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the language. They faced an unfamiliar environment, unemployment, and depression due to the loss of relatives in territories occupied by the Wehrmacht—as well as the hunger, disease, and housing problems from which all refugees suffered. Many of these Polish Jews did not survive.

Eliyana Adler's book, *Survival on the Margins*, sheds light on this experience. Divided into five chronological chapters, the study tells the wartime story of a specific set of Polish Jews. The author pays close attention to the motives behind their decisions to flee to the USSR or remain in the German-occupied part of Poland. She discusses the problem of separated families and describes the deportation to the east of those refugees who were considered disloyal by the Soviet authorities.

Adler divides Polish citizens in the USSR into two categories: deportees and refugees. The Soviet authorities, however, did not utilize "deported" as a category after the amnesty of August 1941, referring to them all as "evacuated former Polish citizens." Although the author's approach is legitimate, there is a possibility of confusion when distinguishing between these two categories, especially when negotiating the eligibility for diplomatic patronage with representatives of the Polish government in exile. After all, the Supreme Soviet of the USSR retained Polish citizenship only for those who entered the territory of the USSR after 1–2 November 1939. It is also worth adding that the deportees made up about a third of all Polish Jews who later found themselves in the Soviet Rear.

Adler's synthesis of hundreds of memoirs, interviews, and diaries was an enormous undertaking. With the help of these oral histories, the reader is taken on a journey from September 1939 to 1948, with some reflections on the 1950s. She uses the motif that "individual stories become part of a larger history" and collects significant information on details that are still unknown or little studied, such as disputes in families, labor migration, the fate of Polish writers in Yiddish, conversion to Catholicism, recruitment of informants by the NKVD, sexual coercion, prostitution, and fictional marriage with the aim of migrating from the USSR. Turning then to postwar anti-Semitism in Poland, where Jewish refugees returned after their liberation, Adler examines their new encounter with an old dilemma, arising now under new circumstances and at a different time: the choice of whether to stay or emigrate. It is tough to find such information in Soviet documents of that time, and Adler is conscious of the methodological conflicts between collective memory, the selectiveness of individual memory, and historical research.

In the conclusion, the author contextualizes the suffering endured by these refugees in the USSR during World War II and discusses whether they can be considered Holocaust survivors. Considering Nazism guilty of their difficult fate, she suggests they be considered flight survivors. As for the treatment of Polish Jews by the German and Soviet regimes, Adler discusses the reception of Timothy Snyder's *Bloodlands* (New York, 2012). With some reservations, she believes that the concept proposed by Snyder about the similarity of the crimes of Stalin and Hitler deserves recognition.

Adler presents her monograph as a guidebook (12) for the descendants of these Polish refugees, the "flight survivors." It will also, however, be very useful for students and scholars interested in this issue. Moreover, the book is a remarkable example of the transmission of social history. *Survival on the Margins* fills important gaps in Holocaust scholarship and brings the subject matter closer to a more salient position, as the author intended.

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Aleksiun, Natalia, and Hanna Kubátová, eds. Places, Spaces, and Voids in the Holocaust. European Holocaust Studies

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This book is a collection of articles with a focus on "the Holocaust and the spatial turn" gathered from presentations at the "Lessons and Legacies Conference" in Munich, 4–7 November 2019. It contains many significant articles that do the archeological and microhistorical work of investigating discrete places and spaces of the Holocaust. Many noted and emerging European scholars are featured, several of whom are immersed in climates in which nationalisms are impacting their ability to discuss and publish their research.

Useful for any researcher interested in spatial studies will be the introduction, in which the editors define the concept and provide examples of how such study can broaden and enhance Holocaust Studies as a discipline. The editors stress the importance of "local context," the places of the actual experience of "social exclusion of Jews, physical violence, betrayal, but also survival" (9). A focus on place exposes the way in which the Holocaust was "communal and intimate," in contrast to the imaginary of the Nazi machine as monolithic (10). The editors also highlight what the "fine-grained lens" of recent microhistories has revealed through specificity of place (12). Further, the "Discussion Essay" by Tim Cole and Anne Kelly Knowles provides a clear articulation of the parameters of spatial studies, the fruitfulness with which spatial foci might be employed, and elucidation of the most important theorists and studies as applied to the Holocaust.

Highlights of the volume include the entry by Andrea Löw and Kim Wünschmann in which they analyze two films by municipal planning offices documenting the demolition of the Munich Main Synagogue in June 1938. They demonstrate the ways in which the films "stage" the demolition as an act of Nazi urban planning and contrast it with the images of destruction of synagogues that followed in November 1938. They also employ written documentation (letters, minutes of city, and Jewish council meetings) to compare the defense against and justifications for the Munich synagogue demolition with demolitions undertaken in other cities.

Michal Frankl's contribution explores a pop-up "no man's land" between Hungary and Slovakia where for a particular period refugees became ping-pong balls between competing claims to geographical space and responsibility for stateless refugees. The article provides interesting details about who was deposited there, how they survived, and how they left, and includes first-hand accounts. Similarly engaging is Frankl's exploration of the concept of the "no man's land," what it meant at the historical moment and for stateless refugees caught between shifting physical boundaries of nation-states.

An examination of the Lily Jacob album by Tal Bruttmann, Stefan Hördler, and Christoph Kreutzmüller demonstrates how spatial analysis of the images reveals significant information about the intent of the photographer to document the efficiency of the selection platform. This analysis provides a very different perspective than a focus on the experience of the victims.

The extremely thorough articulation of methodology and assumptions by cultural anthropologist Anna Engelking can be an example to all researchers of how to cognize and articulate their research assumptions. Here, Engelking carefully examines ethnographic interviews and supplements documentation to reveal the cultural models behind the use of language articulating local perpetrators as "our own traitor." Also powerful is her comparison of these cultural models of perpetrators with those of nationalist discourse in Poland.

A worthy feature of the "Introduction" is the editors' plaidoyer for an interdisciplinary Holocaust Studies. Spatial studies by their nature should engender interdisciplinarity. However, the editors argue that a fruitful interdisciplinarity must go beyond discussions "that take place in parallel panels, with historians, political scientists, memory scholars, geographers and others engaged in separate conversations within their own disciplinary boundaries" (13). Cole and Knowles agree, suggesting that "spatial histories of the Holocaust are at their best when the research upon which they are based is capacious, collaborative and inclusive" (296). The editors' attempt to create an interdisciplinary environment is laudable: the book includes nine research articles, and less common features such as a discussion essay, a source commentary, and three ongoing project descriptions. And yet, the bulk of the volume is stand-alone articles, that, while significant in themselves, do not "speak" to each other as the editors had hoped. Their call for a focus on how interdisciplinarity works best should be heeded, however, to bring productive collaboration to Holocaust Studies and to answers questions yet unanswered.

A final note: the focus almost exclusively on Jewish experience is an unconscious underlying the volume, rather than a clearly articulated choice that one would expect from contemporary researchers.

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This is particularly true for the introduction, but the conclusions of several entries would have been enriched by a more inclusive conception of victim.

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Brandow-Faller, Megan. *The Female Secession: Art and the Decorative at the Viennese Women's Academy*

(University Park: Pennsylvania State University Press, 2020). Pp. 304.

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The Female Secession is a welcome addition to the growing literature on women artists and their contributions to the creativity of Vienna 1900 and the interwar years. With her focus on the Art School for Women and Girls (1897–1936), Megan Brandow-Faller presents fascinating new material that demonstrates how art schools disseminate ideas. She tells a unique story that follows the careers of alumni who became art activists, defending the principles of interdisciplinarity that they learned in an art school that was both artistically and socially progressive. Among the school founders were feminist Rosa Mayreder (1858–1938) and the art critic Adalbert F. Seligmann (1862–1945), who served as the school's first director.

The Female Secession is the first monograph devoted to the school; the belated attention is due to reasons that go beyond the usual gender bias and erasures of the Holocaust. The author stresses that the historiographic privileging of the fine arts over craft-based media has impacted the reception of these artists and the institution (4). Another factor, and this is what makes her contribution so valuable, can be found in the myths about creativity that have prevailed since the onset of Romanticism. These have located genius in the artist, rather than in academic training. But art schools are where ideas are disseminated and where networks are formed. The fact that art academies denied women admission in most of Europe until well into the twentieth century meant a loss of opportunities to access professional networks. The Art School for Women and Girls was founded to rectify this social injustice. Through faculty connections to the Klimt group, the school was able to pioneer one of the greatest classroom-to-careers experiments of all time. In page after page, the reader encounters examples of student artworks that are not only stunning but were also exhibited in elite venues like the Kunstschau 1908 and published in *Ver Sacrum* (50–51), *Die Fläche* (The Surface), and as Wiener Werkstätte postcards (70). Art critics Ludwig Hevesi and Amelia S. Levetus took heed and wrote about their works in their columns in prominent art journals and newspapers. This all happened while they were still enrolled as students. The author, who wrote her dissertation on women's art education in Vienna 1900, unpacks the curriculum in a detailed exposition never before seen, showing how innovative pedagogical methods helped students achieve aesthetic breakthroughs. The school became a center for modernist experimentation, with a "radically permissive" and "anti-academic" curriculum that promoted "creative experimentation and individual expressivity" (7). Tina Blau (1845–1916) led students on field trips to the Prater in her popular landscape painting course (34). Secessionist Adolf Böhm (1873–1941) employed some of the same teaching innovations (stencils and collaging cut and pasted papers) that were later practiced at the Bauhaus. This discovery alone should be of interest for historians of twentieth-century art, which Brandon Taylor has called the "century of collage," locating the beginning of the collage revolution in Picasso's Paris studio (*Collage: The Making of Modern Art* [London, 2006]). Part of a vernacular tradition, the practice of collaging cut and

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