



Art as Testimony:

The Life and Work of Esther Lurie

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Holocaust Art

- Art as Testimony
- Art as (Spiritual) Resistance
- Art as a Form of (Forced) Collaboration
- Art as a Part of a Barter System
- Art as Therapy



The Tel Aviv Ad-Lo-Yada, 1935

III

LIETUVOS DAILININKŲ ŽODYNAS

tomas: 1918–1944
volume: 1918–1944

DICTIONARY OF LITHUANIAN ARTISTS

Sudarytoja / Editor
LIJANA ŠATAVIČIŪTĖ-NATALEVIČIENĖ

LURIE Esther (LURJĖ, LURJE, LURIA, Estera, Estter), g. 1913 06 24 Liepojoje, m. 1998 Tel Avive. Tapytoja. 1917 kartu su tėvais įsikūrė Rygoje, lankė žydų g-ją. 1931–34 studijavo scenografiją Briuselio Dekor. dailės i-te ir Karališkojoje DA Antverpene. Nuo 1934 su šeima gyveno Palestinoje (dab. Izraelis), ten apipavidalino teatro spektaklių, parodų, nutapė paveikslų. Nuo 1938 Palestinos tapytojų ir skulptorių s-gos narė. 1939 per Prancūziją ir Olandiją atvyko pas gimines į Lietuvą ir kaip laisva klausytoja įstojo į KMM. Dalyvavo LMDD veikloje. 1941 įkalinta Kauno žydų gete. 1944 išsiųsta į Štuthofą, vėliau Leibnico darbo stovyklą. 1945 buvo išlaisvinta ir per Italiją grįžo į Palestiną. Nutapė Izraelio, Lietuvos, Latvijos peizažų („Tel Avivas. Uostas“, „Mizra. Žvilgsnis į Nazareto kalnyną“, „Kaunas. Garlaiviai

LURIE



Association of Latvian and Estonian Jews in Israel

Jewish Kindergarten, Libau, 1927-1928



The Ezra School, Riga, 1928



“Woman,” Ink on paper, 1938

A Brief History of the Kovna Ghetto

The Kovno Ghetto: Three Periods

- June 22 – late October 1941 – Attack and Mass Terror
- November 1941 – October 1943 – The “Stable” Period
- October 1943 – July 1944 – The Breakup of the Ghetto

Introduction by Dr. Samuel Kassow



The Clandestine History of the
KOVNO
JEWISH GHETTO
POLICE

By anonymous members of the Kovno Jewish Ghetto Police

Translated and edited by Samuel Schalkowsky

Introduction by Samuel D. Kassow

*Published in association with the
United States Holocaust Memorial Museum*



The Holocaust by Bullets



The Lietukis Gragae Massacre
June 27, 1941



Jews move from Kovno
to the ghetto in Slobodka

(Photo: United States Holocaust Memorial Museum Archive)

Dr. Elkhanan Elkes, Head of the Kovna Ghetto Jewish Council



The Ninth Fort



The Ninth Fort Monument



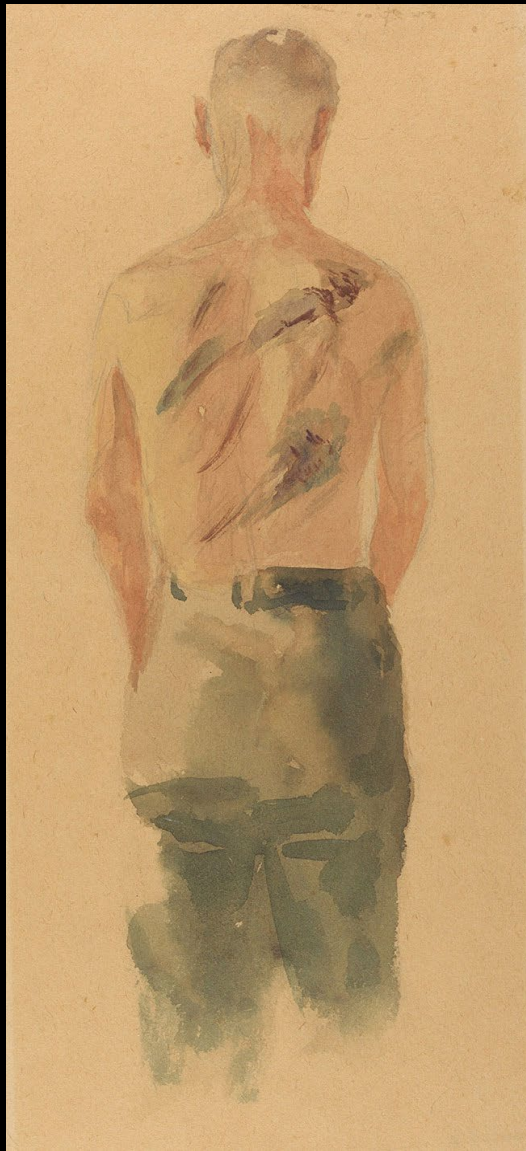
“The Stable Period” November ‘41 – October ‘43



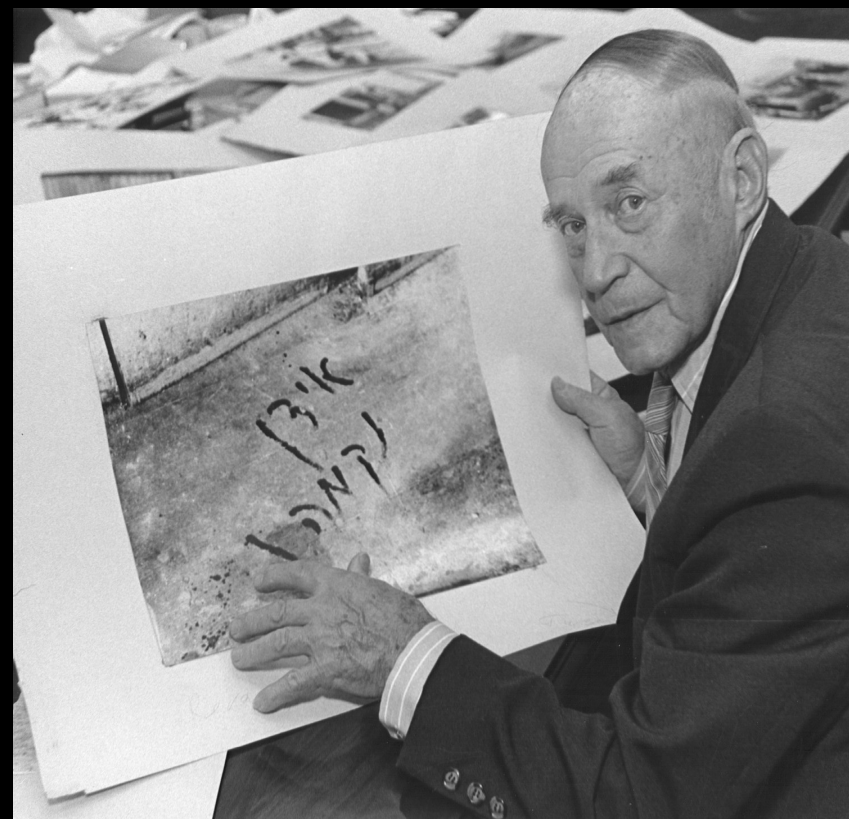
Bearing Witness to Nazi Atrocities



G. H. ...
1941/1951



Jacob Lifschitz (1903-1945)



George Kadish (1910-1997)



1908

Ghetto Fighters' House



809

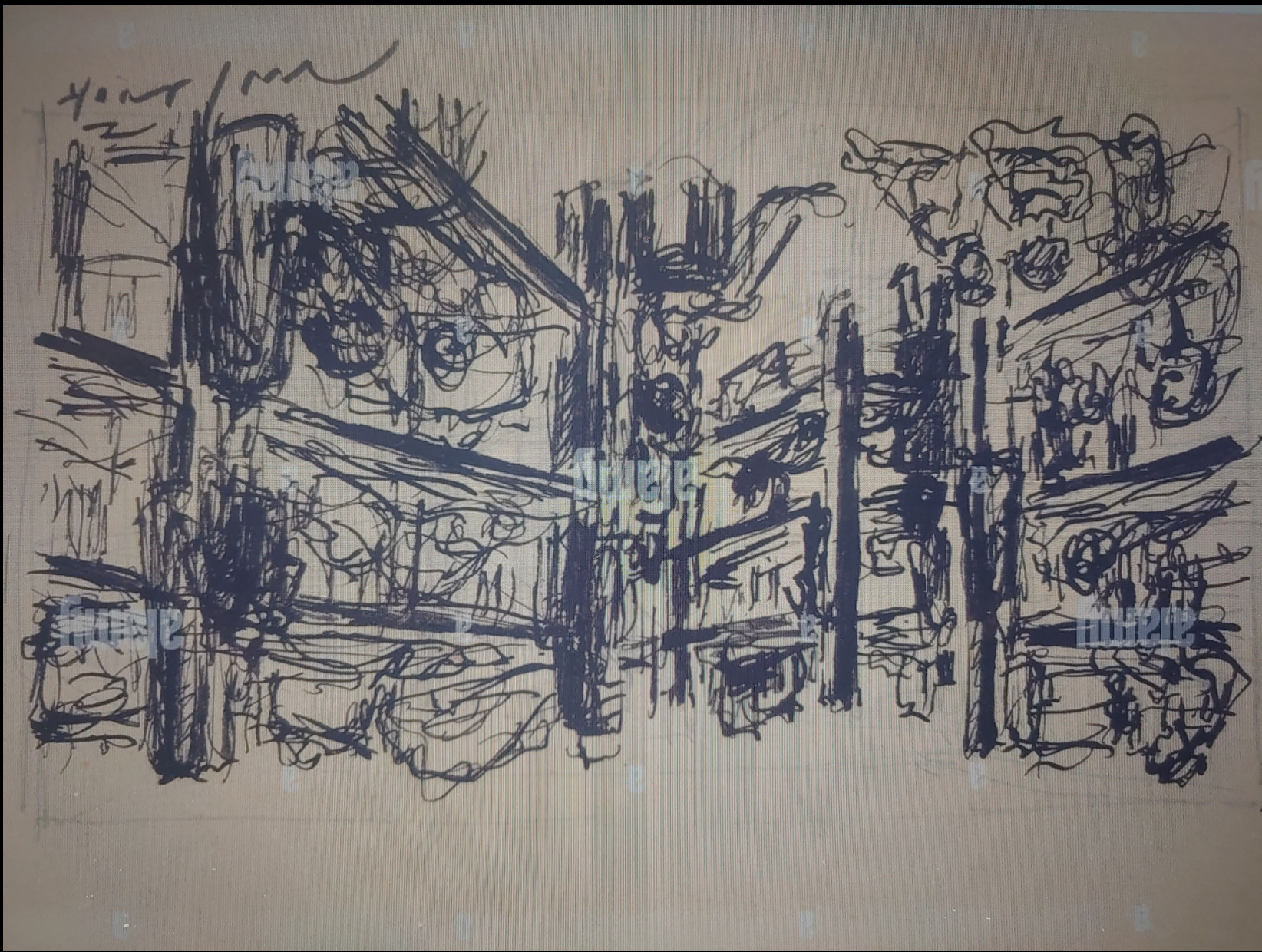
KIM W. 2004

In Her Own Voice

<https://collections.ushmm.org/search/catalog/irn4426>

[8](#)



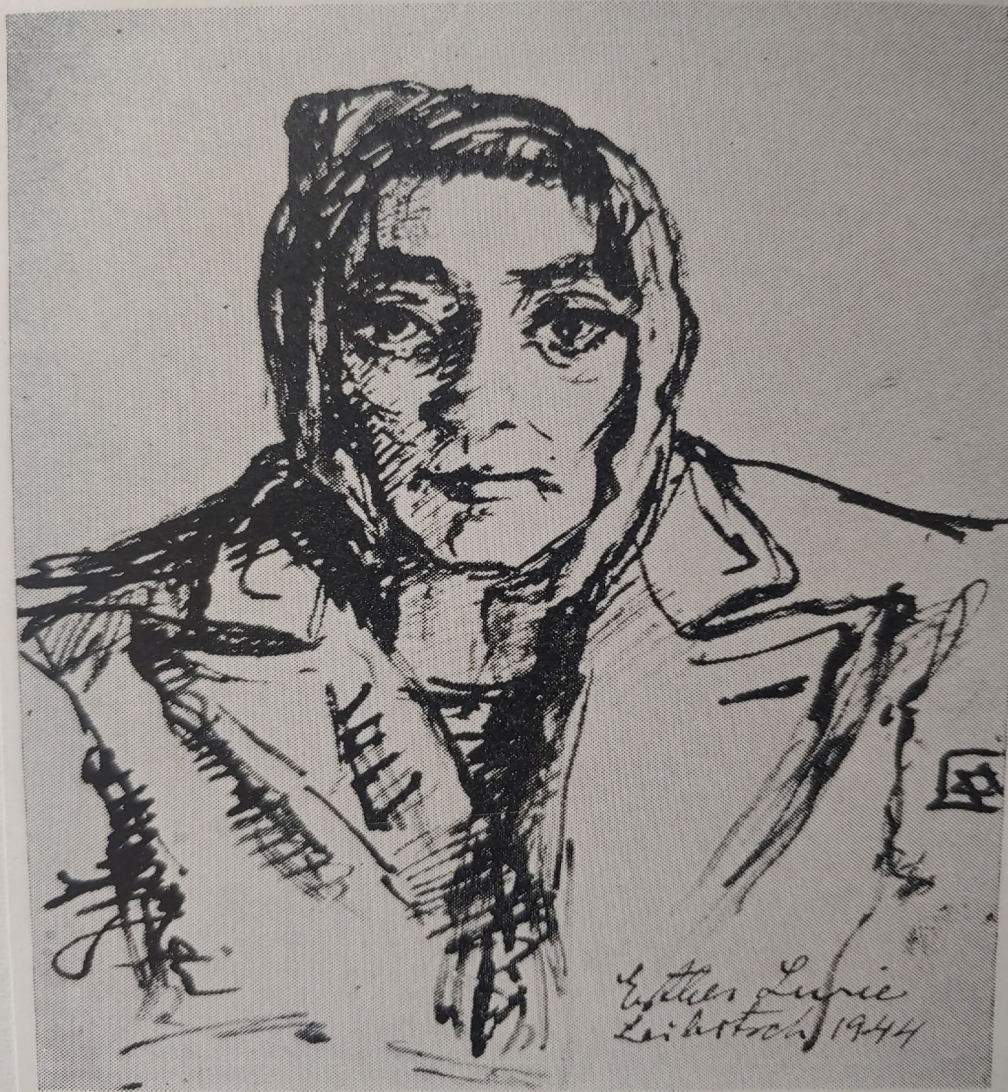




Portrait of a woman. artist's proof. R. W. Cook

Women in Slavery

Leibitsch, 1944

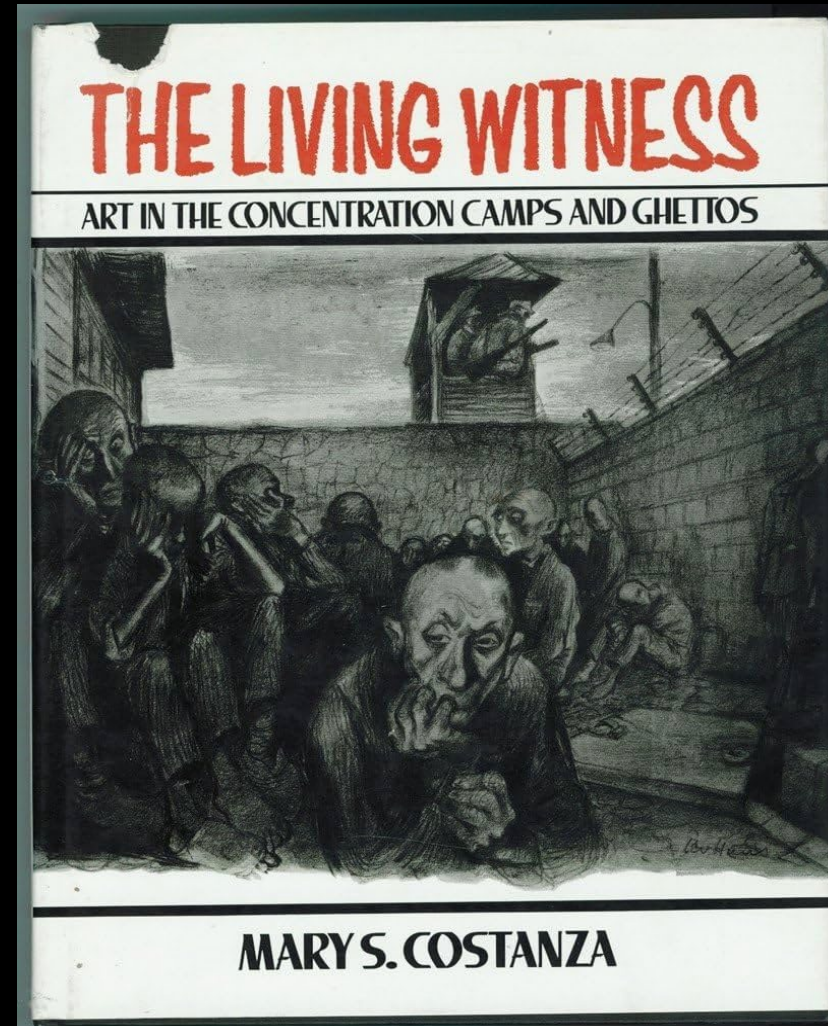






- “Our greatest hardships began when winter came, with totally insufficient clothing, we huddled together at night to keep each other warm. During the day we wrapped every rag we could find around our bodies. Our most precious possession was our blanket. We kept cutting strips off and made them into head, foot, and hand gear. It was hard to decide which part of the body felt the cold most and was in greatest need of some sort of clothing. The majority had turned their blankets into dresses and those who still owned a blanket, or part of a blanket, would call themselves rich indeed. The blankets had to serve as skirt, cape, or shawl.”

Understanding Holocaust Art



Folk Art, Outsider Art

The Watt Towers by Sabato Rodia



Liberation

אסתר לרביא
ירושלם
בשנת ה'תש"ד





Esther Lurie on her way to Palestine

On the Streets of Rome, 1945

(United States Holocaust Memorial Museum)



תערוכת
אסתר לוריא



י"ג חייך - י"ב סיון תשי"א



Jerusalem Before the Six-Day War



Jerusalem after the Six-Day War





Robert Smith, Jerusalem, det. August 1967

6.9.67 Robert Smith, Jerusalem



Esther June 1968

Kiril Mole



רחוב לוי, ירושלים 1967

21.9.67 (מי) עזר
רחוב לוי, ירושלים



First sketch
23.6.67



The Western Wall Plaza



IDF Soldiers in Unified Jerusalem

Creation and Destruction

• בְּרֵאשִׁית בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ. וְהָאָרֶץ, הִיְתָה תְהוֹ וְבֵהוּ,
וְחֹשֶׁךְ, עַל-פְּנֵי תְהוֹם

- *The earth being unformed and void, with darkness over the surface of the deep and a wind from God sweeping over the water*

• שָׁנַת שֵׁשׁ מֵאוֹת שָׁנָה לְחַיֵּי נֹחַ בַּחֹדֶשׁ הַשֵּׁנִי בְּשִׁבְעָה עָשָׂר יוֹם לַחֹדֶשׁ
בַּיּוֹם הַזֶּה נִבְקְעוּ כָּל מַעְיֵנֹת תְהוֹם רַבָּה וְאַרְבַּת הַשָּׁמַיִם נִפְתְּחוּ

- *In the six hundredth year of Noah's life, in the second month, on the seventeenth day of the month, on that day. All the fountains of the great deep burst apart, And the floodgates of the sky broke open.*





Association of Latvian and Estonian Jews in Israel

1/1971 (2) 1971 / 1/1971 / 1/1971



Association of Latvian and Estonian Jews in Israel

In Memoriam



אגודת אבות

רישומים

נשים בוחנה עבודה
כדי לראות איך
לאבד את
צניעות

צניעות



50th Anniversary for the Liberation of the Meidalakh







The Last Meeting...

Further Reading

- Mary S. Costanza, *The Living Witness: Art in the Concentration Camps and Ghettos* (New York, 1982).
- Hadas Gabay, “Lo yad’ati letsayer ela mehaTeva: Yetsirata shel Ester Lurie.” MA Thesis, Bar Ilan University, 2019.
- Samuel Kassow, “Introduction,” in: *The Clandestine History of the Kovno Ghetto Police* (Bloomington, IN: 2014).
- Esther Lurie, *Jewesses in Slavery* (Tel Aviv, 1945).
- Esther Lurie, *Sketches from a Women's Labour Camp* (Tel Aviv, 1962).
- Ori Soltes, *The Ashen Rainbow: Essays on the Arts and the Holocaust* (Eshel Books, 2007).
- Glenn Sujo, *Legacies of Silence: the Visual Arts and the Holocaust Memory* (London, 2001).