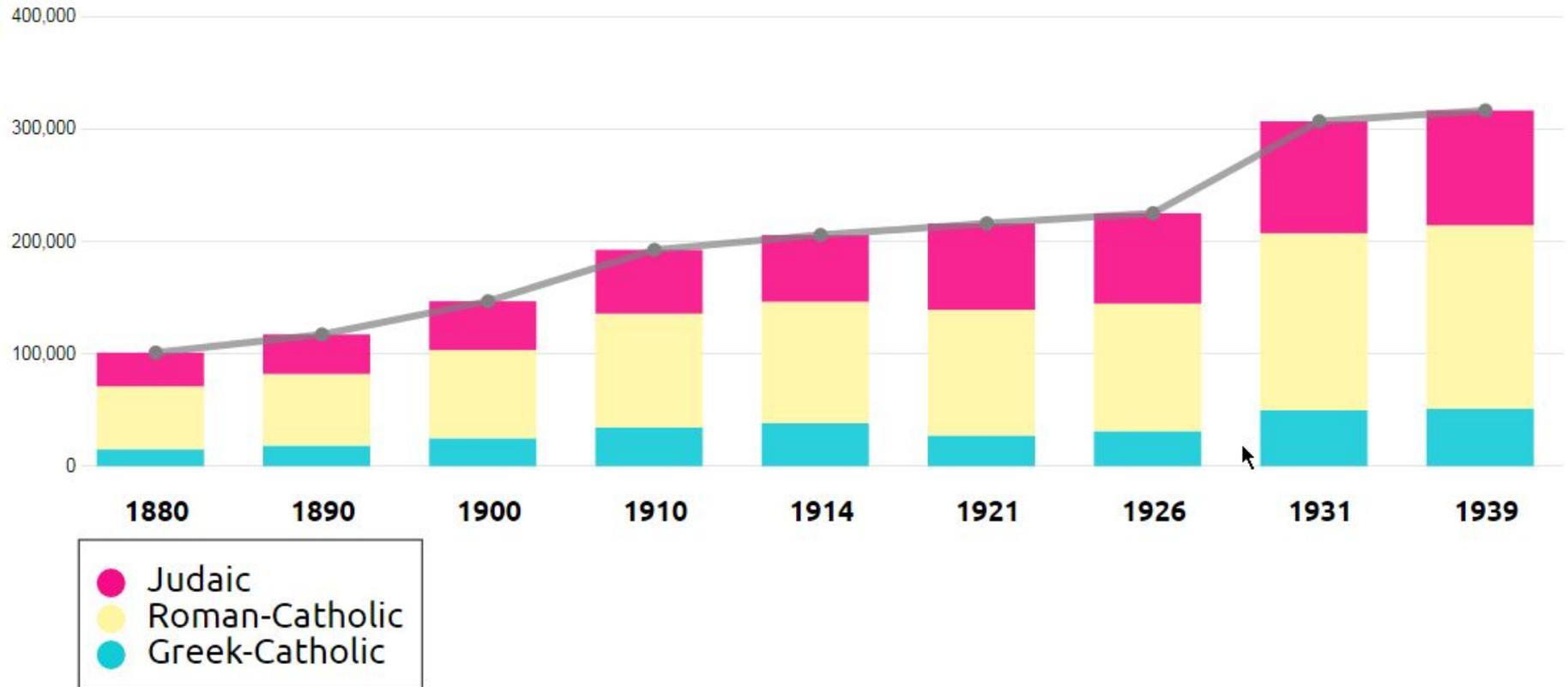
G1_NW_mural_1_right side: Lviv in the 1930s. Source: Süddeutsche Zeitung Photo Archive

ENLARGED MURAL OVER THE PREWAR GALLERY I (left side)



G1_NW_mural_2_ left side: Market square, Lviv, 1930s. Source: Lviv Center for Urban History

Ethnic Composition of Population of Lviv, 1918-1939



The “Other” Lviv



Beggars at the cemetery, Lviv 1930s. Source: YIVO



After the pogrom of 1918 children who have received food from a soup kitchen, pose on a sidewalk, with pitchers and soup pails. The youngest child is shoeless. Source: YIVO



Poor people living in the outskirts of Lviv - Zamarstino. Source: NAC



Mobile charity kitchen serving meals, 1934. Source: NAC

Daily life



Street scene on Rynok Square. Source: Centre for Urban History



Two men and a girl in a marketplace, L'viv, ca. 1930. The poster on the wall behind the girl advertises the Yiddish newspaper Togblat (Daily Paper). Source: YIVO



Restaurant with Polish signboards. Source: NAC

Prewar portrait of a Jewish family in Lvov, 1935. Source: USHMM

NEW OPPORTUNITIES AND PHILANTHROPY



Two men near a passenger car on the street Source: Centre for Urban History



Beth Hoolim, Jacob Rappoport Jewish Hospital founded by Maurycy Lazarus's foundation in the beginning of 20th century. Source: Centre for Urban History



Lviv's upper class resident posing at personal auto, 1922 Source: Süddeutsche Zeitung Photo, 01046901



Man in a racing car. Source: Centre for Urban History

Intellectuals and Politicians



ד"ר משה סוקאלר, ד"ר יוליוס ספערבר, ד"ר מיכאל סאודער, יוני 1905
1905-160-4

Dr. Michal Sokaler, Dr. Juliusz Sperber and Dr Saueder walking on the streets of Lviv.
Source: Yad Vashem

Stefan Banach, the world fame mathematician in Scottish Cafe.
Source: Centre for Urban History



Group photo with big poster in Yiddish, 1st convention of the Jewish Social Democratic Party, 1905.
Source: YIVO



DELEGATES TO THE FIRST CONVENTION OF JEWISH SOCIALISTS OF GALICIA, HELD JUNE 28, 1905, AT LEMBERG.

דעלעגאטן צו דעם ערשטן קאנגרעס פון יידישע סאציאלן פארטיי אין גאליציע, יוני 28, 1905, אין לעמבערג.

UNUSUAL DESTINIES OF PEOPLE BORN IN LVIV



Jakob Rosenfeld, born in Lviv in 1903, studied medicine in Vienna and served as a doctor in Chinese Communist Army during the World War 2. Source: Österreichische Gesellschaft für Chinaforschung



Mykhaylo Rudnytskyi, born in the town of Pidhaytsi in 1889. Ukrainian literary critic, writer, poet, doctor of philosophy. Source: Centre for Urban History



Muhammad Assad, born in Lviv as Leopold Weiss in 1900, journalist, diplomat and Islamic scholar (he converted to Islam in 1926). Source: www.mischief-films.com

STUDIO EXHIBITION : Pogroms 1918

Following the withdrawal of the Ukrainian troops from Lviv in November 21, 1918, Polish military units entered the city. The takeover of Lviv by the Polish Army led to major outbreak of violence against local Jewish population accused by Poles in cooperation with Ukrainians. In the course of the following three days of unrest in the city, approximately 150 Jewish residents were killed and hundreds injured.



*The Lviv Hasidic Synagogue damaged after fire during pogrom, 1918
Lviv Center for Urban History*

CHARGES OFFICIALS AIDED IN POGROMS

**German Correspondent in Lem-
berg Says They Encouraged
Killing of Jews.**

GHETTO WAS LAID IN RU'INS

**Looting by the Polish Officers and
Soldiers Widespread in Three
Days of Slaughter.**

Copyright, 1918, by The New York Times Company
Special Cable to THE NEW YORK TIMES.

Headline from *the New York Times* reporting
on pogroms in Lviv, November, 1918

STUDIO EXHIBITION

Display about Lviv becoming part of the Second Polish Republic in 1923



Polish Army cadets marching through Lviv streets, 1930s.

Source: Süddeutsche Zeitung Photo Archives



Article from the newspaper *Kuryer Codzienny* announcing new Eastern border of Poland, 1923.

Source: Małopolska Biblioteka Cyfrowa

LVIV CITY LANDSCAPE IN THE 1930s



Il. 11. Ludwik Tyrowicz, Aleja Akademicka, 1932, litografia barwna (Teka „Piękny Lwów”), Muzeum Narodowe we Wrocławiu, nr inw. XIX-3664



Aleja Academychna, Lviv, 1939. Photo: Arkady Shoykhet
Source: Union of Photo-Artists ,

Film about Jewish life in Lviv
(Fragment from the film "Five Cities")



Producer: Yitzhak Goskind **Cameraman:** V. Kazimierczak; Text and
Narration: Asher Lerner **Production Date:** 1939
Source: USHMM

Sounds of interwar Lviv

1. Only in Lviv / Тільки у Львові / Tylko we Lwowie
2. Where is the Village? / Vi iz dus geseleh? / Gdzie jest ta ulica, gdzie jest ten dom?
3. Burnt by the sun / Ostatnia niedziela / Утомленные солнцем
4. Papirosen

Historical Film Footage- Prewar Lviv, amateur film

<https://collections.ushmm.org/search/catalog/irn1003676>

Starting at 05:38

Presentation Part 2 Religion

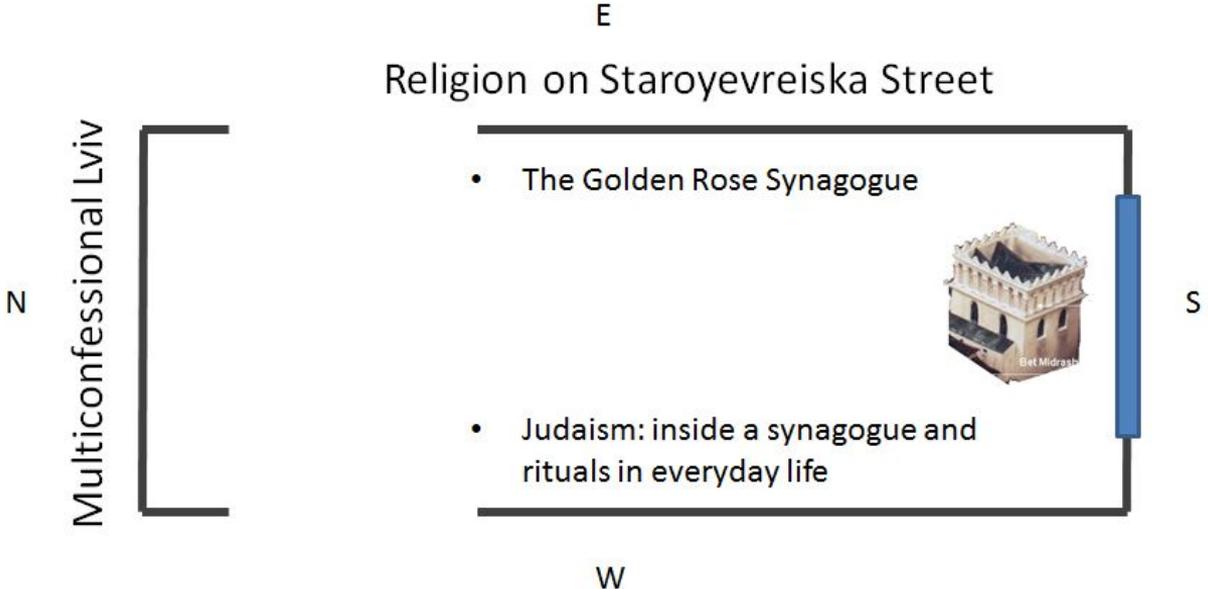
GALLERY II RELIGION INTRODUCTION TEXT

(East wall, to the right from the corridor)

Українською: Релігійне і конфесійне різноманіття Львова до Другої світової війни творило мозаїку подібних і водночас відмінних світів. Ці світи межували, але в кожному з них шукали Бога. Бомба, котра знищила синагогу «Золота Роза», стерла з лица землі не тільки визначну сакральну будівлю та пам'ятку архітектури, а один із світів єдиної мозаїки.

In English:

Variety of religious communities in Lviv before the World War II created a mosaic of different, but at the same time similar worlds: in each of them people were looking for God. The demolition of the Golden Rose synagogue on Staroyevreiska Street, destroyed not only a beautiful building, but also one of the essential pieces of this complex mosaic.

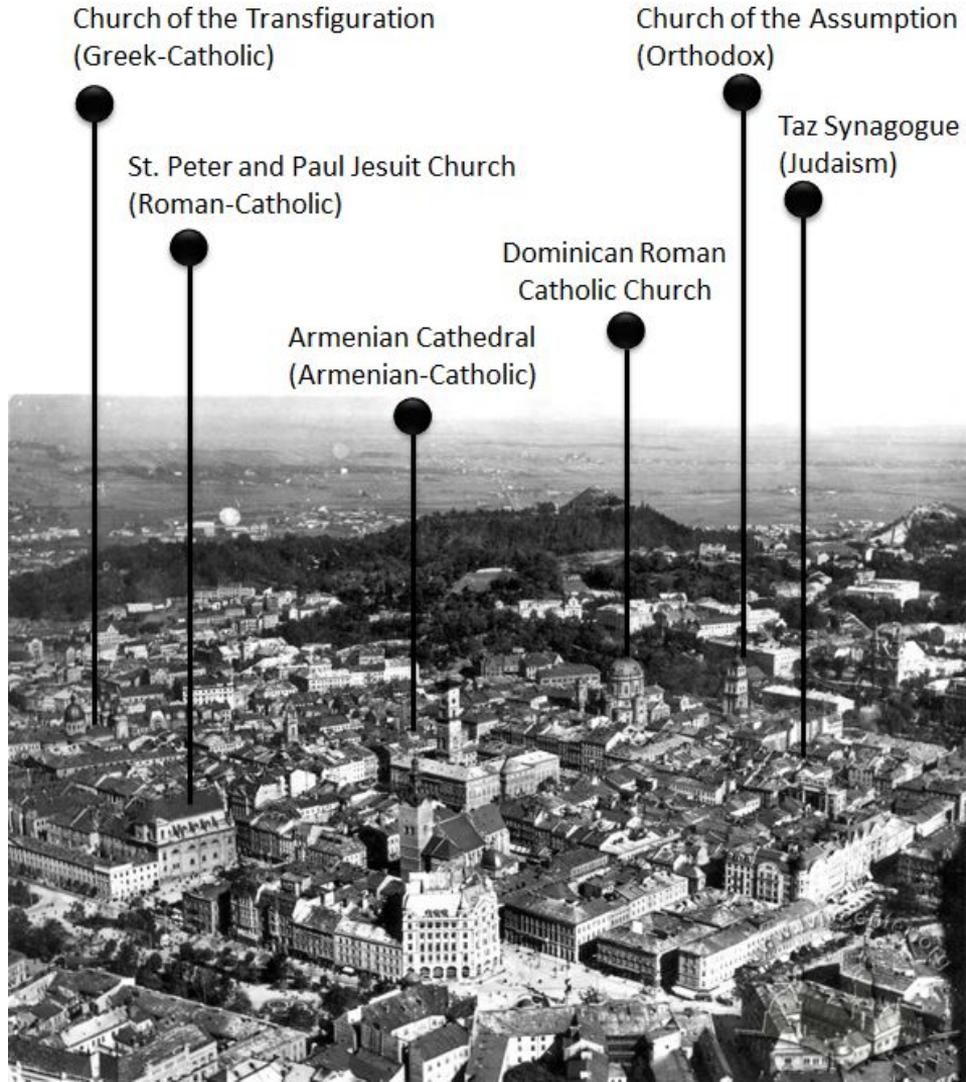


1. MULTICONFESSIONAL LVIV

1-2. Interactive map of confessions with Timeline



1-1. Mural for the northern wall's arch.
General view of Lviv. Aerophotography.
Creator Edmund Libansk, 1928



GALLERY II RELIGION QUOTE

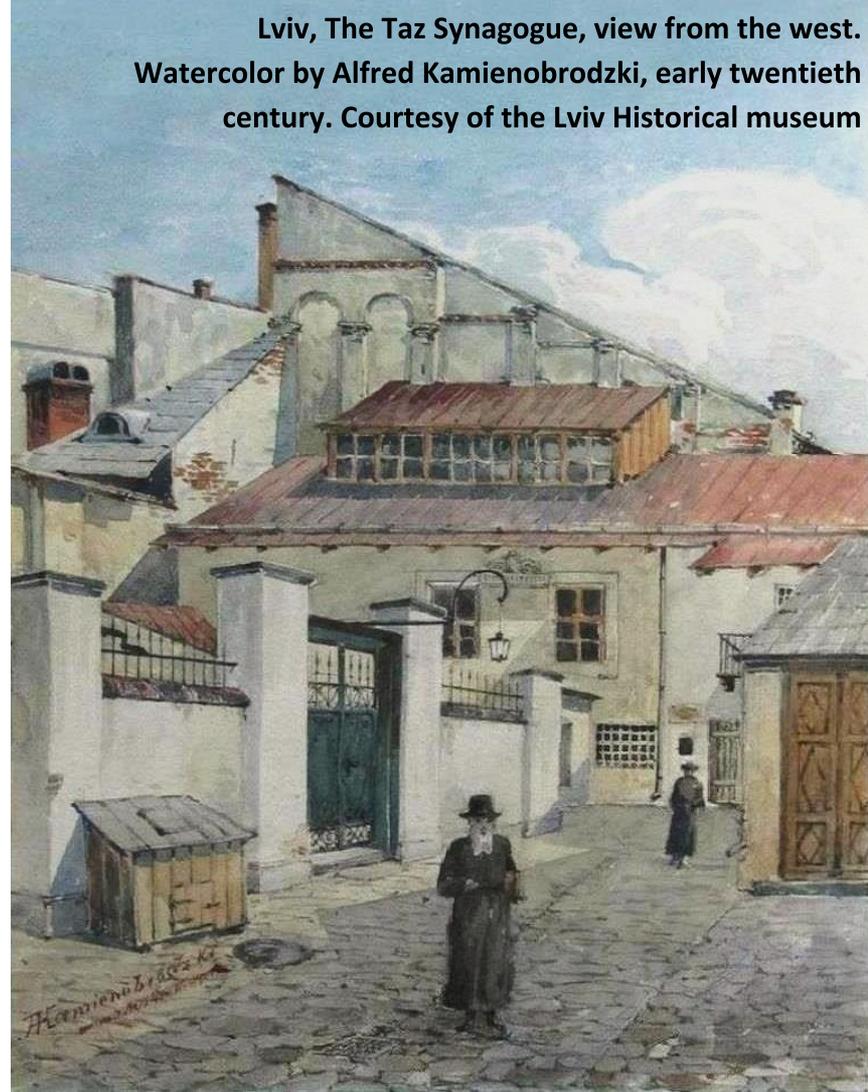
(East wall, to the left from the corridor)

במשור עמדה רגלי
רבות עשית אתה אלי
בבית מעט מקדש
נתן בפי שיר חדש
תהלה לאלדים גואלי

*"My foot is set upon an even place
Many things didst Thou by grace
In the synagogue, sanctuary of the few
Though hast filled my mouth with song to renew
For God my Redeemer, glorious praise..."*

(The Song of Deliverance. R. Itzhak ben Shmuel Ha-Levi Segal, 1609.
Translation by Betsy Rosenberg)

Lviv, The Taz Synagogue, view from the west.
Watercolor by Alfred Kamienobrodzki, early twentieth century. Courtesy of the Lviv Historical museum

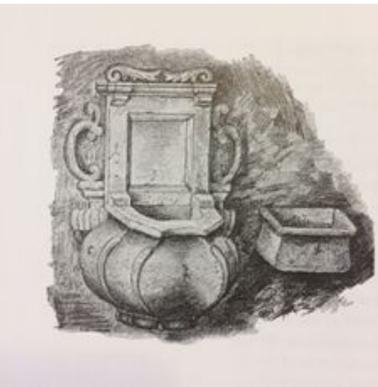


2. THE GOLDEN ROSE SYNAGOGUE

For several centuries the Synagogue Turei Zahav was a center of the religious life in the Jewish Quarter. Its original architecture captured eye of Jewish and non-Jewish citizens; poetic legends about this synagogue had been passed from generation to generation. Today, as proven by the growing attention to “The Space of Synagogues” on Staroyevreiska Street, the story of the Golden Rose lives on and continues capturing imagination.



Alm-box, 1904



Alm-box, 2017



Reconstruction of the Taz Synagogue, made by Sergey Kravtsov. Courtesy of the Center for Jewish Art.

3. STUDIO EXHIBITION JUDAISM: INSIDE A SYNAGOGUE (intending to use a monitor for the interactive program)

By using the interactive display, visitors can learn about the synagogue interior, purposes of main religious objects, and their role in conducting religious services

Eternal Light



Bimah



Torah Ark



Tzedakah Box



Yad



4. JUDAISM: THE CASE OF EMPTY TORAH SCROLL

Torah is a central object in the Jewish religious practices. To underline its significance for the Jewish world, we tell the audience about the tradition of Torah burial.

- It is forbidden to discard text that contains the name of God.
- Broken or desecrated Torahs are kept in a special storage called *genizah* and then buried at the cemetery with a proper Torah burial ceremony.

We tell the story through an empty Torah scroll. The installation shows Torah scroll layout that symbolises sacral power of the text in the eyes of religious people. For them the Name of God cannot exist apart from religious context.



JUDAISM IN EVERYDAY LIFE

From memoirs by Janina Wiener:

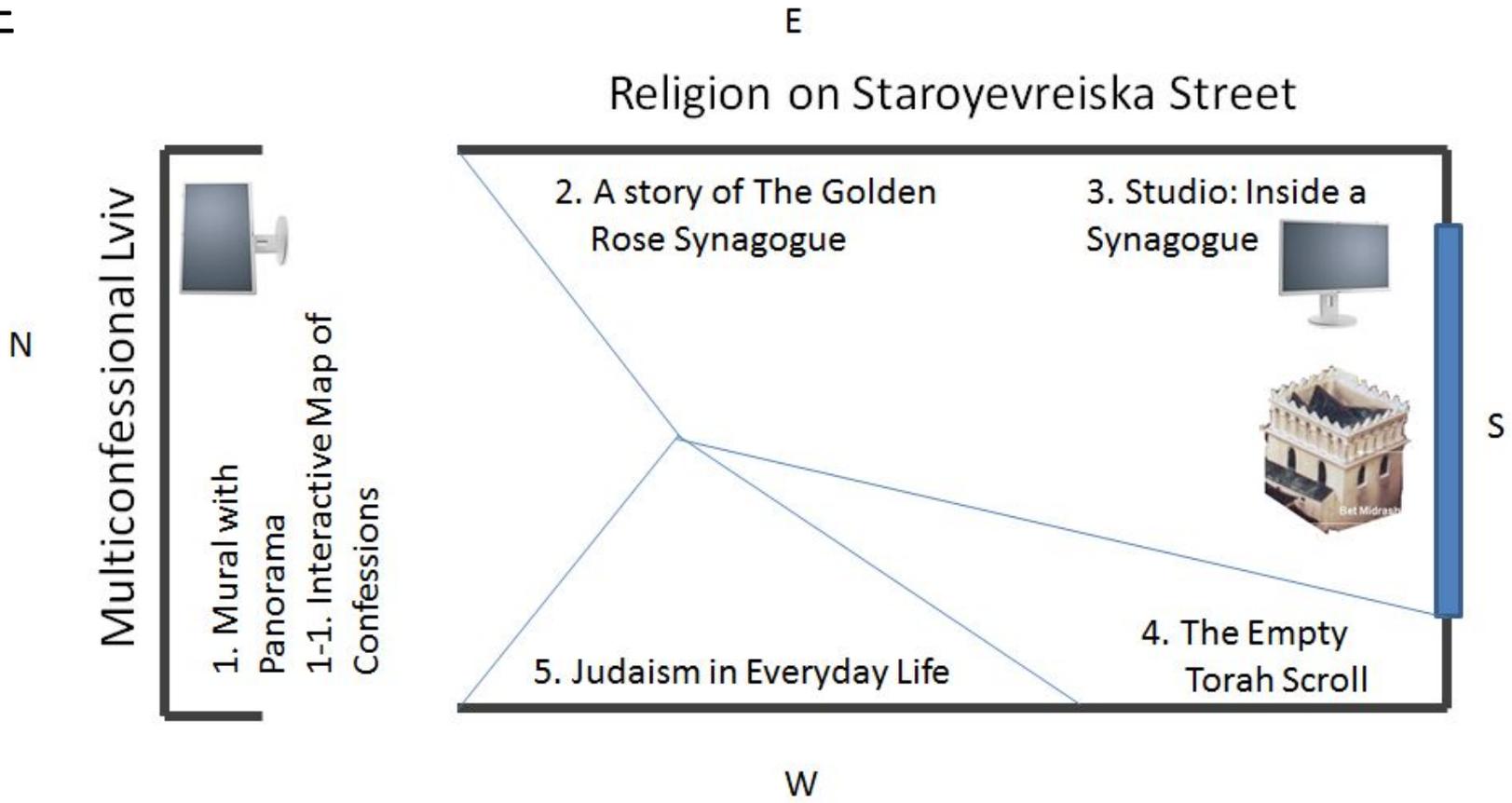
“Yet in everyday life, it was a very typical home – typical in terms of Polish customs and habits, though, for instance, my grandparents never had a Christmas tree, but we always had one. That didn’t bother Grandfather. [...] Neither Grandfather nor any of his brothers or sisters had anything to do with orthodoxy. They all were very much assimilated.”



Janina Wiener [nee Bodenstein] was born in Lviv in 1922 and spent her childhood and youth in Lviv. She left the city in 1941. During the war she lived in Turkestan. From her big family only three members – she, her aunt and her cousin - survived the Holocaust. After the war she lived in Cracow, Poland.

Janina Wiener at the age of 17, 1939. Source: Centropa

GALLERY II RELIGION SCHEME



Multiconfessional Lviv

1. Mural with Panorama

1-1. Interactive Map of Confessions

2. A story of The Golden Rose Synagogue

3. Studio: Inside a Synagogue

4. The Empty Torah Scroll

5. Judaism in Everyday Life

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Religion on Staroyevreiska Street

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