Several major recent contributions to our current use and endowment funds have already helped Cornell to increase its library holdings in Jewish studies and hire new faculty, while others provide new resources for enriching our undergraduate curriculum and enhancing our public programming.

**Betsy and Philip Darivoff** got the ball rolling with a gift that enabled the Cornell Library to provide access to the complete records of the USC Shoah Foundation Visual History Archive. That access was launched by a lecture on “Memory and Genocide” by New Yorker staff writer Philip Gourevitch ’86. Programming supported by the Darivoffs’ gift also included a series of lectures on “Technologies of Memory.” Since then, the Archive has been used in classes on the history of the Holocaust and others. Robert Katz, former vice chair of Cornell’s Board of Trustees and former chair of the USC Shoah Foundation, said: “By underwriting full access to the entire Shoah Foundation archive at Cornell, the Darivoffs also helped energize new interest more broadly in Jewish Studies among Cornellians — including myself — both on and off campus. That in a very real sense paved the way for what has already followed, and will continue to follow, as a result.”

**Eric M. Roth ’74 and Laurie B. Roth ’75**, co-chairs of the new Friends of Cornell Jewish Studies alumni group, have endowed a new professorship of modern European Jewish history. Dean Gretchen Ritter, working with Jewish Studies Director Jonathan Boyarin and History Chair Sandra Greene, promptly authorized a search that resulted in the hiring of Professor Olga Litvak, formerly of Clark University. Litvak received her Ph.D. from Columbia University in 1999. She is the author of *Conscription and the Search for Modern Russian Jewry* (Bloomington: Indiana University Press, 2006) and *Haskalah: The Romantic Movement in Judaism* (New Brunswick: Rutgers University Press, 2012). Among the courses she will teach in the 2018-19 academic year are “Introduction to Judaism” and “‘O Europe my hell on earth!: Anti-Semitism and the Making of European Jewry.” Professor Greene noted that the History Department is particularly thrilled to have Prof. Litvak join the faculty. It has been quite a few years since we have had a colleague who focuses on Jewish History. We and our students have missed having courses taught in this area. In addition, her focus on Russian and intellectual history wonderfully complements our existing strengths. For all these reasons and more, we look forward to a long and fruitful relationship with the Jewish Studies Program. 

**Lynn Kroll ’65 and Jules Kroll ’63**, along with their daughter **Dana Kroll Carlos ’95**, have endowed the Kroll Fund for Jewish Studies, which will provide much-needed support for curriculum development and other priorities as the program grows. “We care deeply about the future of undergraduate education at Cornell, and we’re thrilled to help ensure that Jewish Studies takes its rightful and vital place in that future,” commented Lynn.

**Stephanie Brody ’82 and Ronald Brody** have endowed an annual lectureship, which will enable the program to bring a distinguished speaker to campus every year. Program Director Jonathan Boyarin said, “Even in the digital age, the kind of personal contact with visiting speakers that this lectureship provides remains crucial. It keeps our colleagues in contact with their field and provides students with models they can aspire to.”

Enjoy in good health,
Highlights of Our Public Programs

Our fall event series took us around the Jewish world, from Hasidic New Square in Rockland County, to 19th-century Izmir (Smyrna) in Turkey, to Soviet Russia and on to South Africa and, in a sober assessment, a reflection on the global history of concentration camps over the past century. On September 26, Shulem Deen, author of the memoir *All Who Go Do Not Return*, spoke candidly and movingly about his experiences growing up in and then breaking away from an integralist Hasidic community. On October 17, Andrea Pitzer, who recently published *One Long Night: A Global History of Concentration Camps*, addressed the complex topic of the context and uniqueness of the Nazi genocide in a talk titled “Harbingers and Echoes of the Shoah”. Later that month, we co-sponsored a screening of the new documentary “Taking Stock,” where we were joined by director Ben Stillerman, whose film portrays a family business his father Clive stubbornly maintains in a small city in South Africa. Early in November, Dina Danon from Binghamton University spoke about the transformations of Turkish Jewry in the nineteenth century. And to round out the semester, our colleague Gavriel Shapiro addressed an audience made up mostly of students as he read from his recent memoir, *Thanksgiving All Year Round*.

We’ve been equally busy this winter and spring. We got an early start on January 8, 2018 with the New York premiere of Cornell alumni Ann Michel and Phil Wilde’s documentary film “Reversing Oblivion” at the Center for Jewish History on West 16th Street in Manhattan (see article, p.7). The event sold out the 247-seat auditorium, and an overflow crowd had to be accommodated in the reception area. Back in Ithaca, we screened “Arabic Movie” at Cornell Cinema, a nostalgic yet pointed look at the decades-long Friday afternoon feature on Israeli television; the film was followed by a discussion with director Eyal Sagui Bizawe. Moving across Ho Plaza to Barnes Hall, February 21 saw a live performance by the Big Galut(e) Klezmer Ensemble of their own adaptation of Yiddish writer Y. L. Peretz’s dramatic poem “Monish,” a rich mix of original music, narrative and dance. March 26 saw us back at the Center for Jewish History for another sellout event, commemorating the 107th anniversary of the disastrous Triangle Fire in a program featuring ILR Professor Nick Salvatore and the artist and writer Ruth Sergel. April 11 brought to Ithaca Princeton sociologist Mitch Duneier, speaking on “Ghetto: Invention of a Place, History of an Idea”. The semester series concluded on April 26 with a talk by veteran anthropologists Faye Ginsburg and Rayna Rapp titled “We Are All in the Image of God’ Disability and the Jewish Question.”

We couldn’t be more grateful to our many co-sponsors for these events. They’re too numerous to list here, but just mentioning some of them should offer a sense of the range of connections our program is making: the Departments of Africana Studies, Anthropology, History, Near Eastern Studies, Music, and Sociology; the Feminist, Gender, and Sexuality Studies Program; the Society for the Humanities; Cornell Hillel; the Judith Reppy Institute for Peace and Conflict Studies; the K. Lisa Yang and Hock E. Tan Institute on Employment and Disability; the Ottoman and Turkish Studies Initiative; the School of Industrial and Labor Relations; the Smith Family Business Initiative; and the Department of Urban and Regional Planning in the College of Architecture, Art and Planning.

Yes: Jewish Studies is truly an interdisciplinary field, and it’s great to be doing it at such a richly diverse university.

For more information please visit the news section of our website at http://jewishstudies.cornell.edu.
Announcing the Formation of the “Friends of Cornell Jewish Studies”

New Alumni Group Aims to Strengthen the Jewish Studies Program

For over four decades, the Jewish Studies Program has offered instruction to Cornell undergraduates in the history, languages and literature of the Jewish people. Now, the Program is poised to become a preeminent academic center dedicated to the scholarship and teaching of Jewish history, society, languages and culture.

A new alumni group — the Friends of Cornell Jewish Studies — has come together in support of this vision. Formed late last year, the Friends already boasts more than 40 members, including several University trustees. The group serves as a base for philanthropic support for the Jewish Studies Program. Its members also help to promote the Program’s public events in New York City and act as the Program’s ambassadors both at Cornell and in the community at large.

One of the Friends’ goals is to enhance the Jewish Studies Program’s course offerings by recruiting to Cornell the most exceptional scholars working in the field of Jewish Studies. Significant progress has already been made on this front. Eric Roth ’74 and Laurie Roth ’75 have endowed a new chair in Modern European Jewish History, which will be occupied as of fall 2018 by Professor Olga Litvak. Several members of the Friends have also provided the funding to create a new postdoctoral fellowship in Jewish Studies. Over the next several years, the Friends hope to provide or secure the funding needed to hire new tenure-track faculty in fields such as American Jewish Studies, Classical/Rabbinic Judaism and Modern Jewish Literature.

Another of the Friends’ goals is the creation of an undergraduate major in Jewish Studies in the College of Arts and Sciences. The Jewish Studies Program today offers only an undergraduate minor, but it is anticipated that by adding to the Program’s course offerings, increasing the number of students enrolled in the Jewish Studies minor, and enhancing the opportunities for undergraduate engagement, the Program will obtain the approval of both the College’s faculty and the NY State Board of Regents needed to create a new major. Jules Kroll ’63 and Lynn Kroll ’65 have endowed a new Fund for Undergraduate Instruction that will help the Program attain this goal.

The Jewish Studies Program sponsors numerous public events in Ithaca and New York City, often in collaboration with other colleges at Cornell or cultural institutions like the Center for Jewish History in Manhattan. The Friends will aim to increase the scale of such public programming as a means of enhancing the Program’s educational mission and strengthening bonds with alumni. To this end, Stephanie Brody ’82 has endowed a fund that will enable the Program to continue to offer an annual guest lecture.

The success of the Friends to date has attracted the attention of Cornell administrators, who see the group as a new model for alumni engagement and support. If you are interested in joining the Friends of Cornell Jewish Studies, please contact Co-Chairs Eric and Laurie Roth at emroth@wlrk.com.
Cara Rock-Singer has been appointed to a two-year postdoctoral fellowship in Jewish Studies. She will be housed in the Department of Science and Technology Studies, and will teach courses in both fields.

Rock-Singer received her B.A. in Molecular Biology from Princeton (2009), M.St. in Theology with a focus on Religion and Science from Oxford (2010), and Ph.D. (2018) from Columbia University's Religion Department. Her research and teaching center on the relationship among gender, Judaism and science in the contemporary United States. Her dissertation, “Prophetesses of the Body: American Jewish Feminism and The Politics of Embodied Knowledge,” traces how women’s bodies engage structures of power and produce opportunities for change within American Jewish communal life. Melding institutional archives, ethnographic observation, and Jewish texts, her project casts light not only on contemporary American Jewry, but also on the negotiations among religion, science and secularism in contemporary America.

Next year, Cara will be teaching two classes, “Gendering Science, Technology, and Religion” and “The Jewish Life of DNA.” The former will be an introductory lecture focused on how gender, sexuality, and embodiment shape the construction of religious and scientific knowledge in America. The latter will be a seminar that will consider a range of social, political, economic, legal, metaphorical, and theological questions that DNA has raised for Jews during the twentieth century.

New Class: “Sitcom Jews”

What kind of Jews do we put on stage and screen, and do they actually represent Jews in America? What about our media and stage representation of other ethnic and cultural communities? How are our narrative tools serving as a barometer of our society? David Winitsky ’93, Founder and Artistic Director New York’s Jewish Plays Project, comes to Cornell in Fall 2018 for a fascinating dive into 20th Century Jewish life and representation. Mr. Winitsky is a director and producer of new plays whose credits include Sideshow, Rent and Chicago on Broadway and regional work at Steppenwolf, California Shakespeare and Philadelphia Theater Company. His current project, the JPP, is a national incubator for new Jewish plays and musicals, constantly asking, “What is a 21st Century Jewish play?” and by extension, “What is a 21st Century Jew?”

“Sitcom Jews” uses close media analysis, theoretical discussion, and student performances or media projects to ask whether study of performed Jewish identity can serve as a locus for discussion of cultural representation at large, including African American, Latinx, Asian American and LGBT communities on screen and onstage. Starting with classic sitcoms (“The Goldbergs” (1948), “All in the Family”, and “Bridget Loves Bernie”), and continuing through current Jewish TV shows (“The Marvelous Ms. Maisel,” “Transparent,” “Curb Your Enthusiasm”), as well as major theater landmarks (“God of Vengeance,” “Fiddler on the Roof,” “Cabaret,” “Bad Jews,” “Indecent”), we will compare these constructed images to concurrent political, historical and cultural trends.
My senior thesis project is a memorial for the centuries-old, but now much-diminished, Jewish community of Kaifeng, in China's Henan province. When I started researching Jewish architecture for my thesis design, I realized that it would be hard to find precedents that I could use as models. Historic Jewish buildings or synagogues in other countries bore little if any resemblance to the former synagogue of Kaifeng. Also, unlike their counterparts in the West, the Kaifeng Jews do not have a history of collective trauma. They needed a different approach than most contemporary Jewish memorial designs. Still, like memorials in other countries, my proposed commemorative architecture for the Jews in Kaifeng aims to mediate between the present and the absent, the living and the dead, the memory and the memorial.

Since my design was to serve not only as a memorial for the lost Jewish culture, but also help the current community reclaim their Jewish memory, I sensed it would be superficial and arbitrary to start my project with a formal design. What was most urgently needed would not be a physical form or building, but a space that allowed people to rediscover their identity. Therefore, I started my design with research on the Chinese Jewish identity.

The only information about Chinese Jewish space I could find was a perspective drawing of the Kaifeng synagogue by the Jesuit missionary Jean Domenge in 1722. Based on this drawing, I recreated the plan of the original synagogue complex. It seemed like a typical traditional Chinese building complex with Chinese construction methods and materials. However, comparing its plan with the plans of other local formal building complexes, I found that the boundary wall was very important to the Kaifeng synagogue. To verify this finding, I continued my research about the boundary wall in Judaism and local Chinese culture, where the wall plays a vital role. Most of the local dwellings were built in Hutong style with courtyard houses. The only place allowing activities to take place was the space beside the wall in the narrow alley.

I moved on to learn more about Chinese Jewish identity. In Kimberly Cheng’s 2013 Cornell B.A. thesis “The ‘Lost’ Jews of China,” she argues that instead of considering the Kaifeng Chinese Jews as passively assimilated by the Chinese culture, we should understand the Kaifeng Jews as actively absorbing the Chinese culture into theirs and forming a new identity. She further argues that this process helped the Kaifeng Jews to keep their Jewish identity for 1,000 years. Consistent with Chinese Confucianism, Kaifeng’s Jews valued family above all. As long as the family was sustained, they would never lose their Jewish identity.

My thesis proposed a pavilion that would allow the Kaifeng Jews’ cultural and religious practices to take place, while also commemorating the absent community. Echoing the original synagogue’s plan, the pavilion I designed includes different spaces, secular and religious, some loosely defined and some intended for more specific uses. These spaces are divided by five thresholds constituted by walls built with local materials. Each wall contains a built-in structure that could be converted to benches and tables. Thus, every threshold or group of walls and the spaces between thresholds can facilitate different activities. For example, the first group of walls could function as a Lantern Festival market; the second group of walls provided space for communal eating during festivals. Besides the wall structure, there are three courtyards between each threshold. The first courtyard, an open space, would allow the descendants of Kaifeng Jews to build Sukkot for the fall holiday. On the right of the second courtyard, a communal kitchen facilitates festival cooking. The third courtyard includes a performing space and event space on the right, and an exhibition hall at the end.

Commemoration is marked by features embedded in the pavilion that mourn the lost Jewish history. When the rooms are not occupied for festival celebrations, they become marks of absence. The roof of each room has an opening that signals the absence of the original buildings in the synagogue complex. The absence of the Jewish community is also represented by the light and the construction material. The Kaifeng synagogue was destroyed by a devastating flood on June 16, 1841. The “death” of the synagogue is marked in my design by the use of different materials on the wall and ground. While the main construction material was brick, similar to most of the local vernacular architecture, stones imbedded on the brick walls and ground mark the light coming through the skylight on that sad June 16th.
PLUMBING AN IMMIGRANT PAST: Diving into Cornell’s Archives

Those familiar with the ILR School’s Catherwood Library may know that it houses some of the most precious archives in American Jewish Studies. Some of these archives pertain to the Triangle Shirtwaist Fire of 1911 and the union organizing that preceded it. Much of the material is publicly available and documented by the Library’s website: it is used as a New York State curricular resource for teaching labor history through understanding a tragedy that cost 146 young immigrant lives.

That archive is not only tragic but inspiring, since it documents the 1909 Shirtwaist Strike of 20,000 led by a young immigrant woman named Clara Lemlich who had been radicalized through working and organizing in sweatshops. That unlikely strike and one other in 1910 were mainly successful. However, the Triangle Shirtwaist Factory itself did not sign on to the demanded reforms which included safer working conditions.

Another fascinating holding at Catherwood also contains documents by and about Clara Lemlich. It is the archive of the International Workers’ Order and its largest constituent unit, the Jewish People’s Fraternal Order. Elissa Sampson, Visiting Scholar and Lecturer in Jewish Studies, is deeply involved in a project to digitize and thus preserve the IWO and JPFO archive. The project is supported by a grant from Cornell Library’s Digital Consulting and Production Services (DCAPS) office, whose staff provide both the digitization itself and vital advice on how to organize the archive.

The JPFO’s membership consisted primarily of East European Jewish working-class immigrants. The JPFO’s backing of Soviet policies as well as its antipathy to Hitler made it eager to join with major Jewish organizations to promote the War effort, and then to work on postwar Jewish resettlement. Once the Cold War broke out, the IWO – JPFO was placed on then Attorney General Tom Clark’s Red List, and the organization was eventually shut down in a famous legal case on insurance regulations that reached the Supreme Court (the defense team included future Rutgers Constitutional Law Professor Arthur Kinoy). Three days after the IWO was taken off the Red List, it was shut down legally in New York State. Its archives were then confiscated by New York State’s Insurance Regulator and eventually given to Cornell.

The mix of promotion of Yiddish culture (including running a well-respected publishing house) while negotiating multiple and contradictory political demands can be seen in papers that include letters from and references to fellow travelers such as Paul Robeson, Sholem Asch and Marc Chagall. Sampson found these records in the course of digitizing approximately 1,700 of Catherwood’s documents, 651 of which are in Yiddish. When they are coded under Sampson’s supervision, scholars, researchers, and the general public will have access to an online gateway that will lead them to another, albeit quite different Cornell treasure.

We invite you to check out the site, which will be officially launched early this summer: https://digital.library.cornell.edu/collections/iwo-jpfo
A happy accident brought me to Cornell’s Goldwin Smith Hall in March 2016. My wife and partner Ann Michel, Cornell ’77, and I were writing a script for our film, “Reversing Oblivion,” about the hidden secrets in Ann’s European Jewish family. For inspiration, we looked on the Cornell Jewish Studies website and saw a presentation by Wolf Gruner, who holds the Shapel-Guerin Chair of Jewish Studies at the University of Southern California, where he also directs the USC Shoah Foundation Center for Advanced Genocide Research. He spoke about the lives lost in the Holocaust but he also spoke of the courageous attitudes of Jews who have been mostly forgotten. This was an inspiration for us.

Our film is the story of Ann’s search for her family’s hidden past. It was a Jewish past in Upper Silesia where Ann’s great-grandparents lived during the first four decades of the twentieth Century. Ann was in her thirties before anyone discussed the family’s Jewish roots. With research, and the help of German and Polish Radio resources, we were able to learn much more about the family. We found the estate that the family had lost to Nazi owners, and we found that now it was for sale.

A friend from Danish Broadcasting produced an hour-long radio show about Ann’s story in both a German and Polish version. Ann and I traveled with her to make her program, Ann searching for her past and both of us filming everything that happened to us. After the radio broadcast in Poland and Germany, many people familiar with Ann’s family and the property came forward. All these revelations and connections were a great boon for our film.

We were making a personal film about the difficult issues surrounding the Holocaust and Jewish families, subjects that we needed to learn about fast if we were going to make a meaningful film. Cornell’s Jewish Studies program and faculty helped center us. We wrote and finished the film knowing that our ideas were coming from scholars who really understood our journey.
Our film is done and has been shown in important places, some of those thanks to Jewish Studies. Just recently at an event they sponsored in New York City, Ann noticed that an older man in a wheelchair couldn’t easily get around the crowded space. She sat next to him and found that he was Sam Seltzer, Cornell ’48. He told Ann that he was also a filmmaker. I had heard about Sam, who started an important program at Cornell for Entrepreneurship in the 1970s. As an early video entrepreneur, I certainly would have sought out that program if it had been there when I was at Cornell.

Sam told us that he has an unfinished 16mm film he had started with his friends at Midwood High School in Brooklyn in 1944. The subject of the film was cross-cultural and inter-denominational understanding. There’s a wonderful article in Popular Photography Magazine, May 1944, about Sam’s project. And he still has the unedited reels of film. We’re fascinated and want to help him finish this film, which was shot but never edited.

Meeting Sam was important for Ann and me in another way, too. After exploring the fate of Ann’s family and property in Silesia, we’re now interested in the lives of the remaining family when Ann’s grandparents and their two sons moved to Queens in 1940. Sam is only a few years younger than Ann’s father and uncle, both of whom are gone. But Sam’s experiences mirror many of the things that Ann’s father said about his time at Flushing High School. We’re excited to have him on our team for our next film about Ann’s family secrets.

Our film has been blessed with many happy accidents. One of the nicest was engaging with Cornell Jewish Studies.

— Philip Wilde ’73

We wrote and finished the film knowing that our ideas were coming from scholars who really understood our journey.
Faculty and Fellows

**Ross Brann**, Milton R. Konvitz Professor of Judeo-Islamic studies and Stephen H. Weiss Presidential Fellow, served another year as chair of the Department of Near Eastern studies. Last summer he taught a Cornell Adult University course with Glenn Altshuler on “The American Jewish Experience” and this May he will lead a CAU study tour to Jerusalem and its environs on “The Israeli-Palestinian Conflict Up Close.” In the last year Ross has presented his work in the interface of Jewish and Islamic cultures at NYU-Abu Dhabi, Fordham University, the University of Notre Dame and the University of Arkansas. He is very close to completing his book *Andalusi Moorings: Sefardi and Andalusi Exceptionalism* and submitted for publication “Literature as a Source for Jewish History,” to appear in *The Routledge Handbook of Jewish History and Historiography*, edited by Dean Phillip Bell, and “An Aramaic Writ from Ramla (1056): A Translation and Geniza Study” to appear in *Text, Tradition and the History of Second Temple and Rabbinic Judaism* (Lawrence Schiffman Festschrift), ed. Stuart Miller (forthcoming Brill). Next academic year Ross will be a fellow at the University of Michigan Frankel Center for Advanced Judaic Studies, the first time he has been away from Cornell since 1997.

**Dr. Jeffrey R. Zorn** presented his paper “The View from Mizpah: Tell en-Nasbeh, Judah and the 6th c. B.C.” at *Stones, Tablets, and Scrolls*, a conference held in May 2017 at the Pontifical Biblical Institute, Rome. His paper for the conference proceedings was submitted in January 2018. Two works in proofs are his “Jeremiah at Mizpah of Benjamin (Tell en-Nasbeh): The Archaeological Setting,” in *Jeremiah*, edited by C. Evans, J. Lundbom, and B. Anderson to be published by Brill; also, *Excavations at Dor, Final Report, Volume II Area G, The Late Bronze and Iron Ages*, coauthored with A. Gilboa, I. Sharon, and S. Matskevich, to be published in the Qedem Reports series. He will be returning to Jerusalem in August 2018, to work on preparing the Persian to Roman report for Area G.

**Postdoctoral Scholar Efrat Bloom** specializes in twentieth-century literatures of immigration, translation theory, and Jewish modernism. She is currently engaged in a study of Walter Benjamin’s essay “The Task of the Translator”—one of the most canonical yet enigmatic texts in the field of Translation Studies. The study relates Benjamin’s essay to religious forms of engagement with texts (in particular, exegesis and prayer), showing how literature comes to compensate for the loss inflicted by secular modernity on its individual subjects.

Efrat’s other ongoing project is a book-length study of three twentieth-century poets—H. Leyvik, Paul Celan, and Sargon Boulus—whose lives were unsettled by the experience of displacement. All three, being immigrants, encountered the conflict between the desire to protect the mother tongue as an untouched identity core and a modern skepticism about the powers of language as such. Through close readings of poems, the study unfolds this dynamic of desire, apprehension, and eventual renunciation of one’s “first language” as a natural possession, revealing the tensions involved in the project of making language, any language, a “home.”

**Senior Lecturer Kora von Wittelsbach** continues her focus on Italian Jewish writing. For the upcoming conference of the American Association of Teachers of Italian (AATI), in Cagliari (Sardinia, Italy) Kora has organized a session titled “After Primo Levi: New Jewish-Italian Writing.” AATI is the largest professional organization of Italianists in North America. The focus of the session will be those Jewish-Italian writers whose work, although they were Primo Levi’s contemporaries, did not achieve the canonical status of Levi, Georgio Bassani (author of *The Garden of the Finzi-Continis*) or Elsa Morante (author of *History: A Novel*).

Some of these authors—Marina Jarre, Edith Bruck and Angela Bianchini, for example—remain virtually untranslated in English, or have scarcely attracted the attention of the North-American reading public and academia. Others belong to a much younger generation of writers, active in the last several decades: Alessandro Piperno, Elena Loewenthal, Helena Janeczek, Alain Elkann, and others. The work of these writers has been widely translated in Europe, but most have seen only a small selection of their work made available to North American readers, and the research conducted on their work remains scarce. Many of these authors have also been extraordinarily active as translators, critics, editors and cultural mediators. Some of the youngest among them, like the Turinese Simone Somekh, for example, write about their Jewish *Bildung* in Italian, all while living in New York.
Becky Frank ’19 is a rising senior in the College of Arts & Sciences. She is a major in the Department of History with a minor in Jewish Studies, deeply involved in researching the history of the Holocaust, which she hopes to make her career.

Q What accomplishments/activities are you most proud of while at Cornell?

A I got to participate in Cornell in Washington this past summer, and while there interned in the photo archives at the United States Holocaust Memorial Museum. I organized and researched new photo collections, attended weekly educational seminars, participated in conferences with professors, and more.

What, if any, research projects did you participate in at Cornell?

Recent research projects at Cornell include “Holocaust Denial: An Overview and the Deborah Lipstadt vs. David Irving Case” and “Liberating Concentration Camps: Memorializing Atrocity through Photography.” I am currently working on a research project on The Höcker Album, which includes 116 photographs taken by Nazis of Nazis “having fun” while simultaneously commanding Auschwitz.

Who or what influenced your Cornell education the most? How or Why?

History Professor Isabel Hull taught me how to read and write at a level that I did not know I was capable of.

What drew you to Jewish Studies at Cornell?

I am a History major concentrated on the Holocaust, and the Jewish Studies program offers a number of courses related to the Holocaust. I am specifically interested in Holocaust denial, Holocaust photography and memorialization.

How has Jewish Studies shaped your experience at Cornell, your plans for the future, or the development of your intellectual interests?

Minoring in Jewish Studies has allowed me to take a number of courses that I loved. I plan to enter the Ph.D. track and become a professor of Holocaust History. In the spring of 2018, I have been in Haifa studying with the Weiss-Livnat International MA Program in Holocaust Studies, but will be back to take more Jewish Studies courses my senior year.

If you were to offer advice to an incoming first year student, what would you say?

Study what you love: it makes spending time in the library genuinely fun.
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