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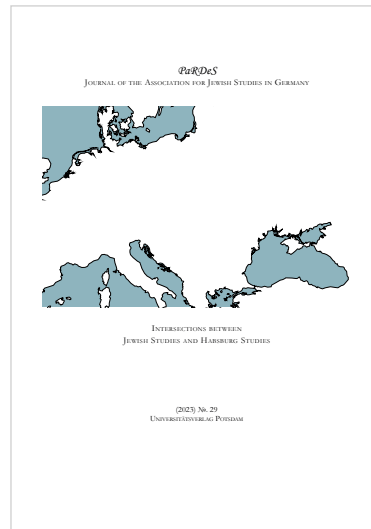
### Intersections between Jewish Studies and Habsburg Studies)

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In the end, Kozińska-Witt's and Tuszewicki's studies offer a great amount of detail on the Jewries of Galicia and Eastern Europe at large. As such, they will be important references in future research projects. Nevertheless, both authors neither summarize their findings in an accessible way, nor do they contextualize them in a broader historical context. For this reason, it seems that both studies invested an immense workload that still has to bear fruits. Specifically, Tuszewicki's monograph is predestined to become a valuable handbook of Jewish folklore in Eastern Europe, partially thanks to its detailed and 14 pages long index. Thanks to books like these, research on Galician Jewry evolves, and further insightful studies will hopefully follow.

*Michael K. Schulz, Potsdam*

**Charles Dellheim, *Belonging and Betrayal: How Jews Made the Art World Modern* (Waltham, MA: Brandeis University Press, 2021), 674 pp., 24 col./96 mono illus., \$35.**

Charles Dellheim's book *Belonging and Betrayal* invites us to reflect about the seminal role of Jews in shaping modernist visual culture. As historian of European culture and skilled storyteller, Dellheim offers a fascinating portrait of Jewish art dealers in Paris and Berlin, their business and artistic networks in Vienna, London and New York, and their search for belonging between the 1880s and 1940s. By analyzing the formation of modern Jewish identities and the public reception of Old Masters as well as modern artists in Europe, he pays special attention to the role of the art trade in helping to shape a canon of modern art. Despite Nazi persecution and betrayal by their non-Jewish "fellow citizens," these art dealers have had a decisive influence on our understanding of modern art to this day.

Dellheim carefully details the processes in which Jews asserted their integration into European society, demonstrating their belonging to their (native or adopted) homelands. Two central themes appear in this narrative: the formation of a grand tradition of Jewish art gallerists in the western world, and the persecution of Jews and theft of their art collections. Starting with American Jewish Lieutenant James Rorimer and his encounter with the extent of stolen art, the prologue invites the reader to reflect on the Jewish perspective of topics such as national recognition and loyalty, and the successful and failed search for historical justice after the Holocaust.

The results of Dellheim's enormous research are presented in four parts, each divided into five chapters. The first part considers the initial interest of the gallerists in (European) Old Masters. As these promised higher cultural recognition, leading gallerists shifted their focus away from the trade and production of European arts and crafts. Tracing the origins of dealing with Italian Renaissance artists to the eighteenth century in which art was transferred from "fallen Italian aristocrats to their ascendant English counterparts," (p. 50) Dellheim offers an explanation to the availability of the Old Masters' works in the late nineteenth century. These trails are interesting, yet at times distract the reader's attention from Dellheim's captivating examination of the challenges that Jewish gallerists experienced in establishing their businesses as "newcomers" in the field. Dutch art dealers Joel and Henry Duveen, for example, engaged the Jewish scholar Bernard Berenson to support their trade with Italian Renaissance. New York's art scene was uniquely shaped by shared economic interests and corporate support. Dellheim describes Henry Duveen's fruitful reciprocal relations with non-Jewish architect Stanford White, patron Collis P. Huntington, as well as Benjamin Altmann, Jewish entrepreneur and owner of a large department store. Professionals of different backgrounds collaborated with a common interest in the production of high culture in New York, a city that became the center of western culture in the early 1940s.

The second part entitled "Was Modernism Jewish?" looks at how gallery owners realized their ambition to shape a modern art movement instead of solely pursuing prestige through trade. Contemporary art emerged simultaneously to the development of French and German national identities. In this context, Dellheim emphasizes collaboration between historical "outcasts": Jewish traders, new migrants, and mostly non-Jewish artists. As he argues, "both craved professional success and social acceptance to one extent or another. They were outsiders who were determined to become insiders. [...] The need to circumvent entrenched authority provided common ground for avant-garde artists and their Jewish champions" (p. 159). Dellheim recounts the first visit of young German-Jewish émigré art dealer Henry Kahnweiler to Pablo Picasso's studio in Paris in 1907. Kahnweiler expressed his excitement and desire to purchase Picasso's revolutionary painting "*Les Femmes d'Alger*," which challenged traditional notions of nudity and which Kahnweiler later identified as "the first upsurge of Cubism" (p. 237). Less than a simple story of belonging to a majority society, this encounter shows Kahnweiler's

shared interest with Picasso in making history “on their own terms, rather than by capitulating to traditional ways or majority opinion” (p. 159).

Dellheim’s depiction of Kahnweiler’s business partner Alfred Flechtheim encourages one to reflect further on why Jews made the art world modern. Flechtheim was not only a charismatic art dealer but also a sports fan. As honorary president of the Maccabee Clubs he participated “in the movement to turn the puny bodies of ghetto dwellers into ‘muscular Jews,’ ready to fight off antisemites” (p. 257). Since Jewish art dealers were constantly confronted with antisemitic attacks against their “Otherness” and especially their so-called “Jewish looks” as in Otto Dix’s portrait “The Art Dealer Alfred Flechtheim” (1926), their advocacy of modernism can be seen as a creative counterattack. Through their visionary patronage, Flechtheim and other Jewish gallerists fought against the established provincial and repressive criteria that defined “belonging,” “beauty,” and “cultural prestige.” Despite Nazi persecution and the Holocaust, the history of art written today proves that their attempts were indeed successful.

The third part, “In the Middle,” discusses the impact of the First World War on the revival of trade networks in what could be called the “Jewish Renaissance” of the interwar period. As Dellheim argues, many gallerists felt the need to prove their patriotism by investing in art in their home countries. By opening in Paris in 1918 the *Galerie de l’Effort Moderne*, dedicated to Cubist artists, Léonce Rosenberg responded openly to public criticism of this art movement. In Berlin, Jewish gallery owners and artists worked in interconnected networks to promote modern art as a revolutionary force in German cultural production. Initiated by journals such as *Kunst und Künstler* (1902–1933) by art dealer Bruno Cassirer or *Der Sturm* (1910–1932) by writer and gallerist Herwarth Walden, German Jews like Flechtheim joined and published their own avantgarde papers.

“To Have And Have Not”, the fourth part of the book, examines how on the one side, Jewish gallerists developed new approaches to market their artworks as part of the discourse around “modernism.” In the Berlin art scene, Flechtheim, as Dellheim points out, “preferred to go over the top, and keep going, by going in for outrageous outfits guaranteed to amuse and attract his guests” (p. 438). On the other side, Dellheim examines in detail what happened to the gallerists, their collections, and prominent clients during Nazism, the annexation of Austria and later invasion of France. Museums and galleries were made

“securely *judenrein*, ‘cleansed’ of Jews” (p. 427) parallel to the confiscation of “degenerate” modern art in Germany. “For all the Nazi revulsion against the Jewish body,” as Dellheim emphasizes, “Germans evidently had no scruples” stealing luxury goods that had previously belonged to Jews (p. 457). The book ends by reflecting on the historical lessons from the Jewish art dealers’ crucial role in shaping the European and American art worlds, as well as the deferred justice and unresolved cases that are in courts today around the world.

The role of Jewish women in helping to shape the modern art scene is not adequately addressed. Dellheim briefly portrays the Viennese gallerist Lea Bondy-Jaray in a positive light and praises the French gallerist Berthe Weill. However, Weill, it seems, serves merely to advance the story about the important role of Jewish male dealers in the European and American art scenes. In a patriarchal world of horse, grain, and textile traders who made it as successful art dealers, Weill’s career stands out. She did not enjoy the privilege of inheriting a business, being supported by wealthy family members, or having a transnational network of family businesses. Nevertheless, she successfully used her dowry to purchase art and establish her gallery, B. Weill. Displaying Belgian symbolist painter Henry de Groux’s “Zola Faces the Mob”/“Zola Insulted” (1898), she provoked the flaneurs and artists passing by.<sup>1</sup> In addition, Weill demonstrated her revolutionary view of contemporary art by encouraging modernists to present, collaborate and network at her gallery. Many famous French artists like Jean Metzinger exhibited at the B. Weill gallery.<sup>2</sup>

Nonetheless, *Belonging and Betrayal* offers an immensely important and careful reconstruction of the complicated relationships between successive generations of art dealers, among others, the Wildenstein, Gimpel, Rosenberg, Duveen, Bernheim, Kahnweiler, and Flechtheim. Dellheim’s recovery of these narratives is a critical contribution to the discourse on European modernism, and to a series of books dedicated to the Jewish involvement in shaping modern art and architecture in the early twentieth century.

*Elana Shapira, Vienna*

<sup>1</sup> Berthe Weill, PAN DANS L’ŒIL ! ... ou trente ans dans les coulisses de la peinture contemporaine 1900–1930 (1933) bibliothèque numérique romande ebooks-bnr.com, p. 25.

<sup>2</sup> Others include Raoul Dufy in 1903, Achille-Émile-Othon Friesz in 1905, Marie Laurencin, André Derain in 1908, and Dutch-French Kees van Dongen in 1910. See Galerie Berthe Weill | Past and Future Exhibitions | on artist-info.