#### **Contents**

Acknowledgments XI
List of Illustrations XIV
Note on Personal Names XXVII

Introduction 1

## PART 1 In Search of an Identity: Sephardic, Zionist, Yugoslav

#### Introduction to Part 1 13

- 1 From Dorćol to Paris and Back: Moša Pijade's Self-Portraits 15
  - 1 Coming of Age in Belgrade 15
  - 2 Fin-de-siècle Munich 27
  - 3 The Bohemian Paris 32
  - 4 Pijade's Self-Portraits: In Search of an Identity 36
- 2 Sarajevo's Multiculturalism: Daniel Kabiljo's Sephardic Types 57
  - 1 Between East and West 57
  - 2 Bosnian Artist or Yugoslav Zionist? 63
  - 3 Choosing Sides 69
  - 4 Kabiljo's Sephardic Types 74
- 3 A Croatian Zionist: Adolf Weiller between the East European Shtetl and the Lure of Nature 92
  - 1 Becoming a "Jewish Artist" 97
  - 2 The Lure of Nature 112

## PART 2 From Avant-Garde to Political Activism

### Introduction to Part 2 119

- 4 Bora Baruh's Refugees 125
  - 1 "Four Mahaneh Portraits" 127
  - 2 The Early Works 130

- 3 Paris: A Painter and a Revolutionary 132
- 4 Painting Refugees 140
- 5 Two Directions: The "Art for Art's Sake" and the Socially Engaged Art 144

#### 5 Ivan Rein's Paris: From the Quartier Latin to Camp Vernet 151

- 1 Growing Up in an Affluent and Acculturated Jewish-Catholic Family 151
- 2 The Croatian School of Painting 153
- 3 Rein's Paris 154
- 4 Social Awareness and Political Protest 159
- 5 Letters to Cuca: On Being Jewish, Yugoslav, and Universal on the Eve of wwii 162

#### 6 The Ethnic and Universal Avante-Garde: Daniel Ozmo's Linocuts 197

- 1 A Bosnian Sephardic Artist in Belgrade 197
- 2 Discussing "Jewish Art" in the 1930's: Between Racial Traits and Human Values 203
- 3 Social Content and Expressionist Form 210
- 4 Sarajevo's Avant-Garde: Collegium Artisticum 216

#### PART 3

## "We Artists Have to Paint": Art Created during the War and the Holocaust

#### Introduction to Part 3 233

- Bora Baruh in Occupied Belgrade: Images of Jewish and Christian
   Mourning 239
  - 1 Bombing of Belgrade and Persecution of the Jews 239
  - 2 Painting Portraits 244
  - 3 Refugees on Ruins 245
- 8 Art in Jasenovac: Daniel Ozmo and the Artists of the Ceramic Workshop 253
  - 1 The Destruction of Sarajevo's Jewish Community and Daniel Ozmo's Arrest 253
  - 2 The Jasenovac Camp and the Ceramic Workshop 257
  - 3 Ozmo's Depictions of Forced Labor 267

- 4 Slavko Bril 274
- 5 Portraits and Landscapes 279
- 6 Ozmo's End 288
- 9 Refugee and Artist: Ivan Rein, Johanna Lutzer, and Jewish Cultural Life in Kraljevica 291
  - 1 Escaping to the Adriatic Coast 291
  - 2 Being a Refugee in Kraljevica 297
  - 3 Ivan Rein's Refugee Art 302
  - 4 The Kraljevica—Porto Re Camp 312
  - 5 Ivan Rein's Drawings Created in the Kraljevica Camp 322
  - 6 Johanna Lutzer: A Jewish Artist from Vienna 325
- 10 The Rab Island Camp: From Internment to Freedom 335

# PART 4 Producing Art for Partisans: Creativity between Ideology and Survival

Introduction to Part 4 343

- 11 Bora Baruh as a Partisan, 1941–1942 347
- 12 Johanna Lutzer: Jewish Refugees with the Partisans in Croatia 359
- Postscript: Jewish Artists as National Heroes, Victims of Fascism, and
   Holocaust Survivors 382

Conclusion 397

Bibliography 403 Index 422