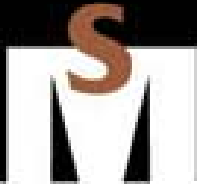


The
Sherwin Miller
Museum
of Jewish Art



eMUSEletter

JULY 2015 eMUSE

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To view the July 6, 2015 article and video by the
Tulsa World featuring Ken Renberg,
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LOUIS DAVIDSON SYNAGOGUES360

APRIL 26-AUGUST 31, 2015



SYNAGOGUES360 provides a visual record of Jewish culture, showing and preserving synagogues by means of interactive 360 degree panoramic photos. It invites you and future generations to view the interiors of Jewish places of worship, which are clear and irrefutable indicators of the state of Jewish culture, architecture, art and stature in their communities throughout the Diaspora. Each synagogue is literally a "sign of the times" and window into the Jewish past and present.

Time, weather, political and demographic shifts inevitably erode cities and buildings. These along with occasional upsurges of violent anti-Semitism, have been particularly thorough erasers of the physical evidence of Jewish history. SYNAGOGUES360 visually and digitally saves Jewish synagogues, an impressive physical expression of Jewish culture, for this and future generations to see and experience.

www.synagogues360.org

Theodore Fried: Beyond the Still Life

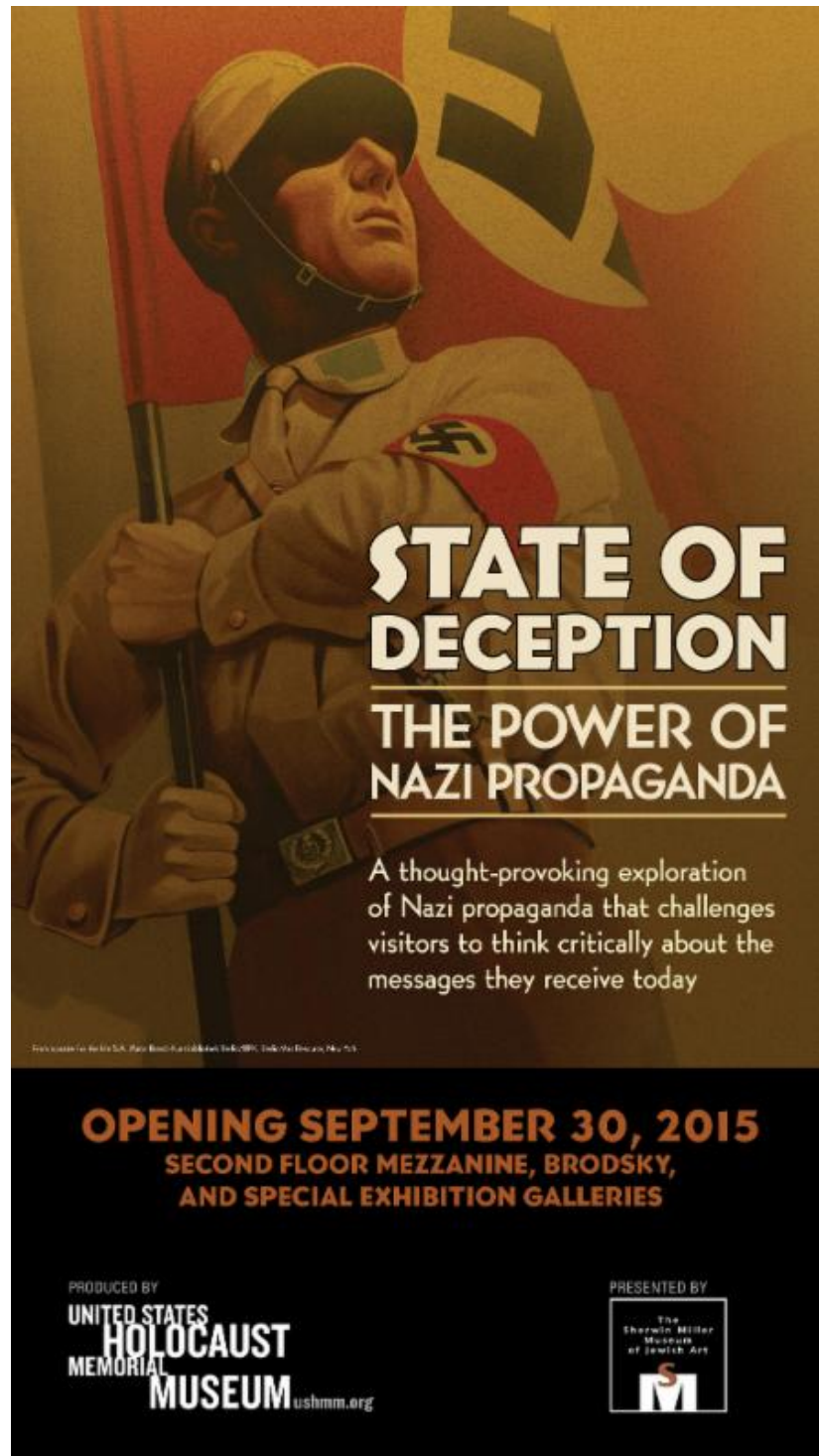
Works from the Personal Collection of the Artist



May 4-August 30, 2015

Fried was born just after the turn of the 20th century, to an upper-class Hungarian family. Along with the Victorian social conventions he would have learned in childhood was a custom that has fallen out of practice today. It is the practice of sending specific messages with flowers.

Currently making a comeback in the 21st century, the language of flowers was a Victorian custom by which, in a society that refrained from direct speech and was obsessed with detail and subtlety, a message or sentiment that was not so easily expressed in words could be conveyed in a floral arrangement. In other words, sending a flower arrangement was the same as sending a text message to someone today. What messages could Fried's still life paintings convey?



"Propaganda is a truly terrible weapon in the hands of an expert."

Adolf Hitler, *Mein Kampf*, 1924

The Nazi Party developed a sophisticated propaganda machine that deftly spread lies about its political opponents, Jews, and the need to justify war. Nazi propaganda was much more complex than that. For the Nazis to achieve power and pursue their racial

policies and expansionist war efforts, a much more nuanced picture had to be painted—one that would appeal to broad swaths of the population, not just a fanatical extreme.

Featuring rarely seen artifacts, *State of Deception: The Power of Nazi Propaganda* draws visitors into a rich multimedia environment vividly illustrating the insidious allure of much of Nazi propaganda. "Adolf Hitler was an avid student of propaganda and borrowed techniques from the Allies in World War I, his Socialist and Communist rivals, the Italian Fascist Party, as well as modern advertising," says exhibition curator Steven Luckert. "Drawing upon these models, he successfully marketed the Nazi Party, its ideology, and himself to the German people."

The exhibition reveals how shortly after World War I, the Nazi Party began to transform itself from an obscure, extremist group into the largest political party in democratic Germany. Hitler early on recognized how propaganda, combined with the use of terror, could help his radical party gain mass support and votes. He personally adapted the ancient symbol of the swastika and the emotive colors of red, black, and white to create the movement's flag. In doing so, Hitler established a potent visual identity that has branded the Nazi Party ever since.

After seizing power, the Nazi Party took over all communications in Germany. It marshaled the state's resources to consolidate power and relentlessly promote its vision of a "racially pure," utopian Germany that needed to defend itself from those who would destroy it. Jews were cast as the primary enemies, but others, including Roma, homosexuals, Jehovah's Witnesses, and mentally and physically disabled persons, were also portrayed as threats to the "national community."

As Germany pushed the world into war, Nazi propaganda rationalized Germany's territorial expansion as self-defense. Jews were depicted as agents of disease and corruption. The Nazis' actions against them, in Germany and occupied countries, were promoted as necessary measures to protect the population at large.

Tribute Recognitions

Tributes are a meaningful way to honor a special occasion or to remember loved ones. Donations to The Sherwin Miller Museum of Jewish Art provide for permanent and traveling exhibitions and educational programs. Focusing on the heritage, history and culture of the Jewish people, The Miller helps deepen perception and understanding through art.

In Memory of

Miriam "Mim" Rapport

The Sherwin Miller Museum of Jewish Art

Harris Wittels

Isabel Sanditen & Janie Kolman

In honor of

Kenneth Renberg

Nancy & Mark Lobo

Anniversary

Jane & Mickey Katz

Anne & Stan Shapiro

Jean & Will Sanditen

Susan Fenster

Carol Miller (Herbert J. Miller Education Fund)

Appreciation

Karen York

Katherine & Lynn Frame

Birthday

Martin Brody

Anne & Stan Shapiro

Jane Katz

Anne & Stan Shapiro

Sallye Mann

Sue & Rick Arlan

Rosalie Childs

Gay & Will Clarkson

Katherine & Lynn Frame

Wilma & Howard Friedman

Ronni & Allen Horn

Rita Levit

Brina Reinstein

Isabel Sanditen

Mollie Williford

Barbara & Ron Winder

Matt Shapiro

Anne & Stan Shapiro

Stan Shapiro

Jane & Mickey Katz

Nancy & Mark Lobo

Get Well Soon

Shirley Dormont

Anne & Stan Shapiro

Catherine Wilson

The Sherwin Miller Museum of Jewish Art

Gloria Estlin

Susan Fenster

Carol Miller (Herbert J. Miller Education Fund)

Mollie Williford

Tours

If you would like to book a docent-led tour or check for an available date, please contact Volunteer Coordinator Cathey Wilson at 918.492.1818 or email her at volunteer@jewishmuseum.net.

Volunteer Opportunities

Docents

A comprehensive training program prepares each docent to lead tours for both school groups and general audiences. Throughout the year, tours are scheduled at various times during the week and on Sundays, providing a flexible schedule for volunteers.

Docents take groups through exhibits related to the Holocaust, Jewish History and Culture, and the temporary art exhibits.

Anyone wishing to become a docent should contact Docent Chairman Stan Shapiro, Executive Director Drew Diamond, or Volunteer Coordinator Cathey Wilson at 918.492.1818. Those interested will be given an information manual regarding the Holocaust and Jewish History and Culture, and will need to be available to shadow docents leading tours and to attend the art exhibit orientations and monthly meetings of the Committee of Docents.

Admissions Desk Volunteers

Consider volunteering to welcome and direct visitors to the Museum, answer phones and visitor inquiries. In addition, admissions desk volunteers help process admission and merchandise sales and assist staff with special events. Volunteer shifts are normally three hours in length, and a variety of weekday or Sunday hours are available to volunteers, in rotation.

Volunteers perform numerous duties essential to the success of the Museum, helping avoid salary and labor costs often associated with day-to-day activities and exhibits installation. Training is provided to volunteers for areas throughout the Museum.

If you're interested in volunteering for the Museum with other dedicated, caring, enthusiastic, and friendly volunteers and staff, please contact the Volunteer Coordinator Cathey Wilson at 918.492.1818 or email volunteer@jewishmuseum.net.

Give the gift of membership



Birthdays, holidays, lifecycle events...
great occasions to give a year of art, history, heritage & education!

Call the Museum today at 918.492.1818



A partnership among Blue Star Families,
the National Endowment for the Arts, and
more than 1,000 museums across America

arts.gov/bluestarmuseums

Museum Hours

Monday-Friday, 10:00 a.m.-5:00 p.m.
Closed Saturday in observance of Shabbat
Sunday, 1:00 p.m.-5:00 p.m.