



Center for Urban History
of East Central Europe

**Connecting (to) Histories: Engaging with the Urban Pasts and
Displaying Jewish Heritage**

**8th Summer School
July 10 – August 4, 2017**

DR. SERGEY KRAVTSOV, DR. SOFIA DYAK, ZENOVIIY MAZURYK

SYLLABUS

"SITES OF THE PAST IN LVIV": COLLECTING, DISPLAYING, RETHINKING THE PAST

LVIV 2017

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“Connecting (to) Histories: Engaging with the Urban Pasts and Displaying Jewish Heritage”

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Dr. Sergey Kravtsov

Center for Jewish Art, Hebrew University of Jerusalem

Zenoviy Mazuryk

a vice-president of the Ukrainian National Committee of the International Council of Museums (ICOM)

Dr. Sofia Dyak

Center for Urban History of East Central Europe

"Sites of the Past in Lviv": Collecting, Displaying, Rethinking the Past

This short course is an introduction to the workshop «Museum Space at Urban Pace: Revisiting Lviv's Multicultural Heritage». It aims to discuss the different contexts of the shaping and development of collecting, museums and public spaces and places for displaying and representing the city's multicultural heritage in Lviv in the 19th and 20th centuries.

Three lectures by Dr. Sergey Kravtsov, dedicated to the history of Jewish and non-Jewish collections in Lviv under the Habsburg rule and in the Second Polish Republic, show the intentions of diverse individual and group collectors, the transition of collected artifacts from religious sphere to the secular public space, from a traditional group to the modernizing urban public. The lectures will expose collections as tools for preserving cultural heritage, for constructing the collectors' selves, for shaping national and political narratives, for developing art history as a discipline, and for mutual understanding of cultural elites.

Zenoviy Mazuryk will focus on museums and their functions after the Second World War, especially on the changing museum landscape of Lviv, the redistribution of collections and roles of museums as an ideological tool of the state. The second part of the lecture will deal with the current state, challenges and prospects which today's Ukrainian museums are facing. What are memorial spaces? Do they have other functions than museums do? What do they speak about, and how do they combine elements of exhibition, museums, memory and public space? These issues will be discussed by Dr. Sofia Dyak as based on the recently implemented project "Space of Synagogues" in Lviv.

I Dr. Sergey Kravtsov

Center for Jewish Art, Hebrew University of Jerusalem

1. Collection of Jewish Art in Lviv: From Ritual Usage to Secular Exposition.

Why Jewish art interested Polish, Ukrainian, and Jewish scholars? By whom and what for Jewish artifacts were initially collected? By which social patterns the Jewish individual collection was inspired? How private collections became public? What was the role of Maksymilian Goldstein in collecting Judaica and what happened to him and his collection?

Literature:

1. Sergey Kravtsov, "Polish-Jewish Discourse in Art History: Standpoints, Objectives, Methodologies," *Ars Judaica* (2017).
2. Sarah Harel Hoshen, "Research and Collection of Judaica in Lvov: 1874–1942," in *Treasures of Jewish Galicia. Judaica from the Museum of Ethnography and Crafts in Lvov, Ukraine*, ed. Sarah Harel Hoshen (Tel Aviv, 1996), 51–73.
3. Faina Petriakova, "The Collection of the Museum of Ethnography and Crafts in Lvov," in *Treasures of Jewish Galicia. Judaica from the Museum of Ethnography and Crafts in Lvov, Ukraine*, ed. Sarah Harel Hoshen (Tel Aviv, 1996), 75–81.
4. Roman Chmelyk, "Judaica in the Lviv Museum of Ethnography and Arts and Crafts: History, Contents, and the Current Situation," *Jews and Slavs* 25 (2016): 253–264.

Further reading:

Maksymilian Goldsteing and Karol Dresdner, *Kultura i sztuka ludu żydowskiego na ziemiach polskich: Zbiory Maksymiliana Goldseina*, with preface by Majer Bałaban (Lviv, 1935).

2. Collection of Jewish Art in the Interwar Lviv: From Private to Institutional Collection.

How the idea of Jewish Museum in Lviv became a communal project? Who and how has brought the Museum into being? Which audience did it serve? Which non-Jewish institutions were also collecting Jewish cultural assets in the interwar period? What happened to those objects and those actors?

Literature:

1. Zofia Borzymińska, "Kuratorium opieki nad zabytkami sztuki żydowskiej przy żydowskiej gminie wyznaniowej we Lwowie," *Kwartalnik Historii Żydów* 214 (2005): 153–177.
2. Sergey Kravtsov, "Marek Reichenstein: Collector and His Collection," in *Jewish Marriage Contracts: Collection of Ketubbot in the Borys Voznytsky National Art Gallery of Lviv* (exhibition catalog), ed. Vita Susak (Lviv), 11–29.
3. Ludwik Lille, *Muzeum Żydowskiej gminy wyznaniowej* (Lviv, 1937).

Further reading:

Zofia Ameisenowa, *Bestiarius w Biblii hebrajskiej z XIII wieku: Studium ikonograficzne* (Warsaw, 1933).

3. Collecting Art in Lviv before 1939.

What were the major collections of the prewar Lviv? How the ecclesial, aristocratic, and patrician collections became public and national assets? How did Polish, Ukrainian, and Armenian communities collect, preserve and expose their movable monuments? How this activity served the particular communities and general public? What was the role of these collections in urban society?

Literature:

1. Edward Chwalewik, *Zbiory polskie: archiwa, biblioteki, gabinety, galerje, muzea i inne zbiory pamiątek przyszłości*, vol. 1 (Warsaw, 1926), 367–429.
2. Patricia Kennedy Grimsted, "Lviv Manuscript Collections and Their Fate," *Harvard Ukrainian Studies*, vol. 3/4, part 1 (1980): 348–375.
3. Jurij Smirnow, "Muzeum Ormiańskie we Lwowie," *Kurjer Galicyjski* (15.04.2010): 20–29.
4. Volodymyr Aleksandrovych, "Svientits'kyi Ilarion Semenovych," in *Entsyklopedia istorii Ukrainy*, vol. 9 (Kyiv, 2012), 471.
5. Lviv National Andrey Sheptytsky Museum: http://www.mankurty.com/sven/?page_id=57.

II Zenoviy Mazuryk

a vice-president of the Ukrainian National Committee of the International Council of Museums (ICOM)

4. Changes in Ukraine's Museum Policy: From an Ideological Tool to the Modernizing Development of Society.

How was Lviv's museum landscape shaped after the WWII? What transformations did museum collections experience? What social and political conditions affected the activities of museums? What changes occurred in museum policies? What organizing and legal forms of museum activities have appeared lately? How have museum activities changed?

The lecture is devoted to changes in museum policies in Ukraine and especially in Lviv during the Soviet period and the Independence. It discovers the objectives of museums, landmarks in museum policies and changes which have occurred over the recent decades. The focus will be on challenges faced by museums in Ukraine since gaining the Independence and on conditions of implementing modern standards of museum activities.

Literature:

1. Zenoviy Mazuryk. Museums of Ukraine in times of crisis and war. International Conference . Problems and development perspectives of Post-Soviet Countries Museums . NOVEMBER 7-10, 2015 . Tbilisi, Georgia.
2. Зеновій Мазурик. Музеї сьогодні – європейські тенденції та українські виклики [Zenoviy Mazuryk. Museums today: European trends and Ukrainian challenges] / З.В. Мазурик // Українська культура. – 2007. – №11. – С. 8-9.
3. Зеновій Мазурик. Музеефікація пам'яті: колективне свідоме [Zenoviy Mazuryk. Museumification of Memory: the collectively conscious] // Az-Art, №4, 2011
4. Е. Гохстрат, А. Велс Гейн. "Теорія навчання Девіда Колба в музеї. Мрійник-Мислитель-Прагматик-Діяч". [E. Hoogstraat, A. Vels Heijn. David Kolb's learning theory in the museum: Dreamer, thinker, decision-maker, doer]
5. Зеновій Мазурик. Музеї – наша пам'ять [Zenoviy Mazuryk. Museums are our memory]
6. Зеновій Мазурик. Туризм як виклик для музеїв [Zenoviy Mazuryk. Tourism as a challenge for museums]
7. Зеновій Мазурик. Музей: пошук нових форм діяльності. Виступ на міжнародній конференції «Сила мистецтва», вересень 2010 р. [Zenoviy Mazuryk. Museum: in search for new form of activities. Report at the International conference "Power of Arts", September, 2010]

III. Dr. Sofia Dyak

Center for Urban History of East Central Europe

5. Outside yet Connected? Rethinking Memorial Space as an Exhibition Site in Urban Setting

This lecture will take recently opened The Space of Synagogues project in Lviv as a point of departure to discuss two topics: How memorial and public space can be conceived and realized as exhibition site? What are the ways of creating connections and communicating references between memorial space, urban setting, and various audiences? Memorials, especially in dense urban environments, are increasingly conceptualized and developed as complex sites that accommodate and enable different audiences to find their own experiences. Looking at this case we will explore if and how to define what is inside and outside, what are the boundaries and blurred lines between exhibitions, museums, memorial, and public spaces and how to see memorial spaces as a part of complex network of other sites and institutions that engage with or represent the urban past.

Literature:

Quentin Stevens, Karen A. Franck, *Memorials as Spaces of Engagement: Design, Use and Meaning* (London: Taylor & Francis Ltd: 2015), selected pages

Selected press materials on The Space of Synagogues project

Notes from participant observation at The Space of Synagogues in September 2016 and results of participant observation planned for May 2017.