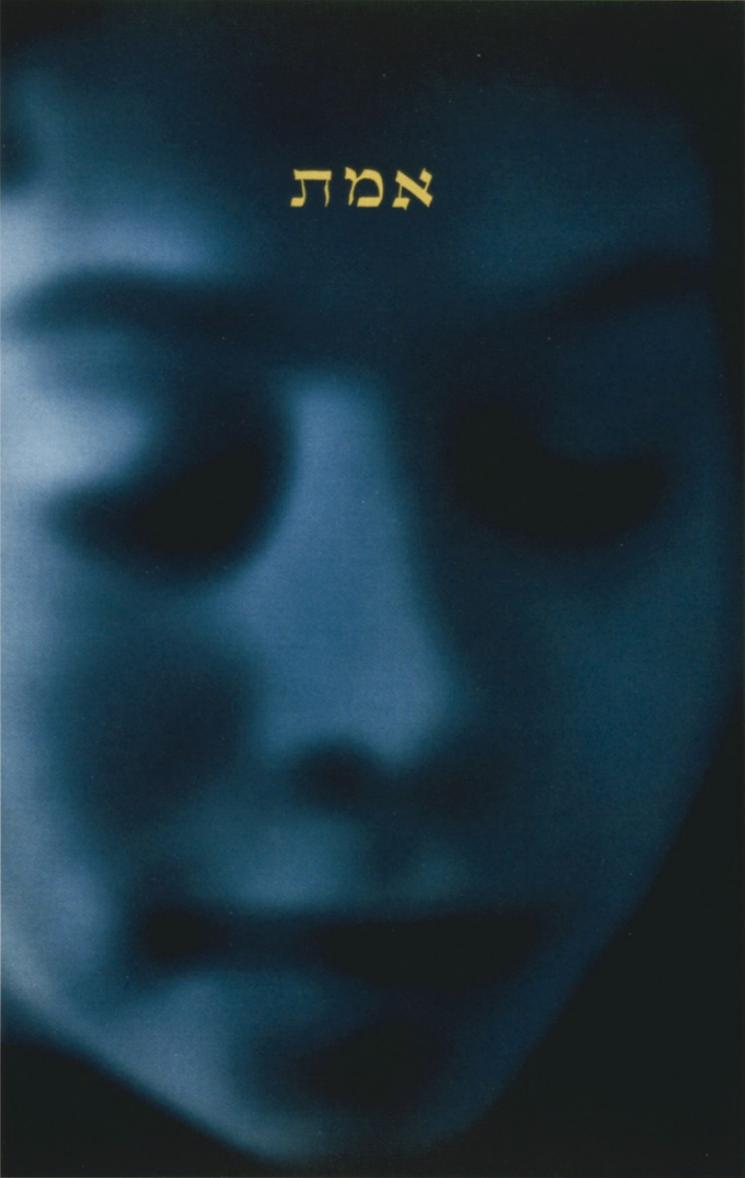




אמת



*Golem II* (1995)

# *YAHWEH!*

Simon Glass

Foreword by Terry Costantino

Essay by Scott McLeod

With poetry by Paul Celan

Gallery 44 Centre for Contemporary Photography

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# *foreword*

It has been my pleasure to observe Simon Glass's development as an artist throughout the past ten years. A founding member of Gallery 44, Simon has worked diligently at his art, maintaining a studio within the gallery for many years and labouring daily in the centre's darkroom. As Director of the gallery, I have had the rare privilege of working alongside Simon, watching the evolution of his work and his creative process.

Simon has meticulously developed a refined and subtle control over his subject, materials and technique.

Over the years, I often experienced joy, awe and inspiration when Simon emerged from the darkroom with his most recent experiment.

Scrutinizing the wet photo paper carefully, Simon would look up, say "no," and return briskly to the darkroom. I was constantly astounded by his unwavering efforts to pursue and perfect his vision, even when that vision was not fully or consciously articulated.

At the same time, Simon was always receptive to suggestions, eager to discuss his work with other artists. Comments and ideas from his colleagues have resonated deeply with Simon and, in some cases, helped him understand other dimensions of his own works.

When Simon first introduced the element of Hebrew letters to his works, some of his peers criticized it as being too personal and culturally

specific. They felt excluded. I didn't feel this way. Certainly, I had the luxury of seeing the work in progress, asking questions and making observations. But the work has a power and an allure that both satisfied me, as a viewer, and evoked my desire to know more.

As the context for viewing the work, and the work itself evolved, appreciation for Simon's work has grown. He has carved out a unique artistic language that does not depend on a literal understanding of the Hebrew letters themselves or the mystical tenets underpinning them. But the letters — and being able or unable to read them — can provide a bridge to a larger understanding. I learned this in the most captivating way.

I was scheduled to conduct a tour of the exhibition for a group of grade seven

students. These students were at that special juncture between childhood and adulthood when the intellect is fully engaged but, happily, the need to self-censor is not. Many students pressed themselves close to the pieces, bubbling over with knowledge about the Hebrew language and Jewish history. Other students, without a Jewish background upon which to draw, listened attentively to their peers, asked questions, absorbed the history, and learned about the depth of the wound to the Jewish people in a way that could not have been more vivid and immediate for them. Ultimately, I was reintroduced to Simon's work through the eyes of this class, where I witnessed, in this exchange, the very real power of art to build bridges between individuals and cultures.

People are beginning to understand that art functions not merely to satisfy the minds and hearts of "insiders" — whether they belong to the art world or to a specific group or culture. Art offers different opportunities for appreciation and understanding to different people — and that is as it should be. But the richness of a work of art lies in our willingness to share our interpretations and to ask questions of one another. Far from speaking to some and excluding others, Simon's work challenges us to learn more about each other.

The Holocaust is a profound tragedy felt deeply within Western society. Simon's exhibition, comprised of four separate but related pieces, broadens and deepens our understanding of the subject through the continuities and differences

between the works. The viewer is invited to explore the range of knowledge and emotion — fear, hope, horror, beauty, history, language and more — in a way that would be difficult within a single body of work.

Each piece uses a different technique which underscores the sense of exploring "the material." The visceral use of the body, in many and varied ways, coupled with tactile mixtures of materials, grounds the work in physicality — enriching the intellectual and emotional facets of the work.

Unlike viewing artworks in a gallery, this catalogue provides its own special experience of *YAHWEH!* I hope the images and words herein will touch you, perhaps challenge you, and, if you are so inclined, lead you on a journey of discovery.

— Terry Costantino



*Book of Formation* (1993)

# In Absentia

## Reverberations of the Holocaust in Simon Glass's *YAHWEH!*

*Images brand you, burn the surrounding skin, leave their black mark. Like volcanic ash, they can make the most potent soil. Out of the seared place emerge sharp green shoots.*

—Anne Michaels

*YAHWEH!* is an exhibition of recent photo-based work by Toronto artist Simon Glass. For the past ten years, Glass has been engaged in a personal exploration of Jewish theology, culture and history. In his earlier work, he juxtaposed elements of self-portraiture and the nude with Hebrew letters, critically exploring dominant conceptions of masculinity and sexuality through the invocation of anthropomorphic notions of God. In his most recent work, he reworks the elements of his now well-established visual vocabulary, extending and deepening his quest for cultural and personal meaning. The principal subject of this recent work is the Holocaust.

Since the Holocaust, the relationship between art and atrocity has been uneasy. The Romantic notion that beauty is

inextricably linked to morality and intellect, that beauty is a portal to truth and enlightenment, already in question in the early twentieth century, was all but destroyed by the revelation of the atrocities perpetrated by the Nazis. Theodor Adorno's proclamation regarding the barbarism of poetry after Auschwitz and Paul Celan's pronouncement that there can never again be beauty reflected the psychic death wrought by the knowledge of the Holocaust, and continue to resonate strongly more than fifty years later. As a result, current orthodoxy assumes that the more faithful a representation is to first-hand accounts of the Holocaust, the greater its social and cultural value. Consequently, testimonials of survivors, witnesses and perpetrators are sought and recorded. Within this framework of documentation, aesthetic intervention is viewed as suspect.<sup>1</sup>

The tendency to adhere to the conventional principles of scientific observation is understandable when one considers the importance of documenting and preserving the evidence of the Holocaust—a process necessitated not only by the need to redress the psychological and emotional devastation in the lives of Jewish people, but also, regrettably, to counter the egregious claims of Holocaust deniers. However, in the sometimes overzealous policing of the boundaries between truth and lies, fact and fiction, history and imagination, the distinction between documentation and artistic practice, and the assumed superior moral authority of the former, promotes an intransigence which threatens to obscure the very goals of accumulating evidence. For scientific facts alone are abstract and impersonal; as the Holocaust recedes in time, the promise that the deaths of more than six million Jews will continue to resonate with emotion

for generations to come may well be realized by the unique contribution of the artist.

Simon Glass's *YAHWEH!* is a rich amalgam of influences and references, encompassing Jewish theology, mysticism and folklore, embracing the ancient and the modern, the authentic and the imaginary. The title of the exhibition, as distinguished from the work of the same name, is written in capital letters and followed by an exclamation mark. As such, it is emphatic, a cry of anguish which reflects one of the bitter ironies of the Holocaust: the God of the Jews permitted this atrocity to be enacted upon His chosen people. Its emphasis speaks, as well, of the artist's yearning to be heard and his own quest for meaning.

*YAHWEH!* consists of four distinct yet related bodies of work: *Book of Formation*,<sup>2</sup> a series of diptychs comprised of sepia-toned photographs of human skin, presented in the shape of Hebrew letters and overlaid with gold leaf; *Golem I* and *Golem II*,<sup>3</sup> blue-toned photographs of children's faces overlaid with gold Hebrew letters, spelling the word "truth"; *Yahweh*,<sup>4</sup> four black-and-white photographs of mounds of corpses, mounted in a vertical column, representing the letters which spell the unutterable name of God; and *Merciful and Gracious*, nine black-and-white photographs comprised of gold Hebrew letters overlaying photographs of concentration camp inmates.

Based upon original and archival photographs, each of these four works employs photography in a slightly different way. The photographs of *Golem I* and *II* are essentially representational portraits of children's faces whereas the *Book of Formation* photographs, textural studies of skin, reconfigure photography's traditional subject of readily apprehended external

reality to one of abstract and formal relations. The archival photographs employed in *Yahweh*, taken by liberation forces at the war's end, are "documentary evidence" of the massive scale of Nazi destruction; in contrast, the archival photographs of *Merciful and Gracious* are individual "photo-documents"—"mug shots" of concentration camp inmates taken by the Nazis. Enlarged to a size rarely seen and printed in a tonal range which threatens to engulf them in darkness, these images function here as references, as a trace. They are not only representations of the subjects; they are a re-presentation of representations—one which resonates powerfully for Jews and many others.

For Holocaust survivors and contemporary Jews, these images need not be seen; they are omnipresent, seared in the mind's eye...a fundamental and irrevocable part of Jewish consciousness. Holocaust imagery has become iconographic, even sacred. Consequently, it is imbued with a great deal of power—the power to hurt and, perhaps, the power to heal. If Glass's work is difficult to look at, it is because he presents anew a fragment of the monumental pain and suffering associated with the Holocaust. While preserving this imagery's authenticity as historical documentation, Glass's artistry is to transfigure it, to embed historical fact in an immediate emotional response. In so doing, he reaffirms—for both Jews and non-Jews—the necessity of an active ongoing engagement with this apocalyptic event in Jewish history.

In support of his work, Glass provides concise explanations of Jewish cultural references and translations of Hebrew words; otherwise, he offers only the most basic description, con-

sistently and rather defiantly refraining from interpretive analysis.<sup>5</sup> By refusing to provide a single, authoritative framework for the reception of his work, Glass creates a setting in which willing viewers must confront their unmediated responses in order to arrive at their own understanding of his work. Moreover, Glass honours the fact that, beneath the meticulously crafted and aesthetically unified presentation, his work holds multiple and discordant interpretative possibilities. He thereby remains true to the complexity of his subject matter.

Simon Glass is not a documentarian; his work is neither objective nor disinterested. In his work, photographic "evidence" is employed as one among many elements. This strategy problematizes the prevailing notion that the Holocaust is a singular and unique event in Jewish history. While the Holocaust, through the application of modern technologies of mass destruction to an agenda of racial hatred, irrevocably lodged the word "genocide" in the common vernacular, the ethnic and religious persecution of the Jews has been historically long-standing. While attempting to acknowledge and honour the magnitude of the horror of the Holocaust, an understanding of it *simply* or *exclusively* as an historical aberration ultimately serves to diminish and dismiss it as an exception. Existing structures of power are thus left unchallenged and intact. Instead, there is much to be learned from understanding the Holocaust as one chapter in a long and ugly history of persecution, by viewing it as one of many horrors, large and small, inflicted upon the Jewish people for centuries. Such an understanding demands recognition of the fact of systemic anti-Semitism, and such recognition is the very precursor of social change.

Simon Glass was raised in Toronto in the 1960s in a family whose migration from eastern Europe began nearly one hundred years ago. For such Jews, coming to terms, personally and collectively, with the fact and impact of the Holocaust necessitates the negotiation of a difficult array of silences, absences, identifications and disconnections. For those who live and re-live the Holocaust through their unconscious, through a distance which can seemingly never be breached, the artist's intervention can help traverse the absences left by the silence of parents, the gaps in cultural memory, the hushed voices of the dead.

Art requires time for germination, growth and development. It is no coincidence that the notion of Holocaust art is emerging at this point in history, as survivors and witnesses of the Holocaust age and as contemporary societies face the growing spectre of a renascence of fascism. An art of the Holocaust is a means to speak of and to the experiences of those whose relationship to the Holocaust is at some remove—survivors who spent the war in hiding, second- and third-generation descendants of Holocaust survivors, and others in the Diaspora who experience the Holocaust in their nightmares. Such individuals, lacking the immediacy of first-hand experience, must access their imaginative capacities in order to fulfill the urgent need to speak, to remember, to bear witness.

While the notion of distance in relation to the Holocaust, with its evocations of loss, strikes a fearful chord in some, the passing of time is irrefutable and inevitable. Yet this passing need not be marked by forgetfulness. The breadth of Jewish culture and history and the resilience of the Jewish people

through centuries of adversity attest to a determination and ability to survive and endure—even, in some cases, to transcend. The sensitive, transformative work of Simon Glass, and others who have, and have yet, to explore the interstices of history and imagination, will ensure that the memory of the Holocaust remains animate for generations to come.

—Scott McLeod

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#### *Endnotes*

The epigraph is from Anne Michaels, *Fugitive Pieces* (Toronto: McClelland & Stewart, Inc., 1996): 218.

1. Yet, nevertheless, much of the historical and cultural work produced over the past fifty years which seeks to document and represent the Holocaust has, to a greater or lesser degree, been coloured by artistry.
2. The Book of Formation is an ancient Kabbalistic creation myth in which each letter of the Hebrew alphabet is responsible for the creation of part of the universe and part of the human body.
3. In Jewish legend, a golem is a clay figure supernaturally brought to life.
4. Yahweh is a form of the Hebrew name of God. Derived from the four consonants YHVH with added vowels, the word became regarded as too sacred to pronounce.
5. Simon Glass, unpublished artist statement.



from *Book of Formation* (1993)



# *Psalm*

No one moulds us again out of earth and clay,  
no one conjures our dust.

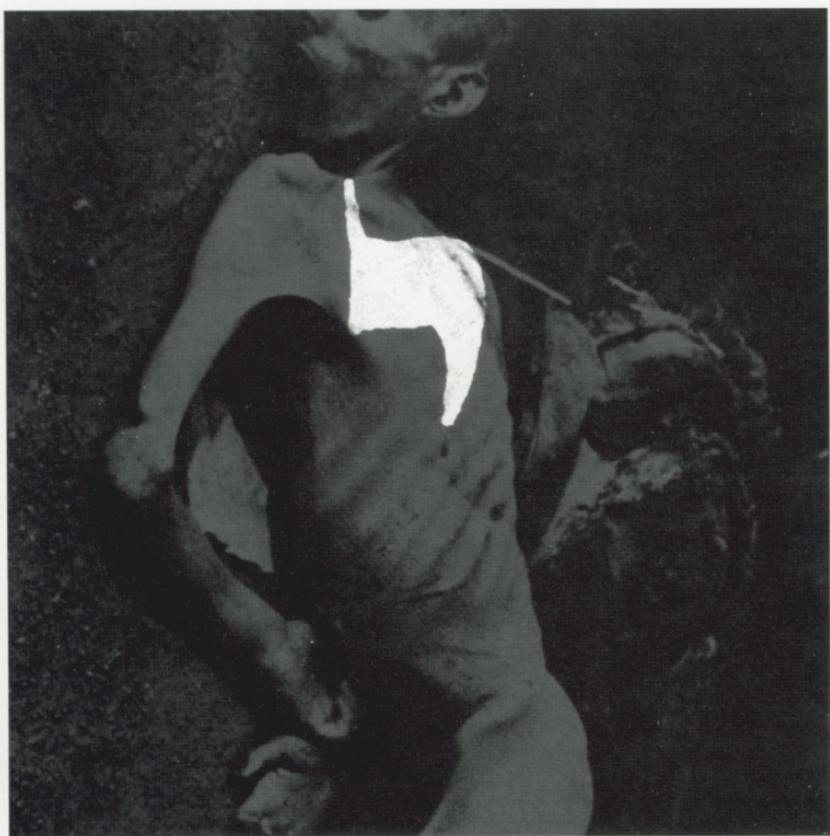
No one.

Praised be your name, no one.  
For your sake  
we shall flower.  
Towards  
you.

A nothing  
we were, are, shall  
remain, flowering:  
the nothing —, the  
no one's rose.

With  
our pistil soul-bright,  
with our stamen heaven-ravaged,  
our corolla red  
with the crimson word which we sang  
over, O over  
the thorn.

—Paul Celan



*Yabweb* (1994)







# *Psalm*

Niemand knetet uns wieder aus Erde und Lehm,  
niemand bespricht unsren Staub.  
Niemand.

Gelobt seist du, Niemand.  
Dir zulieb wollen  
wir blühn.  
Dir  
entgegen.

Ein Nichts  
waren wir, sind wir, werden  
wir bleiben, blühend:  
die Nichts—, die  
Niemandsrose.

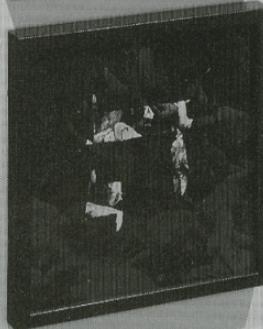
Mit  
dem Griffel seelenhell,  
dem Staubfaden himmelswüst,  
der Krone rot  
vom Purpurwort, das wir sangen  
über, o über  
dem Dorn.

— Paul Celan



from *Merciful and Gracious* (1995)





*Yahweh* (1994)

# *Psaume*

Personne ne nous repétrira de terre et de limon,  
personne ne bénira notre poussière.

Personne.

Loué sois-tu, Personne.  
Pour l'amour de toi nous voulons  
fleurir.  
Contre  
toi.

Un rien  
nous étions, nous sommes, nous  
resterons, en fleur:  
la rose de rien, de  
personne.

Avec  
le style clair d'âme,  
l'étamine désert-des-cieux,  
la couronne rouge  
du mot de pourpre que nous chantions  
au-dessus, au-dessus de  
l'épine.

—Paul Celan

# Résonances de l'Holocauste

dans **YAHWEH!** de Simon Glass

*Les images vous stigmatisent, brûlent l'épiderme environnant, laissent une empreinte noire. Comme la cendre volcanique, elles peuvent produire une terre des plus fertiles. Du sol calciné naissent des pousses d'un vert prononcé.<sup>1</sup>*

—Anne Michaels

*YAHWEH!*, une exposition de Simon Glass, présente l'oeuvre photographique récente de cet artiste torontois. Depuis dix ans, Glass explore la théologie, la culture et l'histoire juives. Dans son travail antérieur, où se juxtaposaient autoportraits, corps dénudés et caractères hébreux, l'artiste posait un regard critique sur les représentations dominantes de la masculinité et de la sexualité en invoquant d'anciennes notions de sainteté sexuelle et de plaisir sacré. Dans l'oeuvre récente, dont le sujet dominant est l'Holocauste, il revisite les éléments de son vocabulaire visuel maintenant bien établi, et poursuit en l'approfondissant sa quête de sens sur un plan personnel et culturel.

Depuis l'Holocauste, les relations entre art et atrocité ont été ardues. Déjà controversée au début du vingtième siècle, la

notion romantique d'une beauté inextricablement liée à la moralité et à l'intellect qui mène à la vérité et à l'illumination, a été anéantie par la révélation des atrocités nazies. La mort psychique que la connaissance de l'Holocauste a provoquée (et que reflètent les déclarations de Theodor Adorno et de Paul Celan clamant le barbarisme de la poésie après Auschwitz et la disparition de la beauté) continue de se propager fortement plus de cinquante ans après. Il s'ensuit, pour l'orthodoxie courante, que plus une représentation est fidèle aux récits de première main de l'Holocauste, plus sa valeur sociale et culturelle est grande. C'est pourquoi on recherche et on enregistre les témoignages des survivants, des témoins ainsi que des coupables. Et, dans ce cadre documentaire, toute intervention esthétique est jugée suspecte.<sup>2</sup>

Pour documenter l'Holocauste et préserver sa réalité, il est naturel d'adhérer aux principes traditionnels d'observation scientifique. Et ce, non seulement pour remédier à la détresse émotionnelle et psychologique du peuple juif, mais aussi pour réfréner les déclarations monstrueuses de ceux qui réfutent l'existence de l'Holocauste. Dans l'intention, parfois trop zélée, de séparer vérité et mensonge, réalité et fiction, histoire et imagination, on distingue documentation (en tant qu'autorité morale supérieure) et pratique artistique; ce qui favorise l'intolérance et menace de contrarier l'objectif de départ qui est d'accumuler des témoignages. Isolés, les faits scientifiques sont abstraits et impersonnels. Et, puisque l'Holocauste s'éloigne dans le temps, il est concevable qu'à elle seule, la contribution artistique puisse concrétiser l'espoir que la mort de six millions de Juifs continue de résonner pour les générations futures.

*YAHWEH!* de Simon Glass est un riche amalgame d'influences et de références qui inclut théologie, mysticisme et folklore juifs, qui embrasse l'ancien et le moderne, l'authentique et l'imaginaire. Le titre de l'exposition, à distinguer de l'oeuvre du même nom, est écrit en lettres majuscules et est suivi d'un point d'exclamation. Comme tel, il insiste avec force sur l'angoisse née d'une amère ironie de l'Holocauste : le Dieu des Juifs a permis qu'une telle atrocité s'abatte sur Son peuple. Il met aussi l'accent sur la quête de sens de l'artiste et l'ardeur du désir de se faire entendre.

*YAHWEH!* présente quatre oeuvres à la fois distinctes et reliées. *Book of Formation*<sup>3</sup> est une série de dyptiques comprenant des photographies sépia d'épiderme humain, où sont découpées des lettres hébraïques recouvertes de feuilles d'or; *Golem I* et *Golem II*<sup>4</sup> sont des photographies de visages d'enfants virées bleues sur lesquelles le mot "vérité" a été écrit en lettres hébraïques; *Yahweh*<sup>5</sup> désigne quatre photographies en noir et blanc de cadavres, montées à la verticale, dont les lettres épellent l'in-descriptible nom de Dieu; *Merciful and Gracious* comprend neuf photographies en noir et blanc où des lettres hébraïques en or se superposent aux images de détenus de camps de concentration.

Fondées sur des photographies d'archives, chacune de ces œuvres utilisent différemment la photographie. Celles de *Golem I* et *Golem II* constituent essentiellement des portraits d'enfants, tandis que celles de *Book of Formation* sont des études de textures épidermiques qui reprennent le sujet photographique traditionnel d'une réalité extérieure appréhendée et façonnée en relations abstraites et formelles. Les photographies d'archives

utilisées dans *Yahweh*, prises à la fin de la guerre par des membres des armées de libération, sont des "évidences documentaires" qui traitent de l'ampleur de la destruction nazie; par opposition, les photographies d'archives de *Merciful and Gracious*, sont des photos individuelles de "criminels," c'est-à-dire de détenus de camps de concentration prises par les Nazis. Agrandies en un format rarement diffusé, elles sont imprimées dans des tonalités si sombres qu'elles menacent de disparaître dans l'obscurité. Ces images tiennent lieu de références, de traces. Elles ne constituent pas uniquement des représentations de sujets; elles re-présentent des représentations—qui résonnent avec force pour les Juifs et pour bien d'autres.

Pour les survivants de l'Holocauste et le peuple Juif contemporain, il n'est pas nécessaire de voir ces images; elles habitent leur imagination marquée au fer rouge, constituent une partie fondamentale et irrévocable de leur conscience collective. L'imagerie de l'Holocauste est devenue iconographique, voire sacrée. Par conséquent, elle possède un grand pouvoir: celui de blesser et, peut-être, celui de guérir. Il est difficile de regarder l'oeuvre de Glass parce qu'elle présente derechef une portion des douleurs et des souffrances monumentales associées à l'Holocauste. Tout en préservant l'authenticité documentaire de cette imagerie, l'art de Glass consiste à la transfigurer afin de graver dans une émotion immédiate des faits historiques. Ainsi, il réaffirme la nécessité—pour les Juifs et les non-Juifs—de prendre une part active à cet événement apocalyptique de l'histoire juive.

En complément à son oeuvre, Glass donne de brèves explications sur les références à la culture juive et traduit les

mots hébreux. Cependant, sa description est minimale, et il s'abstient obstinément de fournir des précisions.<sup>6</sup> Le refus de circonscrire son travail pour la réception oblige les spectateurs désireux de comprendre, à comparer les lectures individuelles entre elles. Cependant, Glass respecte le fait que son oeuvre, à la fois méticuleuse et esthétique, puisse comporter de multiples interprétations, parfois incompatibles. Ainsi, il demeure intègre par rapport à la complexité du sujet traité.

Simon Glass n'est pas documentariste; son oeuvre n'est ni objective ni désintéressée. Il utilise l'"évidence" photographique comme un élément parmi plusieurs autres. Cette particularité problématise la notion dominante de la singularité et de l'unicité de l'Holocauste dans l'histoire juive. Quoique l'Holocauste, par les techniques modernes d'extermination massive et le racisme, englobe irrémédiablement le terme "génocide" dans la langue vernaculaire, la persécution ethnique et religieuse des Juifs a connu une longue histoire. Tandis qu'on tente d'évaluer l'ampleur de l'horreur de l'Holocauste, la considérer comme une aberration historique exclusive ou unique sert seulement à la diminuer, à la réduire à une exception. Les structures existantes du pouvoir ne sont pas défiées, sont laissées intactes. En revanche, il y a plus à apprendre de l'Holocauste si on le considère comme un des chapitres d'une longue et affreuse histoire de persécution, si on le voit comme une des multiples horreurs, petites ou grandes, infligées pendant des siècles au peuple juif. Cette interprétation exige qu'on admette la réalité d'un antisémitisme systématique, et une telle reconnaissance constitue le signe annonciateur d'un changement social.

Né à Toronto dans les années 1950, Simon Glass est issu d'une famille qui a commencé à émigrer d'Europe centrale il y a presque cent ans. Pour eux et tous les autres Juifs dans la même situation, accepter l'Holocauste, individuellement et collectivement, demande de vivre avec un assemblage douloureux de silences, d'absences, d'identifications et de séparations. Pour ceux qui vivent et revivent l'Holocauste dans leur inconscient, à une distance apparemment infranchissable, il se peut que l'intervention artistique aide à combler le manque laissé par le silence des parents, par le vide de la mémoire culturelle, par le silence profond de la mort.

Il faut du temps à l'art pour grandir et se développer. Ce n'est pas un hasard si la notion d'art de l'Holocauste apparaît au moment de l'histoire où les survivants et les témoins du génocide prennent de l'âge et où la résurgence du fascisme plane comme une menace croissante sur les sociétés contemporaines. Un art de l'Holocauste est un moyen de s'adresser à ceux pour qui l'horreur demeure vive, de parler d'eux - ceux qui se sont cachés durant la guerre, leurs enfants et petits-enfants et tous les autres dispersés dans le monde, poursuivis par ce cauchemar. À défaut d'avoir vécu l'horreur, ces personnes doivent nourrir leur imagination afin de satisfaire l'urgent besoin de parler, de se souvenir, de témoigner.

Quoique la notion de distance vis-à-vis de l'Holocauste, ainsi que la perte qu'elle évoque, éveillent quelque chose d'épouvantable pour certains, la fuite du temps est inévitable. Toutefois, celle-ci ne doit pas provoquer l'oubli. L'importance de la culture et de l'histoire juives ainsi que l'adaptabilité de ce peuple, acquise après des siècles d'adversité, témoignent de la déter-

mination et de l'aptitude à survivre, à endurer, voire à transcender. L'oeuvre sensible et multiple de Simon Glass, et celle des autres qui ont exploré et exploreront les interstices de l'histoire et de l'imagination, perpétueront la mémoire de l'Holocauste pour les générations à venir.

—Scott McLeod

*Mille mercis à Ger Zielinski pour l'excellent entretien et à k daymond pour les précieux conseils de rédaction.*

1. Anne Michaels, *Fugitive Pieces*, Toronto, McClelland & Stewart, Inc., 1996, p. 218.
2. À un degré plus ou moins grand, l'art imprègne la documentation et la représentation historiques et culturelles de l'Holocauste produites dans les quinze dernières années.
3. Le livre de la formation est un ancien mythe cabalistique dans lequel chaque lettre de l'alphabet hébreu correspond à la création d'une partie de l'univers et du corps humain.
4. Dans la légende juive, un golem est un personnage en terre glaise qui prend vie de façon surnaturelle.
5. Yahweh est un des noms hébreux de Dieu. En ajoutant des voyelles aux consonnes de l'écriture hébraïque, le mot est considéré trop sacré pour être prononcé.
6. Simon Glass, propos non publiés.

## List of Works

*Book of Formation*

1993

22 sepia-toned silver prints  
with gold leaf  
18 x 15.5 cm each

*Yabweb*

1994

4 silver prints  
39 x 39 cm each

Collection: St. Michael's College,  
University of Toronto

*Merciful and Gracious*

1995

9 silver prints with gouache  
49 x 39 cm each

*Golem I and Golem II*

1995

blue-toned silver prints with gouache  
58 x 38 cm each

Dimensions are indicated in centimetres, height preceding width.

## Tour Itinerary

Galerie VOX

Montréal, Québec

January 11–February 11, 1996

St. Petersburg Biennale (*Yabweb, Golem I* and *Golem II* only)

St. Petersburg, Russia

October 1–13, 1996

VU centre de diffusion et de production de la photographie

Québec, Québec

November 25–December 15, 1996

Gallery 44 Centre for Contemporary Photography

Toronto, Ontario

February 6–March 8, 1997

The Photographers Gallery

Saskatoon, Saskatchewan

April 30–May 25, 1997

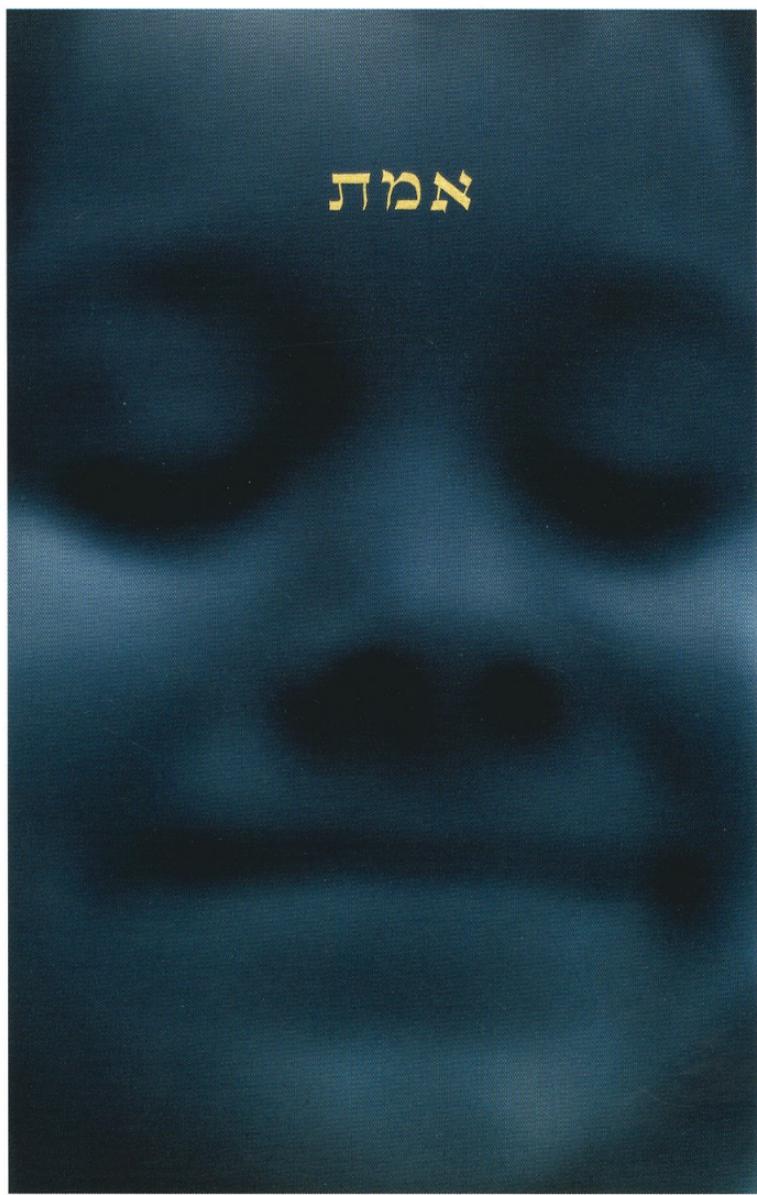
## **Biographies**

**Simon Glass** lives and works in Toronto. He studied photography, printmaking and fine art at the Ontario College of Art and Design, graduating in 1983. His work has been exhibited extensively in recent years, including solo exhibitions at Latitude 53 (Edmonton), Floating Gallery (Winnipeg), Gallery 101 (Ottawa) and Gallery Stratford (Stratford, Ontario), and the travelling group exhibitions *Persistent Documents* and *The Pressing of Flesh*. In 1999, his work was included in the group exhibition *The Word* at Harbourfront Centre, in conjunction with the Ashkenaz Festival of New Yiddish Culture. He has taught photography at the Ontario College of Art and Design and in the Ontario Arts Council's Artists in Education program, and currently teaches in the Art and Art History program of Sheridan College/University of Toronto and at the Toronto School of Art. Glass is a founding member of Gallery 44 Centre for Contemporary Photography, where he has been an active participant for the past twenty years.

**Terry Costantino** is a graduate of the Media Studies program, with a concentration on still photography, from Ryerson Polytechnic University, and she recently completed a Masters degree in Information Studies from the University of Toronto. She has been employed by Gallery 44 Centre for Contemporary Photography for more than ten years, and served as Director from 1991 to 1998. Her introductory text for this publication represents her last official act in this capacity.

**Scott McLeod** is an artist, writer and curator based in Toronto. His work has been presented across Canada and in New York; his visuals and writings have been published by *Public*, *FUSE*, *Pleasure Dome*, *YYZ Books* and *VU*, among others. From 1996 to 1999, he was the Exhibition Coordinator/Associate Curator at Gallery 44 Centre for Contemporary Photography. He is currently the Editor and Publisher of *Prefix Photo*.

אָמֵן



*Golem I* (1995)

