

Liselotte Grschebina - Woman with a Camera wandering between two heritages

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Introduction

A national visual narrative represents a narrative of a collective experience and the formation of collective memory and shared heritage rely on material process and on cultural industry that produces that imagery. Photographs are one means of exchanging and sharing knowledge and constructing narrative, and photographers as well as photographic archives are cultural agents within this process. Working in a tandem with Natalie Lang, our research began with reference to archives and their role in preserving or constructing a heritage (Azoulay 2012; Sekula 1986). Natalie Lang's research concentrates on the institutional and political level, thus the macro level of the archive. Its leading research question "How do archives share heritage?" by looking at the Global Archives project initiated by the Deutsches Literaturarchiv Marbach (DLA). My case study analyzes and delves into the private archive of the photographer Liselotte Grschebina, which is in the Israel Museum.

Jewish photography in Palestine\ Israel from the beginning of the twentieth century to the founding at mid-century of the state of Israel, is rooted in the history of establishing the Zionist idea and the cultural and political consequences of that undertaking. Photography had an important role in Zionist propaganda campaigns, by producing imagery at the service of the Zionist ideal and photographs were instruments of propaganda by their ability to mediate ideological message. By the 1930s most of Jewish photographers were preoccupied with Zionist ideals and their photos were an instrumental tool in the creation of a collective consciousness and had a key role in constructing a national myth and a new national narrative for a nation in formation. A large part of the Jewish photography was done by German-provenance Jews. Many of them were educated by the spirit of Zionism in Germany, involved in the German advertising and were aware of the technological culture that has developed in Germany and even in Russia between the two World Wars. The rise of the Nazis in the 1930s prompted the flight of photographers into Palestine. Among them were Tim Gidal, Alfred Bernheim, Helmar Lerski, Hans Pinn, Walter Zadek, Alfons Himmelreich, Ellen Auerbach, Lilly Brauer, Anna Landes and Liselotte Grschebina. Most Of them brought their cultural heritage from Germany. The photographs of Liselotte Grschebina of migration, athletics, architecture, WIZO and women's farm, agriculture and Tnuva, culture, and industry of pre-State Israel have

become a significant part of Israel shared heritage (Oren 1995, 2009; Perez 2000; Hansen-Glucklich 2017).

Migration has been debated both as a historical-empirical reality and as a discursive concept. This research deals with one step of the photography's long and complex relationship to human migration, and with its active role in social relations and its agency. I explored the contribution of Liselotte Grschebina, German-born Israeli photographer, and her photographs within the constructing of visual national heritage of the newborn state of Israel. In the context of shared heritage, the questions concerning Liselotte Grschebina were:

- What are the affinities and the relations between her Cultural German heritage and her constructed new heritage in Palestine - Israel?
- How did Grschebina construct a new shared heritage for the future newborn state with the tools of her past cultural German heritage?

To answer these questions, photographs of Grschebina Liselotte in Israel Museum Archive were analyzed, and an interview was held with Dr. Noam Gal, Curator of Photography at the Israel Museum (Gal 2020).

Migration from Germany to Israel-Palestine 1930s

Between 1933 and 1941, nearly 90,000 German-speaking Jews from Germany, Austria and Czechoslovakia found refuge in Mandatory Palestine. The yishuv (i.e., the Jewish settlement in Palestine) was a community of immigrants, yet it did not easily absorb the German-speaking Jews. Even though numerous studies have stressed the German-speaking Jews' great intellectual contribution to the making of the Jewish nation and to the Westernization of Israel, the dominant narrative about the German Jews—called Yekkes in Mandatory Palestine and Israel is that of cultural alienation (Yosef 2014). Jews in the yishuv rebuked the Yekkes for their unwillingness to integrate. The term Yekke alludes the stereotype of highly cultured urban intellectuals: it connotes cultural difference and formal stiffness as traces of their bourgeois past. It was meant to ridicule German-speaking Jews and mock their deeply habitualized formal manners. In the Israeli context of a young Jewish nation in the process of being created, the Yekkes provided “an almost ideal projection surface for what the Israeli, the (New) Hebrew Jew, should not be. They were the inner other” (Farges 2018, 485).

The emigrants forced to adjust to a new society and culture. The Zionist movement sought to unite all Jews in a sort of melting pot. Zionism had to be incorporated through behavioral

norms, gestures, postures, and a new bodily repertoire. Zionism advocated a pioneering spirit, the use of Hebrew as the national language, as well as physical labor, agricultural settlement, and military defense. The Zionist archetype of the "New Hebrew" or "New Jew" was a man, a pioneer (*halutzim*), and a citizen-in-arms. It based on the "muscle Jew"—a disciplined, agile, and strong man. The term "muscle Judaism," was coined by Max Nordau during the Second Zionist Congress of 1898, and it was part of a Zionist politics of social rebirth.

The young German-speaking immigrants were forced to become Sabras. In order to adapt to the Zionist archetype of the "New Jew", the German-speaking Jews had to free themselves from their diasporic roots, to reshape Jewish masculinity through bodily and military training, and specific body cultures. To incorporate Zionism meant to change one's European socialization, to erase traces of a German accent, and to alter one's European gestures. These habits, which were seen as diasporic and bourgeois, had to be replaced by a new body gesture. This involved adopting new forms of sociability, learning new body postures and gestures, as well as incorporating new habits—which, together, formed a cultural repertoire shaped by hegemonic injunctions on how to behave as a Zionist "New Jew" (Farges 2018, 468)."

Liselotte Grschebina, German-born Israeli, 1908-1994

Liselotte Grschebina 1908-1994, photographer, born 1908 in Karlsruhe, Germany. In 1925-29 Grschebina studied painting and graphic design at the local art academy, Badische Landeskunstschule, Karlsruhe (BLK) and studied commercial photography at the School of Applied Arts in Stuttgart. In January 1932 Grschebina opens Bilfoto, her own studio, announcing her specialization in child photography, and takes on students (Sela, 2008).

Grschebina arrived in Palestine in 1934 having left Germany. She met Ellen Auerbach in Tel Aviv and together they opened a studio "Ishon", which means "eyeball" in Hebrew or "little person" and promoted their specialization in children's photos. She was part of the German community in Palestine becoming friends with other photographers such as Walter Zadek, Walter Kristeller, Alfons Himmerlich, Fritz Cohen, Anne Landes and Lilly Brauer. Together they founded the Palestine Professional Photographers Association. Grschebina undertook assignments for Palestine Railways and the dairy company Tnuva. She submitted photographs to the sports pages of Jewish newspapers and from 1934-47 she was the official photographer of the Women's International Zionist Organization (WIZO). Grschebina was one of the founders

of the Israel's first association of photographers, the "Association of Professional Photographers" (Caplan 2008).

Grschebina's son, Beni Gjebin, discovered the photographer's archive only after her death. In 2000 the archive of Liselotte Grschebina's photographs with the approximately 1,800 photos were given to the to the photo department of the Israel Museum Israel Museum by her son, Beni Gjebin and his wife Rina, Shoham, with the assistance of Rachel and Dov Gottesmann, Tel Aviv, Geneva and London. (Israel museum Archive of Grschebina Liselotte)

<https://www.imj.org.il/en/search/site/Grschebina%20and%20%20Liselotte?page=1>

Gershbina's private collection in the photographic archive of Israel Museum

The Israel museum received the complete Grschebina's private collection from the artist's family, from her son (Beni Gjebin) who still lives in Israel. "The family asked to give this collection at a certain payment of a very modest cost and some payment for honor", told me Dr. Noam Gal in an interview while discussing Grschebina's estate. Dr. Gal explained about the complexity of getting gifts such as Grschebina's private archive:

It must be remembered that this is an immense investment on behalf of the museum to receive such donation. We need to mobilize it, to classify and categorize, to document, take care of its preservation, and to find a storage space (Gal 2020).

He added that in the case of Grschebina's private archive:

We are talking about the entire archive of this gifted photographer, about all her works, actions she has created whether they were works of art from her point of view or not at all. [...] Within this legacy there are lots of experimentations and different types of materials, as well as her private materials and of her family. [...] Whether it is a photo she took designed for an advertisement for Tnuva or for tights. In retrospect, and only after many years we can say that it has certain aesthetic qualities, and certain artistic knowledge, and it is part of a genre that is later called the "new vision"(Gal 2020).

Asked about how the collection is managed, whether the photographer private archive is a separate and an autonomous collection, or is it situated in different categories in the museum's photo archive, Dr. Gal replied:

In this case because there are many materials by the same artist that came from one source, there is a specific and an exclusive department within the general collection that is devoted for her. [...] We have dedicated a certain physical place in the collection for her works, in boxes planned only for her photographs [...] We refer to everything she has printed as a work of art or a potential work of art. [...] All the materials she printed, each one getting its place, cataloged, and properly documented (Gal 2020).

Concerning the question whether the entire collection has been digitized and uploaded to the museum's website Dr. Gal (2020) answered that only small part of her works was digitized and uploaded to the digital archive of the Israel Museum.

Wandering between two heritages

The visual data included 46 photographs which were selected from the Israel Museum's digital archive. The digital archive includes only part out of 1800 photos of Lislotta Grschebina's archive, and from which, the photographs were selected chronologically between 1929 - 1940. Five photographic themes were found during the migration between the Old Homeland (Germany) and the New Homeland (Israel). "Portraits", "The New Jew - Athletes and Pioneers", "Daily life", "Commercial (advertising) and Commissioned Photography" and "Ideological Photography", are the five themes. The theme "Artistic style" appears only in photographs from Germany, and the category "Pioneers" appears only in photographs in Israel. The last category represents the human ideal of Zionism of those years which later known as the visual language of the Zionist movement.

Portraits

Portraits is the first of the five themes. In Germany, Grschebina took portraits of her personal and cultural environment. She took portraits of her immediate family: her sister, her husband, but also famous actors and well-known bohemians. Similarly, in Israel she photographs portraits of her Eretz Israel environment: portraits of Arab children in Tel Aviv, portraits of immigrants and mainly immigrants from Arab countries, as well as portraits of pioneers, most of whom are anonymous and nameless figures. If in Germany Grschebina focused on portraits of famous cultural persons, we can see that in Israel she converts her perspective and photographs portraits of famous Zionist leaders, such as the portrait of Ada Maymon (Fishman), director of women working farm, Ayanot (see photos no. 1-6).



1 Martha Conn Weber 1930

<https://www.imj.org.il/he/collections/342230>



2 Self Portrait 1933

<https://www.imj.org.il/he/collections/342222>



3 Yaakov (Yasha) Gazbin 1933

<https://www.imj.org.il/he/collections/342004>



4 A Bukharan girl, Jerusalem 1937

<https://www.imj.org.il/he/collections/342042>



5 Yemeni woman 1937

<https://www.imj.org.il/he/collections/343491>



6 Ada Maymon (Fishman), director of women working farm, Ayanot 1940

<https://www.imj.org.il/he/collections/342235>

The New Jew - Athletes and Pioneers

Athletes

Athlete's photographs appear in Grschebina's photographs during her days in Germany and Israel (see photos no. 7-12). A comparison between these two groups shows similarities in the lenses's angles. The Camera's angle - in both photographs from Germany and those taken in

Israel -, is a low lenses perspective. Thereby it emphasizes, magnifies, and intensifies the image of the athletes. While taking photographs of female athletes in Germany, Grschebina used the photomontage technique which enable the photographer accuracy, duplication and to control the composition. Even though the female athletes are captured in motion, nevertheless it is a photomontage background of an open air and nature (see photos no. 7-8).



<https://www.imj.org.il/he/collections/342022>

7 Two gymnasts 1930



<https://www.imj.org.il/he/collections/343471>

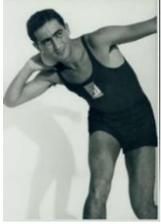
8 Athletics 1930

Contrary, the female athletes in Israel are captured in motion behind a white background like in nowhere place, and therefore it is not possible to know where the photographs were taken (see photos no. 9-11). Except the photograph entitled "Javelin thrower" that was captured against the background of a clear sky (see photo no. 12). The movements of the athletes are just before throwing the discus or the Javelin, and their poses are referred to sculptures from the Greek classical period. The athletes' photographs reflect the Zionist archetype of the "new Jew" who has an athletic, muscular, and healthy body.



9 Discus thrower 1937

<https://www.imj.org.il/en/collections/342025>



10 Shot putter 1938 <https://www.imj.org.il/he/collections/343473>



11 Sport in Israel 1937

<https://www.imj.org.il/en/collections/342021>



12 Javelin thrower 1937

<https://www.imj.org.il/en/collections/342023>

As Ashkenazi (2011) indicated the practice of sports within the Zionist framework played a dual role in the socialization of young people in the movement, both prior to and following immigration. For many German Jews who immigrated to Palestine in the 1930s, participation in sports was a common activity that manifested their social, ethnic, and political identities. The athletes' photographs can be compared, in subjects, style and visual language, with works of photographers who took pictures in the service of the Nazi party. Dr. Noam Gal pointed to Grschebina's visual dialogue with two German photographers, Lenny Riefenstahl, and Anna Koppiz (see photos no. 13-14):

People say that they recognize exactly a similar photo of Lenny Riefenstahl. it is right. Yet it is interesting that it is not Lenny Riefenstahl's photograph but Grschebina. [...] Moreover, looking at Grschebina's athletes' photographs, you can also compare them to those of Anna Koppiz's who was recruited by the Nazi party, to film sports photography. The two women photographers- Koppiz and Grschebina - were working at the same time and with same issues and materials (Gal 2020).



13 Anna Koppiz, Reichsschule, 1937

<https://www.jmcfaber.at/index.php/artists/akoppitz/akoppitz5/>



14 Anna Koppiz, Reichsschule, 1937

<https://www.jmcfaber.at/index.php/artists/akoppitz/akoppitz6/>

Pioneers

The "New Jew" body is represented in Grschebina's photographs not only through the issue of sport and athletes but also with photographs of pioneers (haluzim). The working brave pioneers and the pioneer farmers in farms and kibbutzim are another representation of the national-Zionist image of the "New Jew" (see photos no. 15-18). The image of the "New Jew" is strong, confident, impressive, and affective. His image is a corrective to the image of the Diaspora Jew as weak, pale, timid and afraid (see photo no. 15). Thus, photographs of pioneers reflect this ideological perspective of the "New Jew" in his "New land", just as one Zionist slogan put it, "we have come to build [the Land] and be built up by [building] it."

While wandering between two cultural surroundings one can see that if the photographs of the athletes are present in the body of work taken in Germany, then the issue of the tanned pioneers appears only in photographs in the Land of Israel. As Dr. Gal pointed in our conversation the ideological dimension is present through this type of images: "The ideological photography, in the sense, that she is immediately commitment to procedure and practical ways of the Zionist ideology and beliefs. Their way of commissioning a photographer and telling him: now we want representations of pioneers in the kibbutz" (Gal 2020).



15 Untitled 1940

<https://www.imj.org.il/he/collections/342137>



16 Demonstrating the use of the hoe, Women's farm 1940

<https://www.imj.org.il/he/collections/343468>



17 Kibbutz 1940

<https://www.imj.org.il/he/collections/343467>



18 Women's farm 1940

<https://www.imj.org.il/en/collections/343463>

Daily life

Photographs of the immediate living environment with its buildings and people appear in photographs from Germany and during migration to Israel (see photos no. 19-27). In photographs from Germany, everyday life and the physical environment focus on the urban environment, city streets, laborers or newspaper sellers (see photos no. 19-20). Immigration to Israel in the 1930s introduces Grschebina with a different setting of living surrounding. Like many Jewish photographers whose camera lenses were focused to the countryside, to the collective settlements and to the new, western cityscapes in the major cities, the urban space in her photographs is presented mainly through photographs of Tel Aviv city, that is being built, and by buildings and architecture of the young city (see photos no. 21-25). Additionally, the museum's collection includes a few photographs of the Old City of Jerusalem (see photo no. 26). The use of a low shooting angle is shared to the Grschebina's point of view on these two different cities.

In contrast to the laborers and the urban surrounding in Germany or the sellers of newspapers and street people in Karlsruhe, we find in photographs from Eretz Israel locality images of children in Tel Aviv, photos of immigrants and portraits of old women (see photo no. 27).



19 Selling newspapers in Karlsruhe 1930

<https://www.imj.org.il/he/collections/342125>



20 Karlsruhe 1930

<https://www.imj.org.il/he/collections/342122>



21The beach in north Tel Aviv 1935

<https://www.imj.org.il/he/collections/342155>



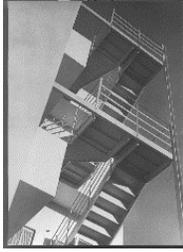
22 Tel Aviv 1937

<https://www.imj.org.il/he/collections/343430>



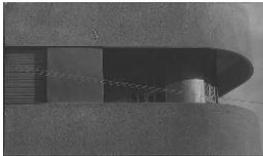
23 Untitled 1939

<https://www.imj.org.il/he/collections/342109>



24 Tel Aviv 1939

<https://www.imj.org.il/he/collections/342027>



25 Tel Aviv 1940

<https://www.imj.org.il/he/collections/343450>



26 Old City, Jerusalem, 1940s

<https://www.imj.org.il/he/collections/342231>



27 Untitled 1949s

<https://www.imj.org.il/he/collections/342018>

Commercial and commissioned photography

The commercial and advertising photographs Grscebina took in Germany have a combination of graphic design, verbal text, and visual image all at once promote consumer products like the advertisement photo for tights or city train (see photos no. 28-30).



28 Burchard, an advertisement for silk stockings 1932

<https://www.imj.org.il/he/collections/342176>



29 With the city train to Burchard 1932

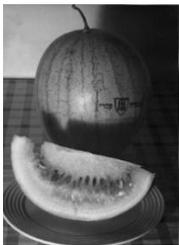
<https://www.imj.org.il/he/collections/342176>



30 Eggs 1930 <https://www.imj.org.il/he/collections/342200>

Similar photographs of this genre which were taken in Eretz Israel include photographs of agricultural produce: eggs, watermelons, photographs for the Palestine-Eretz Israel Railway Company, as well as advertisements for cigarettes and the "Herut" bookstore in Tel Aviv (see photos no. 31-37). During our conversation, Dr. Gal referred to a contemporary perspective on the issue of commercial and advertising photography:

For years, commercial photography has been excluded from museum spaces and curatorial thinking [...] Only in the last decade we come across academic references to this genre and we can see presence of photographic materials from that period in museum work and exhibitions. [...] Museum exhibitions did not tend to include such materials, and Grschebina has a large number of materials of this type, both from Germany and from Israel, that are excellent materials. [...] photos like Primzon, photos she took for the canned food industry, or the photo of Tnuva's chickens, eggs, or watermelons (Gal 2020).



31 Hebrew watermelon 1936

<https://www.imj.org.il/he/collections/342242>



32 Tenuva, 1940 <https://www.imj.org.il/en/collections/342134> 1940



33 Chanuka festival 1935 <https://www.imj.org.il/he/collections/342013>



34 Primazon Ltd. Netanya 1937 <https://www.imj.org.il/he/collections/342153>



35 Primazon operates in Netanya 1937
<https://www.imj.org.il/he/collections/342153>



36 At the railroad interchange, Lod: Photograph for Palestine Railways
1940

<https://www.imj.org.il/en/collections/342063>



37 Palestine Railways, Lod ca 1940

<https://www.imj.org.il/en/collections/342170>



38 Eden cigarettes 1936

<https://www.imj.org.il/he/collections/342210>



39 "Herut" bookstore, Tel Aviv 1934

<https://www.imj.org.il/he/collections/341986>

Ideological photography

At the same time, there are commissioned photographs which are on the continuum between commercial photography or advertising to Ideological photography (see photos no. 40-42). Oren defined that "the monolithic, hegemonic iconography of the photographs was based on a western viewpoint that had adapted to the modernism of the first half of the 20th Century. The photography thus created was not purely "documentary", but mainly utopian" (Oren 2009, 38). That is because the photographers have committed themselves to this purpose as creators of visual icons, as part of the Jewish intelligentsia committed to the main Zionist aim and as part of the cultural-ideological and economic system and from a point of view both Zionist and modern conception. As Dr. Gal indicated:

The of photographs WIZO or the photographs of the kibbutz both are a sub-type. They are not a conventional commercial photography but more a commissioned photography. We refer to them as photographs for a museum exhibition like any other artistic photographs or genre. This sub-type involves both commercial and advertising interests, as well as ideological issues, because on the one hand they involve images of pioneers, but on the other hand there is a position and composition of lettuces and pots that is not different from the way Grschebina worked with commercial photographs (Gal 2020).



40 Wizo 1940s

<https://www.imj.org.il/he/collections/342140>



41 Wizo 1940s

<https://www.imj.org.il/he/collections/341995>



42 Wizo 1940s

<https://www.imj.org.il/he/collections/341699>

Dr. Gal added that the ideological aspect is also represented in series of photographs that do not deal directly with the Zionist movement.

The series of sports photographs, both in Germany and in Israel, contain immediate beauty and visual attractiveness. Both series are communicative and affective. At the same time, they easily transmit embodiment of ideology that sometimes have the connotation of the Nazi or Soviet ideology. Nevertheless, and surprisingly, it is in the service of a different ideology (Zionism), or maybe it is the same ideology but with different hands. The fact that national photography is abruptly passing to Jewish or Zionist hands is an interesting development and fascinating statement (Gal 2020).

Artistic or Personal Style

The last theme is the "Artistic Style" or "Personal Style" yet this one is differentiated from the five above because it appears only in Grschebina's photographs during her days in Germany (see photos no. 43-48). In the frame of this theme, we can find artistic images of everyday objects, plaster replicas of classical sculptures and the technical use of combination of layers that create unique textures. This style is more enigmatic, soft, and less realistic and sharp than the photographs in the previous themes.



43 Feathers 1929

<https://www.imj.org.il/he/collections/342020>



44 Untitled 1929

<https://www.imj.org.il/he/collections/342118>



45 Untitled 1929

<https://www.imj.org.il/he/collections/342118>



46 Masks 1929

<https://www.imj.org.il/he/collections/342078>



47 Untitled 1930

<https://www.imj.org.il/he/collections/342077>



48 Untitled 1930

<https://www.imj.org.il/he/collections/342071>

Conclusion

The article focused on Liselotte Grscebina who immigrated to Palestine from Germany. Her photographs describe the building of both the private home and the national one. Liselotte Grscebina wandered between two legacies while struggling to establish all together continuities and transfiguration. In the specific context of cultural heritages and migration from

Germany to Mandatory Palestine two narrative axes were discussed: the continuity axis and the connotation and meaning axis. The photographs involved the creation of a narrative of continuity with past, through the reference to new home while endowing with new Zionist meaning.

The digital archive of Israel Museum (website) was the one from which I selected Grschebina's photographs with the intention to understand Grschebina's attitude towards the two cultural heritages and to explore the differences and similarities between her works in her old homeland and her new one. I asked to comprehend the diversities between the cultural surrounding she came from and the new she came across with, and the ways she created a new heritage with the cultural knowledge she brought with her.

Looking at the findings it appears that Liselotte Grschebina transmitted the spirit of the avant-garde to Israel and transformed it to her new visual language based on the old one. She imported a cultural tradition and created through it a new heritage in her new homeland. Using formal element of her artistic works that made in Germany, Liselotte Grschebina re-created and was part of the formation of the New Jew's visual narrative. The "new photojournalism", the "new objectivism", the "modernistic avant-garde", were the main influential styles on the Jewish photography, which sought after the images of a new Jew, a peasant, a worker, a builder, a soldier (Oren 2009). Grschebina's artistic roots were in this photographic tradition of the "new objectivism", which dealt with the description of everyday life as a kind of photographic realism. As Dr. Gal emphasized:

Grschebina studied and created at a critical moment of the development of photography in Europe, especially in Germany. She was exposed to many genres, trends, voices, and she implemented them in her work. This heritage, miraculously, raised the objectivity of photography (Gal 2020).

Grschebina succeeded to revitalize the "new objectivism" and represent it through movement, composition, perceptive gazes, dense spaces, and low shooting angles. Moreover, she was able to convert the characteristics of the new objectivity into photographs of an ideological nature. Indeed, Grschebina was employed by the Jewish National Fund (Keren Kayemet) and then by WIZO, nevertheless, the presence of ideological component is present through all the issues it dealt with in Israel, even if not directly. Referring to the formal language of Grschebina, Dr. Gal said that the photographer's assumption was that: "the notion that if you are photographing a chimney or a balcony it will be the- balcony or the visual concept of a balcony,

that It will not be a particular balcony on Allenby Street, but it will be a balcony that represents all the balconies there are" (Gal 2020). This visual language that appears in photographs in Israel is an expression and continuation of a language that has already been visible in the photographs of German athletes, through which sharp and diagonal angles and low angles were a common vehicle to magnify the human body and its energetic movement (Kaplan 2008). Ashkenazy likens the Mandate Palestine photographers to Georg Simmel's "stranger," who is located in "a vantage point that compares and judges [...] the unknown against the known, the present against the past, the indigenous against the foreign" (Ashkenazi 2018, 93-94). For him they are embodying "two worlds," they have a position of "inside and outside", and a Bifocal Vision. Their photographs constitute an in-between gaze, a manifestation of a ceaseless dialog with both "here" and "there". This description portrays perfectly Grschebina who holds a dual perspective, which always contains both past and present, distance and intimacy.

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