

HOLOCAUST PROJECT FROM DARKNESS INTO LIGHT

**JUDY CHICAGO
AND
DONALD WOODMAN**



EXHIBITION INFORMATION

Toured By
Through the Flower
107 Becker Avenue
Belen, NM 87002
Phone/Fax 505-864-4080
e-mail — info@throughtheflower.org
web site — ww.throughtheflower.org
web site — www.JudyChicago.com

HOLOCAUST PROJECT: From Darkness Into Light

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ABOUT THE *HOLOCAUST PROJECT*

The *Holocaust Project: From Darkness Into Light* is a traveling exhibition that casts the Holocaust as a reference point for an exploration of contemporary questions which relate to the human condition. Through a series of works that include a tapestry, two stained-glass pieces and thirteen large-scale tableaus combining painting and photography, the exhibit takes visitors on a journey into one of the darkest periods of modern history, concluding with an image of hope and optimism, an expression of the artist's belief in the power of the human spirit.

In 1985, artist Judy Chicago and her husband, photographer Donald Woodman, began a long personal journey in an attempt to understand the historical ramifications of the annihilation of European Jewry. Although she is the descendent of twenty-three generations of rabbis, Chicago knew little about the Holocaust or her Jewish heritage. Their study with Rabbi Lynn Gottlieb in Albuquerque, New Mexico, and then exposure to *Shoah*, the classic film by Claude Lanzmann, stimulated a long period of inquiry into the Holocaust and Jewish history, which was guided by Holocaust educator, Isaiah Kuperstein.

The artists traveled for two and one half months through the "landscape of the Holocaust", including France, Germany, Austria, Czechoslovakia, Poland, Russia, Latvia and Lithuania. Though visits to Israel and Hiroshima were the culmination of their travels, scholarly and visual research continued throughout the project. Eight years in the making, the *Holocaust Project* positions the Jewish experience of the Holocaust within a larger global and historical context in order to raise a series of questions about the relationship between the Holocaust and contemporary events. The Holocaust thus becomes a prism through which the artists are able to examine issues of history, memory, vulnerability, power and victimization in a series of startling and revelatory images.

Despite the fact that, in many disciplines, the Holocaust is considered one of the major philosophical dilemmas of the 20th Century, this subject has only quite recently become a focus for mainstream contemporary art. Heretofore, visual art about the Holocaust has been seen primarily in survivor or prisoner images or within the confines of the Jewish community. The *Holocaust Project* has acted as a bridge between these disparate audiences, thereby helping to bring the subject of the Holocaust and Jewish identity into the contemporary art dialogue.

The goal of the *Holocaust Project: From Darkness Into Light* is to expose a wide and varied audience to a contemporary view of the Holocaust and to stimulate discussion of the many issues raised by the art. An underlying assumption of many modernist projects has been an unwavering belief in the

linear progress of human development, supported by the advancement of technology. As confidence erodes in this basic tenet of modernism, weakened by the occurrence of such events as the Holocaust, a critical review of the Holocaust as is provided by the *Holocaust Project*, assumes added significance.

The commitment of this exhibition to stimulating dialogue about these issues is reflected in the provocative materials which have been prepared to accompany the exhibition:

1. A fully illustrated book, the *Holocaust Project: From Darkness Into Light*, by Judy Chicago with photographs by Donald Woodman, published by Viking/Penguin. This book is out of print, but limited quantities of the hardcover are available from Through the Flower.
2. For the original tour of the *Holocaust Project* an audio tour was produced and conceived as an integral part of the exhibition, helping viewers to navigate through what is often painful subject matter. Narrated by former museum Director, Michael Botwinick with comments by the artists, the audio tour acts as an important personal companion for the visitor as they traverse the journey provided by the artists into the subject of the Holocaust. With changes in technology this audio tour can be recreated for any current exhibition of the art. Contact Through the Flower for more information.
3. A series of 24 documentation panels chronicling the artists' intellectual, emotional and aesthetic journey introduces the exhibition, providing viewers with a personal bridge to the mind-numbing facts of the Holocaust.
4. A 30 minute video about the making of the art amplifies this information.

The *Holocaust Project* has been traveling since its premiere exhibition at the Spertus Museum of Judaica in 1993, moving back and forth from Jewish institutions to art museums. In all venues, the exhibition has appealed to diverse audiences, stimulated intense dialogue and provoked the type of controversy associated with Judy Chicago's art, all of which attests to the vital role art can play in educating and inspiring viewers.

EXHIBITION FACT SHEET

HOLOCAUST PROJECT: From Darkness into Light

Description

The 3,500 square foot exhibition is divided into two parts: an introductory component and the primary exhibition. The introductory area (85 linear feet), where the documentation panels are exhibited, can be placed separately from the main exhibition and positioned either before or after the primary exhibit. It is designed to provide historical information about the Holocaust, the personal journey undertaken by the artists and the processes by which the art was created.

The primary exhibition area (approximately 3,000 square feet) begins and concludes with stained glass pieces installed into specially built walls. The overall show is divided into a series of distinct sections (see installation photographs). The installation, which can be adapted to different venues, is intended to be simple, clean, quiet and elegant, the art in each area is presented in a manner which encourages contemplation. Works can be hung in varying order within each section as long as the sequence of sections is maintained. The spaces are to be painted and lighted to suggest a movement into the somber darkness of the Holocaust and out into the light of hope. The sequence of themes is conceptually linked and visitors are guided by the audio tour.

Number of Objects

2 stained glass works; 1 tapestry; 13 multi-panel tableaus which combine painting and photography (see attached checklist of work) plus documentary materials, consisting of laminated text and photo panels.

Space Requirements

The minimum space required is 3,500 square feet. The exhibition can be adapted for varying gallery layouts.

Installation Requirements

The exhibition requires custom installation. An Installation Manual will be supplied with all requirements and directions for installation.

Security Requirements

Limited-access gallery space with gallery guides within the exhibition space.

Publications

A fully illustrated book that has served as the catalog for the exhibition, written by Judy Chicago (Viking/Penguin), is out of print a limit number are available in both hard from Through the Flower. An exhibition poster and a layout for a Gallery Guide are also available. Also, a study guide for students is available from Through the Flower.

Audio Tour

An audio tour (narrated by former museum director, Michael Botwinick, with Judy Chicago and Donald Woodman) is conceived as an integral part of the educational aspect of the exhibition. Provisions for its use can be arranged through the artists and Through the Flower.

Video

A 30 minute ½" VHS video, *From Darkness into Light: the Creation of the Holocaust Project*, is available from Through the Flower. It is to be shown in a separate viewing area and is conceived as an integral part of the exhibition. It may be viewed either before or after the exhibition. A DVD versions is also available.

HOLOCAUST PROJECT: From Darkness Into Light

EXHIBITION VENUES

Spertus Museum: Spertus College of Judaica

Chicago, Illinois
October 1993 - April 1994

Austin Museum of Art at Laguna Gloria

Austin, Texas
October 1994 - January 1995

Rose Art Museum: Brandeis University

Waltham, Massachusetts
September - December 1995

Cleveland Center for Contemporary Art

Cleveland, Ohio
May - August 1996

Tampa Bay Holocaust Memorial Museum and Education Center

St. Petersburg, Florida
October 1996 - January 1997

Florida Holocaust Museum

St. Petersburg, Florida
February 1998 - July 1998

Zoellner Art Center, Lehigh University Gallery

Bethlehem, Pennsylvania
February 2000 - June 2000

Orlando Museum of Art

in partnership with the

Holocaust Memorial Resource and Education Center of Central Florida

Orlando, Florida
August 2002 - November 2002

JUDY CHICAGO

PO Box 1327
Belen, NM 87002
Phone/Fax: 505-861-1499
E-mail: info@JudyChicago.com
Website: <http://www.JudyChicago.com>
Born: Chicago, IL 1939

EDUCATION

Masters of Art, 1964 - University of California, Los Angeles, CA
Bachelor of Art, 1962 - University of California, Los Angeles, CA
Member, Phi Beta Kappa

HONORARY DEGREES

Honorary Doctorate in Fine Arts, 2003 - Duke University, Durham, NC
Honorary Doctorate in Humane Letters, 2000 - Lehigh University, Bethlehem, PA
Honorary Doctorate in Fine Arts, 2000 - Smith College, Northampton, MA
Honorary Doctorate in Fine Arts, 1992 - Russell Sage College, Troy, NY

BOOKS WRITTEN BY JUDY CHICAGO

Fragments From The Delta of Venus, 2004
Women and Art: Contested Territories, 1999, co-authored with Edward Lucie-Smith
Beyond the Flower: The Autobiography of a Feminist Artist, 1996
The Dinner Party/Judy Chicago, 1996
Holocaust Project: From Darkness into Light, 1993
The Birth Project, 1985
Embroidering our Heritage: The Dinner Party Needlework, 1980
The Dinner Party: A Symbol of Our Heritage, 1979
Through the Flower: My Struggle as a Woman Artist, 1975

BOOKS WRITTEN ABOUT JUDY CHICAGO

Judy Chicago, 2002 Dr. Elizabeth Sackler, ed.
Essays by Lucy Lippard and Dr. Viki Thompson Wylder
Judy Chicago: An American Vision, 2000 Edward Lucie-Smith, ed.
Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History, 1996 Dr. Amelia Jones, ed.
Becoming Judy Chicago: A Biography of the Artist, 2007 Gail Levin

Judy Chicago is an artist, author, feminist, educator, and intellectual whose career now spans four decades. Her influence both within and beyond the art community is attested to by her inclusion in hundreds of publications throughout the world. Her art has been frequently exhibited in the United States as well as in Canada, Europe, Asia, Australia, and New Zealand. In addition, a number of the books she has authored have been published in foreign editions, bringing her art and philosophy to thousands of readers worldwide.

In the early seventies after a decade of professional art practice, Chicago pioneered Feminist Art and art education through a unique program for women at California State University, Fresno, a pedagogical approach that she has continued to develop over the years. In 1974, Chicago turned her attention to the subject of women's history to create her most well-known work, *The Dinner Party*, which was executed between 1974 and 1979 with the participation of hundreds of volunteers. This monumental multimedia project, a symbolic history of women in Western Civilization, has been seen by more than one million viewers during its sixteen exhibitions held at venues spanning six countries.

The Dinner Party has been the subject of countless articles and art history texts and is included in innumerable publications in diverse fields. The impact of *The Dinner Party*, was examined in the 1996 exhibition, *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*. Curated by Dr. Amelia Jones at the UCLA Armand Hammer Museum, this show was accompanied by an extensive catalog published by the University of California Press. In March 2007, *The Dinner Party* opened in its permanent installation at the Brooklyn Museum of Art as the center piece of the Elizabeth A. Sackler Center for Feminist Art, thereby achieving Chicago's long-held goal of helping to counter the erasure of women's achievements.

From 1980 to 1985, Chicago worked on the *Birth Project*. Having observed an absence of iconography about the subject of birth in Western art, Chicago designed a monumental series of birth and creation images for needlework which were executed under her supervision by skilled needleworkers around the country. The *Birth Project*, exhibited in more than 100 venues, employed the collaborative methods and a similar merging of concept and media that characterized *The Dinner Party*. Exhibition units from the *Birth Project* can be seen in numerous public collections around the country including the Albuquerque Museum where the core collection of the *Birth Project* has been placed to be conserved and made available for exhibition and study.

While completing the *Birth Project*, Chicago also focused on individual studio work to create *Powerplay*. In this unusual series of drawings, paintings, weavings, cast paper, and bronze reliefs, Chicago brought a critical feminist gaze to the gender construct of masculinity, exploring how prevailing definitions of power have affected the world in general - and men in particular. The thought processes involved in *Powerplay*, the artist's long concern with issues of power and powerlessness, and a growing interest in her Jewish heritage led Chicago to her next body of art.

The *Holocaust Project: From Darkness Into Light*, which premiered in October 1993 at the Spertus Museum in Chicago, continued to travel to museums around the United States until 2002. Since 2002 individual works have been exhibited in various exhibition exploring Judy Chicago's Jewish identity as well as overviews of her work. The *Holocaust Project* evolved from eight years of inquiry, travel, study, and artistic creation; it includes a series of images merging Chicago's painting with the photography of Donald Woodman, as well as works in stained glass and tapestry designed by Chicago and executed by skilled artisans.

Resolutions: A Stitch in Time was Judy Chicago's most recent collaborative project. Begun in 1994 with skilled needle workers with whom she had worked for many years, *Resolutions* combines

painting and needlework in a series of exquisitely crafted and inspiring images which - with an eye to the future - playfully reinterpret traditional adages and proverbs. The exhibition opened in June, 2000 at the American Craft Museum, New York, NY, and was toured by them to seven venues around the United States and Canada.

For many decades, Chicago has produced works on paper, both monumental and intimate. These were the subject of an extensive retrospective which opened in early 1999 at the Florida State University Art Museum in Tallahassee, Florida. Organized by Dr. Viki Thompson Wylder, who is a scholar on the subject of Chicago's oeuvre, this was the first comprehensive examination of the body of Chicago's art. The exhibit, *Trials and Tributes* traveled through 2002 to eight venues and was accompanied by a catalog by Dr. Wylder with an introduction by renowned critic, Lucy Lippard.

In October 2002, a major exhibition surveying Chicago's career was presented at the National Museum of Women in the Arts. The show was accompanied by a catalog edited by Dr. Elizabeth A. Sackler with essays by Lucy Lippard and Dr. Viki Thompson Wylder and an introduction by Edward Lucie-Smith.

In addition to a life of prodigious art making, Chicago is the author of numerous books: *Through the Flower: My Struggle as a Woman Artist*, 1975 (subsequently published in England, Germany, Japan, and Taiwan); ***The Dinner Party: A Symbol of Our Heritage***, 1979; *Embroidering Our Heritage: The Dinner Party Needlework*, 1980 (subsequently published in a combined edition in Germany); *The Birth Project*, 1985 (Anchor/Doubleday); ***Holocaust Project: From Darkness into Light***, 1993; ***The Dinner Party/Judy Chicago***, 1996; and *Beyond the Flower: The Autobiography of a Feminist Artist*, 1996 (Viking Penguin); ***The Dinner Party: From Creation to Preservation***, 2007 (Merrell).

In 1999, Chicago published a book coauthored with Edward Lucie-Smith, the well-known British art writer. Published in the U.S., Canada, England, Australia, New Zealand, and Germany, *Women and Art: Contested Territory* examines images of women by both male and female artists throughout history. In the spring of 2000, *Judy Chicago: An American Vision*, a richly illustrated monograph about Chicago's career by Edward Lucie-Smith, was published. This book provided the first comprehensive assessment of Chicago's body of art.

In 2004, Chicago published *Fragments From The Delta Of Venus* (powerHouse Books), a collection of images based upon the erotic writing of Anais Nin. Also, included in the book was an essay about Chicago's relationship with Nin who was her mentor in the early seventies. In conjunction with the book's publication, a number of exhibits were held around the country surveying Chicago's erotic work created over three decades. For many years, Judy Chicago has been interested in redressing the iconographic void around women's perspective on sexuality and desire.

In 2005, Harper Design International, published *Kitty City: A Feline Book of Hours*, based on a series of watercolors chronicling the life and activities of Judy Chicago, her husband, photographer Donald Woodman, and their bevy of cats. In conjunction with the publication of the book, a series of exhibitions will be held around the country.

In 1999, Chicago returned to teaching for the first time in twenty-five years, having accepted a succession of one-semester appointments at various institutions around the country-beginning with Indiana University, Bloomington, where she received a Presidential Appointment in Art and Gender Studies. In 2000, she was an Inter-Institutional Artist in Residence at Duke University and the University of North Carolina, Chapel Hill. In 2001, with her husband, photographer Donald Woodman, she undertook a project with students at Western Kentucky University. Working with

students, faculty and local artists, Chicago and Woodman developed a project titled, *At Home*, examining the subject of “the house” from the perspective of residents of Kentucky who have a keen sense of place and home. In the fall of 2003, Chicago and Woodman team-taught again facilitating an ambitious inter-institutional, multi-site project in Pomona and Claremont, California. In the spring of 2006, Chicago and Woodman were invited to Vanderbilt University to be the first Chancellor’s Artist in Residence. The project which included 24 students and local artist culminated in an exhibition of the participants’s work in the Cohen Building.

Chicago is the recipient of numerous grants and awards including an Honorary Doctorate in Fine Arts from Russell Sage College in Troy, NY; an Honorary Doctorate in Fine Arts, *honoris causa* from Smith College, Northampton, MA; an Honorary Degree of Doctor of Humane Letters from Lehigh University, Bethlehem, PA; an Honorary Doctorate of Fine Arts from Duke University, Durham, NC; the 1999 UCLA Alumni Professional Achievement Award; and a Visionary Woman Award from Moore College of Art and Design, Philadelphia, PA in 2004 as well as the Lion of Judah Award that same year. Many films have been produced about her work including *Right Out of History*; *The Making of Judy Chicago’s Dinner Party* by Johanna Demetrakas; documentaries on *Womanhouse*, the *Birth Project*, the *Holocaust Project* and *Resolutions*; and two films produced by the Canadian Broadcast Corporation, *Under Wraps* and *The Other Side of the Picture*. E Entertainment Television included Judy Chicago in its three part program, *World’s Most Intriguing Women*.

In 1996, the Arthur and Elizabeth Schlesinger Library on the History of Women in America at Radcliffe College, Cambridge, MA, became the repository for Chicago's papers. Chicago is the first living artist to be included in this major archive, one already being used by scholars researching Judy Chicago’s work, for example, the art historian, Gail Levin, who consulted the Schlesinger archives for her biography of Judy Chicago, to be published in 2006.

For four decades, Chicago has remained steadfast in her commitment to the power of art as a vehicle for intellectual transformation and social change and to women's right to engage in the highest level of art production. As a result, she has become a symbol for people everywhere, known and respected as an artist, writer, teacher, and humanist whose work and life are models for an enlarged definition of art, an expanded role for the artist, and women’s right to freedom of expression.

AWARDS AND GRANTS

JUDY CHICAGO

Lion of Judah Award, Washington DC, 2004
Visionary Woman Award, Moore College of Art and Design, Philadelphia, PA, 2004
Honorary Doctorate in Fine Art, Duke University, Durham, NC, 2003
Honorary Doctorate in Humane Letters, Lehigh University, Bethlehem, PA, 2000
Honorary Doctorate in Fine Art, Smith College, Northampton, MA, 2000
UCLA Alumni Professional Achievement Award, 1999
The Getty Grant Program, for a conservation study of *The Dinner Party*, 1997
Proclamation, City of Albuquerque, 1996
Service to the Field Award, Spertus Museum of Judaica, 1994
Thanks Be to Grandmother Winifred Foundation, 1993
Honorary Doctorate in Fine Art, Russell Sage College, Troy, NY, 1992
International Friends of Transformative Arts, 1992
Streisand Foundation, 1992
Vesta Award, Los Angeles Women's Building, 1990
Threshold Foundation, 1988
California Arts Commission, 1984
Woman of Achievement of the World, Women's Pavilion, Louisiana World Exposition, 1984
National Endowment for the Arts; Individual Artist Grant, 1977
National Endowment for the Arts; Services to the Field Grant, 1976
Outstanding Woman of the Year, Mademoiselle Magazine, 1973

TEACHING EXPERIENCE

JUDY CHICAGO

Vanderbilt University, first Chancellor's Artist in Residence.

"Invoke, Evoke, Provoke," an interdisciplinary project taught with photographer Donald Woodman which included 24 students and local artist culminated in an exhibition of the participants's work in the Cohen Building, 2006.

Pomona Arts Colony/Cal Poly Pomona/Pitzer College, Pomona and Claremont, CA

"Envisioning the Future," an interdisciplinary and multi exhibition site project team taught with photographer Donald Woodman, 2003.

Western Kentucky University, Bowling Green, KY

Professor-in-Residence, 2001: "At Home", an interdisciplinary project team taught with photographer Donald Woodman.

Duke University and University of North Carolina - Durham and Chapel Hill, NC

Visiting Professor and Artist in Residence, 2000

Indiana University - Bloomington, IN

Artist in Residence, 1999

College of St. Catherine, St. Paul, MN

Artist in Residence, 1975

Feminist Studio Workshop; Los Angeles, CA

Founder/Instructor, 1973 - 1974

California Institute of the Arts, Valencia, CA

Faculty Member; Co-Founder with Miriam Schapiro, Feminist Art Program, 1971 - 1973

California State University, Fresno, CA

Assistant Professor; Founded First Feminist Art Program, 1969 - 1971

UC, Irvine Extension Program, Irvine, CA, 1967 - 1969

UCLA Extension Program, Los Angeles, CA, 1964 - 1966

DONALD WOODMAN PHOTOGRAPHER

200 Becker Avenue Belen, NM 87002 ☎ 505-252-2772 ☎/ FAX 505-861-1499 DonaldWoodman@hotmail.com

CAREER SUMMARY

Donald Woodman graduated from the University of Cincinnati in 1969 with a BS degree in architecture along with an extensive background in photography, having obtained work experience through the University's Co-Op Program. During his last year in architectural school and immediately after graduation, he worked as an architectural photographer and assistant to the renowned architectural photographer, Ezra Stoller, who was based outside of New York City. Mr. Woodman photographed the architectural works of such luminaries as Phillip Johnson, Paul Rudolph, I. M. Pei and buildings designed by Skidmore, Owens & Merrill, while also completing photographic assignments for many of the major home journals and architectural magazines.

From 1970 - 1972 Mr. Woodman developed his creative photography abilities working with the internationally recognized photographer, Minor White at the Massachusetts Institute of Technology, Cambridge, MA. He assisted Mr. White in teaching workshops and was director of the Creative Photography Lab's Gallery. During this period, he became knowledgeable about the history of photography while also developing hands-on knowledge of a wide range of historical and non-silver photo techniques, including photogravure.

In 1972, Mr. Woodman settled in New Mexico, working for five years at the Sacramento Peak Solar Observatory, doing sophisticated scientific photography and solar observations, including land-based and Sky-Lab photographic research. His responsibilities included managing the Observatories film processing laboratory and establishing and operating a facility to create solar observation films. This later endeavor stimulated his interest in film making and video work. Mr. Woodman pursued this work by enrolling in film courses at New Mexico State University, Las Cruces, NM. In addition he continued private creative studio work, creating a series of Southwest landscapes.

In 1980, Mr Woodman enrolled in the MFA program in photography at the University of Houston, Houston, TX, studying with George Krause. He continued his interest in film and video, working on several documentary film projects and doing live video with various performance artists. At the University of Houston, he taught photography and also helped to establish the University of Houston's Lawndale Annex, an alternative exhibition space for artists. From 1977 - 1983 he worked as painter Agnes Martin's personal assistant while continuing his own studio work.

From 1980 to 1985, he created several major series of black and white photographs using 4x5 Polaroid positive/negative film. Mr. Woodman's creative work during this period was partly supported by the Polaroid Corporation, which purchased and exhibited many of these images in conjunction with their prestigious, Polaroid Collection Program. His work is also included in the collections of the Victoria and Albert Museum, London, England; the Museum of Art and History, Fribourg, Switzerland; the Albuquerque Museum, Albuquerque, NM; The Museum of New Mexico, Santa Fe, NM; the New Orleans Museum of Art, New Orleans, LA; Butler Art Institute, Youngstown, OH and various private collections.

From 1985 - 1993, Mr. Woodman worked on the ***Holocaust Project: From Darkness into Light***, a collaboration with artist Judy Chicago. Together, they created a 3000 square foot traveling exhibition which premiered at the Spertus Museum in Chicago, IL in October 1993, subsequently traveling to seven other museums. The bulk of the exhibition combines painting and photography, the two mediums fused in an entirely unique manner. This project aptly demonstrates the range of Mr. Woodman's impressive photographic skills. The exhibition is accompanied by a book written by Ms. Chicago with black and white and color photographs by Mr. Woodman, published by Viking/Penguin. In conjunction with the ***Holocaust Project*** he was also involved in the filming and production of the video *From Darkness Into Light: The Making of the Holocaust Project*. Mr. Woodman has also produced the photographic work for Ms. Chicago's two most recent books published by Viking/Penguin; *The Dinner Party*, 1996 and *Beyond the Flower - The*

Autobiography of a Feminist Artist, 1996. Most recently he has done the photographic work for two art books published by Watson/Guptill: *Judy Chicago: An American Vision*, Edward Lucie-Smith, 2000 and *Judy Chicago* edited by Dr. Elizabeth A. Sackler, 2002.

In the Spring of 1997, Mr. Woodman participated in a week long workshop at the Santa Fe Photoworkshops in Santa Fe, NM in the use of Adobe Photoshop, thereby obtaining a strong grounding and knowledge of the use of the computer in the manipulation of photographic images. He feels equally comfortable working with both traditional photographic techniques as well as digital based images. Because of his broad understanding of the principals that underlie these two areas of photography he has been able to broaden the scope of his own creative work and bring this knowledge into the classroom. In the Summer of 1997, he participated in famed National Geographic photographer, Sam Abell's "Project Workshop", at the Santa Fe Photoworkshops in Santa Fe, NM where he worked on surveying his 30 year career as a creative photographer.

For the past twenty-five years, Mr. Woodman has maintained a freelance, commercial photography business. His work has included both location and studio photography as well as film and video work. He has worked with a variety of subjects, using all camera formats and specializing in large format photography for architectural photography, editorial photography, fine art photography and catalogue and product photography. His clients have included artist Bruce Nauman, Judy Chicago, Susan Rothenberg and ceramist Rick Dillingham; architects Elyse Grinstein, Robert Zachry and Richard Yates; graphic designer Ginna Sloan; Bandelier Designs, Columbia Art Company, Chicago One Stop and his work has been published in magazines including *Time Magazine*, *Newsweek*, *Vanity Fair*, *Art in America*, *Preservation* and *New York Newsday*. He also served as staff photographer for American Builder Magazine - New Mexico Edition.

Mr. Woodman taught photography at the University of New Mexico, Valencia Campus from 1998 - 2002. In the fall semester of 2001 he team taught with his wife, artist Judy Chicago, a special project, photo-documentary class at Western Kentucky University, Bowling Green, KY. Mr. Woodman's students documented the project titled, *At Home*, the transformation of a house into a work of art. The 25 students, under the direction of Chicago and Woodman, revisited the subject of home 30 years after Ms. Chicago's ground breaking *Womanhouse* project created in Californian in 1971. The students dealt with subjects that included history, generational perspective, self image, prejudice and rape. The photo-documentary students worked both on the house itself and created a museum exhibition about the project. In the fall of 2003, Chicago and Woodman again team taught, facilitating an ambitious inter-institutional, multi-site project in Pomona and Claremont, CA, titled *Envisioning the Future*. Woodman worked with four groups of artist and students, who used traditional and digital photographic processes as well as video to create art on the subject of the future. Additionally, Woodman also juried a photographic exhibition for Millard Sheets Gallery, Pomona Fairplex, Pomona, CA on the subject of *Envisioning the Future*.

From 1997 - 2002 Mr. Woodman served as Executive Director of Through the Flower, a non-profit arts organization based in New Mexico. He continues to serve as a consultant to Through the Flower for touring exhibitions and special projects while maintaining an active career as both a creative and commercial photographer working on various photographic projects and series.

DONALD WOODMAN PHOTOGRAPHER

Born September 26, 1945 Haverhill, Massachusetts

EDUCATION

University of Cincinnati, Cincinnati, OH. Graduated with a BS in Architecture 1969.

Assistant to Architectural Photographer Ezra Stoller, Mamaroneck, NY. 1968-1970.

Massachusetts Institute of Technology, Cambridge, MA. Graduate level work in photography with Minor White 1970-1972.

Assistant to painter Agnes Martin, Galisteo, NM. 1977-1984.

University of Houston, Houston, TX. Graduated with MFA in Photography 1981.

Santa Fe Photographic Workshops, Santa Fe, NM:
Fundamentals of Digital Photography 1997
Sam Abell's Project Workshop 1997

Dan Margulis – Applied Color Theory, 2006 and Advanced Color Theory, 2007 for use in Adobe Photoshop.

TEACHING EXPERIENCE

University of New Mexico Valencia Campus — Photography 187 & 287 — 1997- 2002.

Western Kentucky University, Bowling Green, KY — Special photo documentary project *At Home a Kentucky Project with Judy Chicago and Donald Woodman* — Fall 2001.

Cal Poly Pomona / Pomona Arts Colony / Pitzer College Pomona and Claremont, CA — Special project *Envisioning the Future*, a unique interdisciplinary and multi exhibition site project to imagine, create and exhibit diverse images of the future, facilitated by artist Judy Chicago and photographer Donald Woodman — Fall 2003.

Vanderbilt University first Chancellor's Artist in Residence, Nashville, TN – The project which included 24 students and local artist culminated in an exhibition of the participants's work in the Cohen Building, titled "Evoke, Invoke, Provoke".

SELECTED COLLECTIONS

The Albuquerque Museum, Albuquerque, NM
The Museum of New Mexico, Santa Fe, NM
The Victoria and Albert Museum, London, England
The New Orleans Museum of Art, New Orleans, LA
Butler Art Institute, Youngstown, OH
Corcoran Museum of Art, Washington, DC
Walker Museum of Art, Minneapolis, MN
Museum of Art and History, Fribourg, Switzerland
Polaroid Collection, Polaroid Corp, Cambridge, MA
The College of Mainland, Texas City, TX
Patrick Lannan, Santa Fe, NM
Barbara Van Cleve, Santa Fe, NM
Graham Nash, Los Angeles, CA
Julia J. Norrell, Washington, DC
George H. Waterman III Library, New York, NY
Elyse and Stanley Grinstein, Los Angeles, CA
Elke Stone, New York, NY
Hall, Dickler, Lawler, Kent & Friedman, New York, NY
Various private collections

The Council of American Jewish Museums Newsletter



CAJM is affiliated with the National Foundation for Jewish Culture

April, 1994

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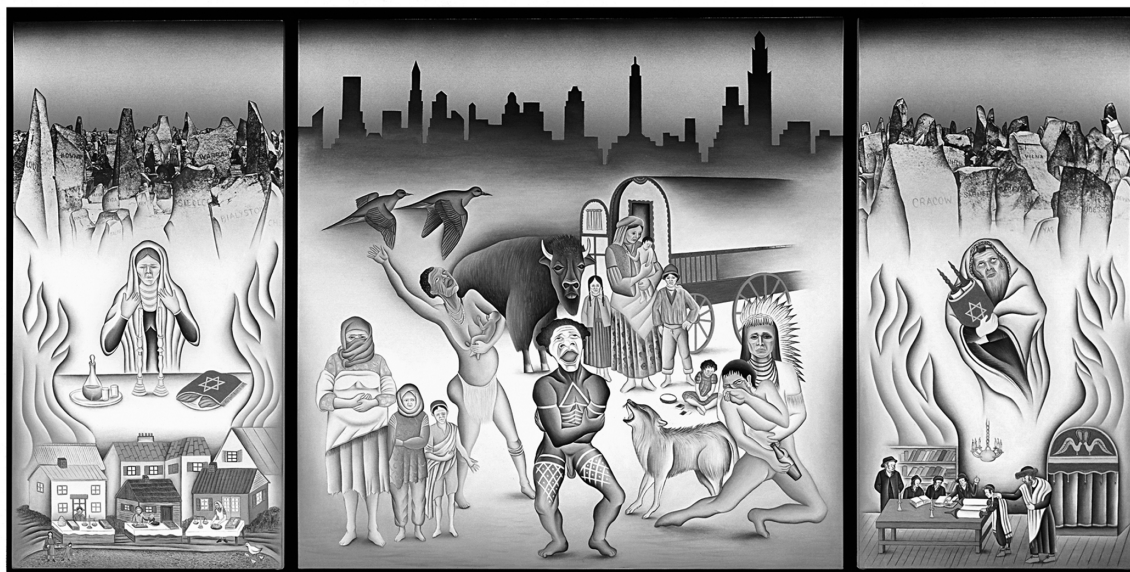
Lessons of the *HOLOCAUST PROJECT* exhibition at the Spertus Museum First Reflections by Dr. Morris Fred

Having been asked to offer some reflections on the recent experience of the Spertus Museum with the world premiere of the *Holocaust Project* (by Judy Chicago with photography by Donald Woodman), I must begin by stating that I do so with some reluctance. That reluctance derives mainly from my "professional neurosis" that as an anthropologist well-versed in the problems of participant-observer research, I would prefer to distance myself both physically and temporally from the field before coming to any theoretical conclusions. Thus, I write the following thoughts with the request that the reader see these comments as reflecting my viewpoints at a particular point in time, i.e., during the last week of an exhibition which has intensely involved not only the museum, but to some degree the entire Spertus Institute for Jewish Studies for the past year.

Let me begin by immediately answering the two questions that have been the most often posed by museum professionals and media alike. Yes, the exhibition is highly controversial and, yes, in terms of public response it has been the most successful one in the history of Spertus Museum! I present these two questions together not only because they are asked sequentially, but also because in recognizing their logical connection, there may be a lesson for us as Jewish museums.

This is not to assert that there is a definite cause-effect relationship between the two (although not so naively, I expect there is!); but to do so without further explanation would be to suggest that Jewish museums should seek controversy and provocation without prime consideration of the intellectual integrity of an exhibition. Hence, there are lessons to be learned from investigating the process that led up to our first accepting, then premiering the *Holocaust Project* exhibition.

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Treblinka/Genocide, by Judy Chicago
Holocaust Project: From Darkness into Light, Spertus Museum
photograph by Donald Woodman

In the first place, the exhibition was recognized as fitting within our broader goal of teaching about the Holocaust, a goal given even more weight by a 1990 Illinois law mandating the teaching of the Holocaust in public schools. Having, during the past five years, developed an intensive Holocaust education workshop using the Museum's permanent (and recently reinstalled) Zell Holocaust Memorial, we felt that to commit the amount of resources necessary for an exhibition such as the *Holocaust Project*, it must add a new dimension to our long-range educational goals. Such a criterion is important at least as a starting point, for if in the years before the U.S. Holocaust Memorial Museum and *Schindler's List* we were often approached with exhibitions pertaining to the Holocaust, we can now expect to be inundated with exhibition proposals. We must, therefore, be even more discriminating in setting forth criteria for selecting future exhibitions.

Here, we understand that there were a variety of questions that we must answer as we considered the exhibition, among which were: What are the standards by which one is to evaluate art on the Holocaust? Can one make connections between the Holocaust and other historical and contemporary events, or is this going to lead to what has been referred to as "trivialization"? What is the best context for museums to present the Holocaust?

While much disagreement—particularly within the Jewish community—has taken place regarding the above questions, the fact is that this highly-accessible (both intellectually and artistically) exhibition has opened up such debate on how the Holocaust should be taught and remembered. This has reinforced for us its positive long-term educational impact as a building block for future exhibition, programs and current development.

Although there are those who warn of the dangers of trying to derive any lessons from the Holocaust, I can, with some certainty, suggest some lessons from our experience with the *Holocaust Project* exhibition. The first lesson relates to the previously-noted question regarding the best context for museums to present the Holocaust. Here as general Jewish museums, we have an opportunity and responsibility for Jews and non-Jews learning about Jews in our museums. There is always the danger that the Holocaust will be viewed as the focal point for Jewish identity. Jewish museums, by presenting Holocaust exhibitions and memorials in the broader intellectual setting of a rich and complex tradition and history, can thus expose individuals—even those drawn to the Museum by interest in the Holocaust—to other aspects of the Jewish experience.

Here, in the case of the *Holocaust Project* exhibition, recognition of this by the artists and the museum staff led to including the audio guide several "stops" in the permanent Judaica collection. We were gratified to note that individuals often turned off their audio-guides temporarily to spend significant time introducing themselves to Jewish tradition before continuing with the *Holocaust Project* exhibition.

Moreover, culturally-specific museums, of which Jewish museums are only one sub-type, are always faced with the dilemma of trying to represent objectively aspects of their cultural community while responding to the subjective demands of that community for self-expression. Thus, as we represent the past, we do so often with the unstated goals of trying to come to terms with our present and future. This can lead to a tendency to avoid emotionally-laden exhibitions which, lacking consensus within the community, are therefore defined as deviative.

However, by recognizing the constructive attributes of intellectual debate, Spertus sought to create a positive communal experience by working long and hard to prepare the community for potential controversy caused by the *Holocaust Project*. We determined that what art critic Arthur Danto has called "disturbatory art" might be just what the doctor ordered to face up to the major challenge of Jewish education: that of comprehending and asserting the relevance of Judaism in answering contemporary existential questions for individuals and community alike. As an example, in the *Holocaust Project*, concurring with each of the particular conclusions of the artists was less important than the artists' aim to create an intellectual and spiritual experience which could contribute to the process of shaping a new awareness.

Here, at a time when Jews' physical risk-taking is at a minimum in America (at least as Jews), I would suggest that it is necessary to revive ourselves with powerful doses of intellectual and spiritual risk-taking represented by the *Holocaust Project* and other provocative exhibitions. Implemented with clearly conceived and explicitly stated goals, the result can only serve to enhance the leadership position of Jewish museums as providing a forum for determining the present and future intellectual agenda for the Jewish community. For ultimately, if we are to act, we must first perceive.

Dr. Morris Fred



The Holocaust is approached as an event that happened at the core of our civilization, the heart of our culture, and in the midst of societies resembling our own. It is a pivotal event for contemporary society.

With these words, Isaiah Kuperstein, Spertus Museum's consulting educational curator for the Holocaust Project, summarized the challenge to transform the horrors of the Holocaust into relevant lessons for contemporary life.

I recall an incident several years ago when Judy Chicago was in the area to give a slide presentation of the Holocaust Project to a relatively large gathering. After this presentation and a stimulating discussion, one individual came up and began describing a recent event he had attended where a world famous actress had done a dramatic reading leaving -- and I quote -- ". . .not a dry eye among the audience of 1,000." Judy listened attentively -- as I have seen her do so often -- and responded: "It is not that difficult to make people cry about the Holocaust; what I am trying to do is make them think about it."

This occurrence sticks in my mind because I feel that it represents, in that short statement, the essence of the challenge that Judy Chicago and Donald Woodman have taken for themselves these past six years, and which we at the Spertus Museum believe to be of the utmost importance.

Even prior to its establishing the first permanent Holocaust Memorial in an American Museum, Spertus College of Judaica, of which the Museum is an integral part, has taken a leading role in the past four decades in educating about the Holocaust. We see the Holocaust Project first and foremost as a vehicle to expand many communities' understanding of the wide variety of critical ethical and social issues posed by the artists in their monumental presentation. This is why we are undertaking the presentation of this exhibit in conjunction with Through the Flower (the non-profit arts organization which has sponsored the Holocaust Project).

Here, as should be the case with all "important art," the Holocaust Project provides us with the vision to transcend boundaries and make connections so that the lessons of the Holocaust will not lose their relevance to present and future generations. One of the significant accomplishments of the Holocaust Project is that the artists have done this while remaining sensitive to the distinct and unique aspects of the Holocaust as experienced by its many victims.

Ultimately, this exhibit asks viewers to look at what we as humans have done to each other in the past and how we plan to shape our future. Now that we have learned about the Holocaust, now that we better understand the conditions which allowed it to occur, the art asks us to consider if this is how we as a human species want to continue to behave? The exhibit offers no answers to this question. Rather, it helps viewers reflect upon vital issues, topics, and themes emanating from the Holocaust that can guide us to a higher level of behavior. The exhibition will be augmented by an audio tour and accompanied by a book written by Judy Chicago to be published by Viking. Moreover, the Spertus intends to develop a programming module that may be used and expanded by other institutions so that the impact of the exhibition can be broadened.

The enclosed materials -- both descriptive and visual -- have been compiled to present the scope and potential of the Holocaust Project and to provide the basis for beginning the institutional dialogues necessary to assure that this artistically unique project accomplishes its goal of raising consciousness about the Holocaust and its (not always obvious) contemporary implications.

Morris A. Fred, Ph.D.
Director
Spertus Museum

HOLOCAUST PROJECT: From Darkness Into Light

CHECKLIST & STRUCTURE OF EXHIBITION

Introduction Area - EXHIBITION ENTRANCE

_____ *Documentation Panels*

24 Laminated Photo Panels; 30" x 24" each.

_____ *Logo*

Stained-glass; 42" x 48½".

The Fall

Modified Aubusson tapestry; 54" x 18'.

Section One - BEARING WITNESS: The Holocaust as Jewish Experience

Banality of Evil/Struthof

Sprayed acrylic, oil and photography on photolinen; 30¼" x 43¼".

Bones of Treblinka

Sprayed acrylic, oil and photography on photolinen; 48½" x 50½".

Wall of Indifference

Sprayed acrylic, oil, Marshall photo oils and photography on photolinen;
43¼" x 8'-0¼".

Double Jeopardy

Sprayed acrylic, oil and photography on photolinen; photo silkscreen and embroidery
on linen; 43¼" x 22'-5¾".

Section Two - POWER AND POWERLESSNESS: The Holocaust as Prism

Treblinka/Genocide

Sprayed acrylic, oil and photography on photolinen; 48½" x 7'-10½".

Pink Triangle/Torture

Sprayed acrylic, oil and photo silkscreen on canvas; 48½" x 8'-10½".

Lesbian Triangle

Sprayed acrylic, oil and photography on photolinen and canvas; 5'-8½" x 48½".

Im/Balance of Power

Sprayed acrylic, oil and photography on photolinen; 6'-5¼" x 7'-11¼".

Section Three - ECHOES AND REOCCURRENCES: The Holocaust as Lesson

Arbeit Macht Frei/Work Makes Who Free?

Sprayed acrylic, oil, welded metal, wood and photography on photolinen and canvas;
5'-7" x 11'-11".

See No Evil/Hear No Evil

Sprayed acrylic, oil, Marshall photo oils, photography and photo silkscreen on
photolinen and canvas; 45¼" x 14'-8¼".

Banality of Evil/Then and Now

Sprayed acrylic, oil and photography on photolinen; 43¼" x 12'-3¼".

Section Four - FOUR QUESTIONS: The Moral and Ethical Issues Raised by the Holocaust

Four Questions

Sprayed acrylic, oil, and Marshall photo oils on photolinen mounted on aluminum;
42" x 16'-6" x 4".

Special space requirements: This work requires a space where it can be viewed
from both the left and the right, as well as being viewed straight on.

Section Five - SURVIVAL AND TRANSFORMATION: The Jewish Experience as Pathway to Action

Legacy

Sprayed acrylic, oil, encaustic and photography on photolinen and canvas;
55¼" x 15'-11¼".

Special installation consideration: This piece may be installed on a straight wall or
in a corner configuration.

Rainbow Shabbat

Stained-glass; 54" x 16'.

Special space requirements: This piece is to be in a separate room that is large
enough to allow the viewer to stand back from the window. The general room
lighting needs to be subdued and seating is recommended.

Video Area

From Darkness Into Light: The Making of the Holocaust Project

A 30 minute, ½" VHS video which tells the story of the making of the art of the
Holocaust Project. Can be viewed before or after visiting the exhibition.