



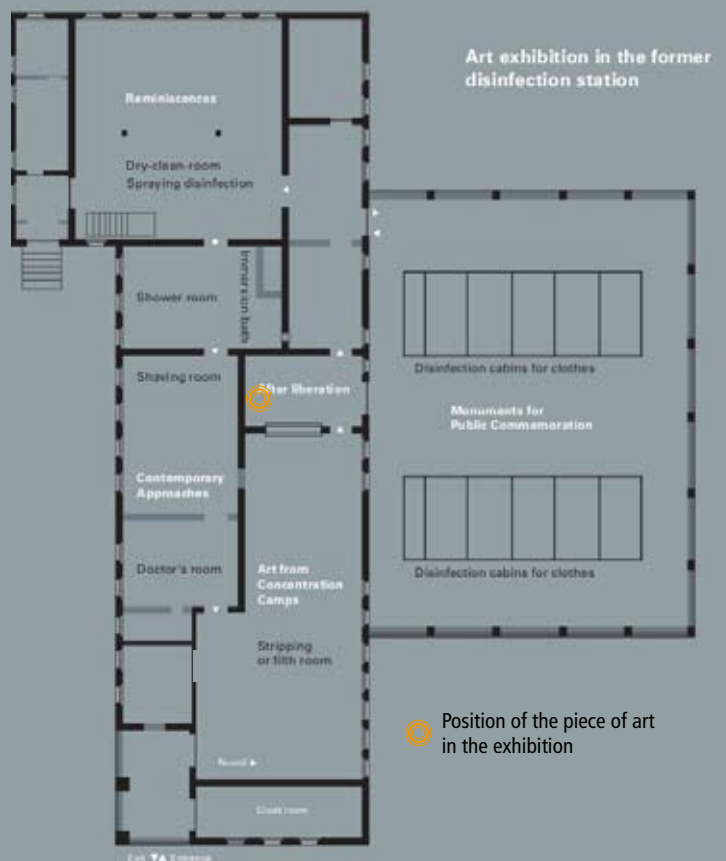
Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Paul Goyard: Project for a diorama of the Buchenwald concentration camp 1945 (after liberation)
Pencil drawing, 25,1 x 60 cm



Paul Goyard
1960's



Paul Goyard: Draft for a diorama of the Buchenwald concentration camp 1945

Paul Goyard (1886-1980) shared the desire of many survivors of the concentration camp to report about his experiences and decided to do so in the form of an artistic and didactic form of a museum diorama. For his diorama he used mainly 5 detailed studies out of his drawings from the camp as an exit point for the sketched draft.

Protected through the apportionment between different labor detachments, Paul Goyard was able to draw his perception of everyday camp life on scrap paper. These sketches could be used as support for the production of a diorama that he was able to realize with the help of his friend and former Buchenwald inmate José Fosty after liberation and their return to Paris. The sketches he made in the camp were the premise for his panoramic drawings in the preliminary stages of the model.

Paul Goyard's model is different from other known camp models through the concept and his professional execution: it shows a section of the camp from the perspective of the "Little Camp" and stretches to the prisoners' living quarters of the so-called "Main Camp" (Grand camp). Only this draft sketch, not the diorama itself, still exists.

Paul Goyard – Biography

Paul Goyard was born on December 28, 1886 in Digoin in the Bourgogne and grew up in a humble shoemaker family. He came back from the First World War front with a knee injury. He brought with him drawings from the trenches and the military hospital. He worked in Brussels in 1919 creating theater props and scenery until he opened his own workshop for theater design in Paris. For Communist party demonstrations he painted posters and banners. Here he met fellow artists including Fernand Léger and Boris Taslitzky.

Following the German occupation, Paul Goyard joined the resistance and was imprisoned in 1942 and delivered to the Buchenwald concentration camp through Compiègne on May 14, 1944. Under the protection of the camp resistance, he moved from his tent living quarters in Block 57 of the Little Camp to Block 40 in the main camp. Because of one group of French and Belgian artists and intellectuals, including Julien Cain, Christian Pineau, Boris Taslitzky, José Fosty, and René Slame, who met on Sundays in Block 34, Paul Goyard was able to survive.

Following liberation, Paul Goyard returned to Paris and found his studio destroyed. He rented a small studio and worked on the Buchenwald-diorama project with the help of José Fosty. He never returned to the world of theater. He died on March 1, 1980 in Paris.

Before his death, Paul Goyard willed his drawings from the Buchenwald concentration camp to José Fosty. In 1998, Fosty gave 250 drawings of Paul Goyard to the Buchenwald Memorial. In 2002, the Buchenwald and Mittelbau-Dora Memorials Foundation published 100 of these drawings.



Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



**Nachum Bandel:
Block 51. Buchenwald.
Little Camp**
Ink and gouache drawing,
1947



Nachum Bandel
1945



Nachum Bandel: Block 51. Buchenwald. Little Camp

“...no day goes by, no night, when, at least once, I don't remember that which is almost impossible to describe. And I wonder time and time again if I can laugh again. I never thought that.” Nachum Bandel, 1999

Two years following his liberation from the Buchenwald concentration camp, Nachum Bandel found a way to express what he says “is almost impossible to describe” – he began drawing. Already a talented illustrator in high school, in April 1947 he belonged to a group of 26 youth who put together a book with drawings about their new lives together in a British camp for Jewish immigrants in Cyprus under the supervision of art professors from Jerusalem.

Alongside this art seminar, he began to examine his past through drawing: “I drew my memories only when I was alone in the tent. I rarely had a pen, so I scratched on the paper.” Through this manner comes the drawing “Block 51. Buchenwald. Little Camp”. It shows a mass of humans in front of overfilled sleeping bunks. The individual is hardly visible or recognizable. In the middle of the crowd: collapsing, falling, and those who have already fallen. Many do not survive the “Little Camp” under these degrading and crowded conditions. There they lack the most basic necessities of life.

Thanks to the solidarity of a political prisoner, the Netherlander Hendrikus Bastiaanse, Nachum Bandel was transferred into Block 51 and survived the arrival of the US Army on April 11, 1945.

Nachum Bandel – Biography

Nachum Bandel was born on March 1, 1928 to a Jewish family in Sevlus (today Vinogradov, Ukraine). He was 16 years old in April 1944 at the start of the German occupation. Nachum Bandel was next forced into the Ghetto Mátészalka, and then deported to the Auschwitz concentration camp where his mother, his younger brother and other family members were murdered immediately after arriving. He himself was taken on June 6, 1944 to the Buchenwald concentration camp and on June 17, 1944 to the subcamp BRABAG (*Braunkohle-Benzin-Aktiengesellschaft*) in Magdeburg-Rothensee. In weak physical health, he was sent back to the Buchenwald concentration camp on February 16, 1945. Hendrikus Bastiaanse from the work detachment “*Häftlingskammer*” saved his life. He saved him from the “Little Camp” and brought him to the main camp to take care of him until liberation.

With a cousin, Nachum Bandel decided to emigrate to Palestine. The cargo ship with more than one hundred Jewish refugees on board was stopped at the Mediterranean Island of Cyprus. In May 1948, after about one year internment at Cyprus, he was allowed to move to Palestine. Bandel joined the war of independence for the newly founded state of Israel. From 1950-1951, he lived in the Kibbutz Neot Mordechai where he met his future wife. He became father to two sons and worked at construction sites to build up the country.

He did not have much time to draw, but he never gave it up. He drew pictures of his childhood, of the Shoah, and of his new life in Israel. Following his retirement in 1986, drawing has been a central element in his life. Nachum Bandel exhibited his drawings many times in Israel. In 1999, the Buchenwald Memorial opened an exhibition of his drawings under the title, “Return to Life”. Following this exhibition, the drawings were also shown in Magdeburg and Berlin. Nachum Bandel lives with his wife in a suburb of Haifa.

Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Maria Brzęcka-Kosk: Untitled (two faces)
1944/45 drawn in the Buchenwald Sub-camp Meuselwitz,
pencil, 10,4 x 13,4 cm



Maria Brzęcka-Kosk
1944



Maria Brzęcka-Kosk: No Title (two faces)

"I never wanted to draw tragic figures; I wanted to stay far away from that."

Maria Kosk had already suffered fourteen years in the Auschwitz and Ravensbrück concentration camps before she was sent to the Buchenwald subcamp Meuselwitz in October 1944. The forced labor there and the separation from her mother and one of her sisters in November 1944 due to severe injuries received during a bombing had a shattering effect on her. She sought to process her spiritual emergency, her fear about her own fate, and the uncertainty about the whereabouts of her mother and sister through her drawings. From an old mute master in the factory, her 18 year-old sister received pads of delivery forms and brought them into the camp. These one-sided printed small formatted pages together with a small pen were a treasure. In a corner of the barrack, Maria Kosk used them to express that which unburdens her heart. The majority of these drawings had no contextual relation to everyday camp life.

The drawings by Maria Kosk represent in ever repeating variations women and girl's faces or characters in glamorous dresses. As seen in the chosen example, the figures are wearing make-up and curls and sometimes fancy hats. Some of the drawn women or girls are presented in fantasy scenes. Other drawings show a street scene in Warsaw, a summer swimming scene, everyday life of a school girls. Memories of past years before the internment, of dreams and aspirations, combined with famous songs and singers from back then counter the life-threatening situations in an illustrative form. With the well-dressed women, the 14 year-old presents an opposite picture to the self-experienced attack of grace and humanness, human dignity and culture. The drawings are a mirror to her childhood.

Maria Brzęcka-Kosk – Biography

Maria Kosk (born Brzęcka) was the youngest of four sisters born on May 3, 1930 in Lobzelnica in Southern Poland near the German-Polish border. When she was 14 years old, she, along with her mother and sisters Halina and Krystyna, was deported to the Auschwitz concentration camp as part of the acts of terror of the Waffen-SS during the violent repression of the Warsaw Rebellion on August 10, 1944. She was then taken to the female concentration camp Ravensbrück and shortly afterwards to the Buchenwald subcamp of the HASAG factory Meuselwitz. With 1,500 women, she was forced to work in the munitions factory where barracks for the forced laborers were built on the grounds so that they could work in shifts.

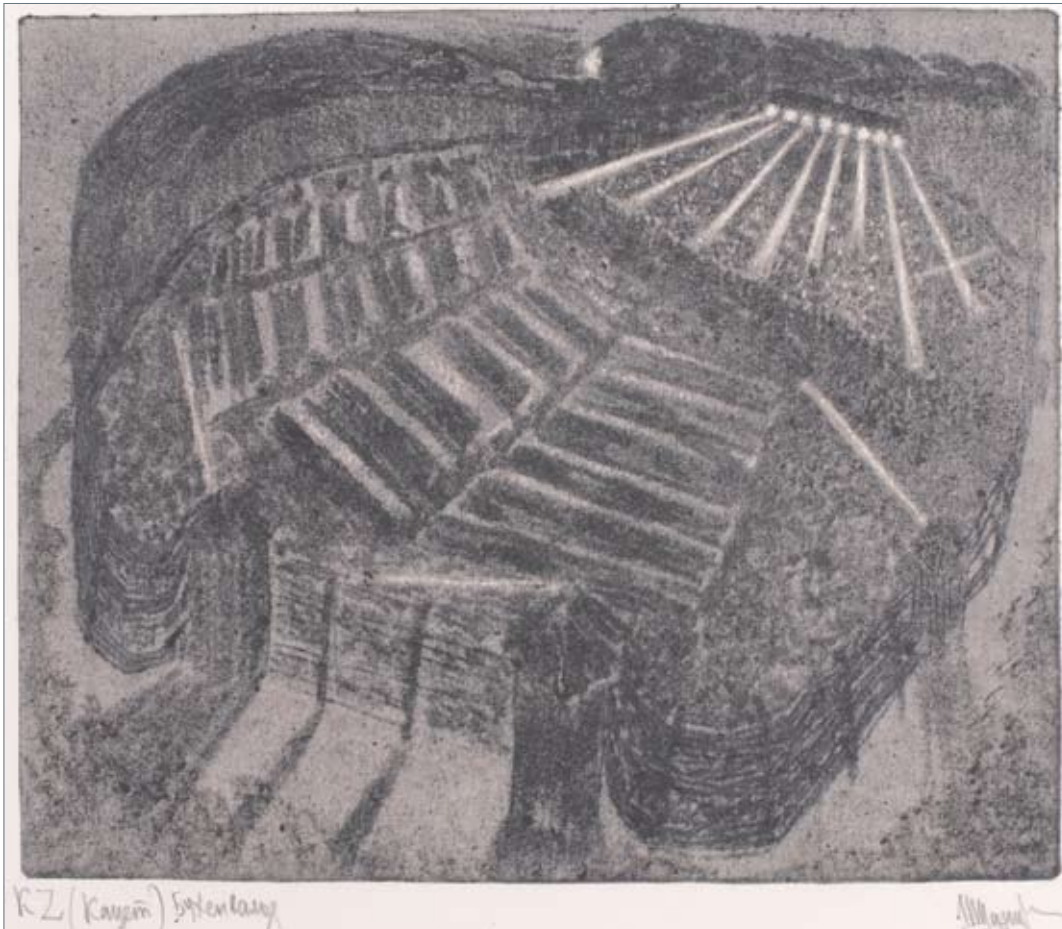
On November 30, 1944 her mother and sister Krystyna were severely wounded during a bombing of the munitions factory and sent back to the Ravensbrück concentration camp. Both were saved shortly before liberation through a rescue mission of an Earl Bernadotte from Sweden. Maria and Halina survived the months of December 1944 to April 1945 together in Meuselwitz. Forced on a death march, the two experienced their liberation on May 8, 1945 near Prague. At the end of the year 1945, Maria and Halina, Krystyna and Stanisława Brzecka returned to Warsaw. Their father Wincenty Brzecko, who was drafted into the military in 1939, did not return from the war.

After the end of the war, Maria Kosk finished high school in Warsaw and studied Architecture in the 1950s. In 1957, she received a diploma as an architectural engineer and worked internationally. In 1989, she retired and lived with her family in Warsaw. Since 2005, Maria Kosk was a member of the Buchenwald concentration camp advisory board for the Buchenwald and Mittelbau-Dora Memorials Foundation.

Maria Kosk died on February 19, 2013 at the age of 82 in Warsaw.



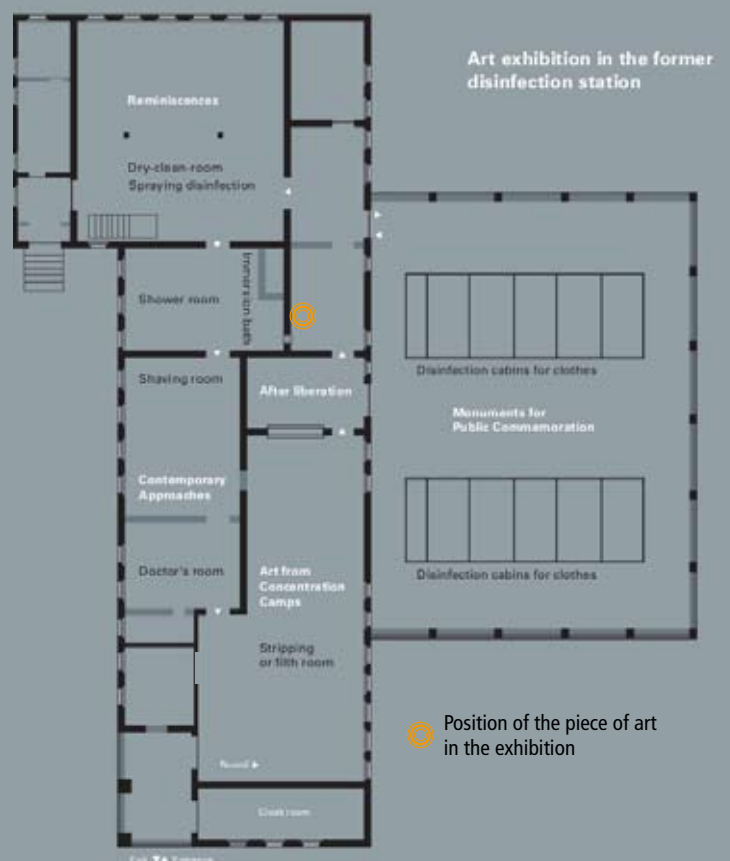
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**Leonid Ivanovič
Caricynski:
Concentration Camp
(Kacet) Buchenwald**
Etching, not dated



Leonid Ivanovič Caricynski
After liberation,
April 1945



Art exhibition in the former
disinfestation station

Position of the piece of art
in the exhibition

Leonid Ivanovič Caricynski: Concentration Camp (Kacet) Buchenwald

“I, myself, also wanted to be an artist at one time...”*

The etching “Concentration Camp (Kacet) Buchenwald” by Leonid Caricynski is one of the few examples of the artistic representation of the fate of the Soviet prisoners of war and Soviet forced laborers existing in the Buchenwald and Mittelbau-Dora Memorials Foundation collection.

It is one of the most expressive of Caricynski's graphic works. The etching shows an area of the camp defined by a barbed-wire fence on the north hang of the Ettersberg lit up by spotlights. The light of the spotlights shines over the *Appellplatz* to the single fields of barracks deep in the hang of the mountain.

The etching penetrates the entire space while at the same time symbolizing the presence of terror reaching even into the furthest area of the barrack camp. Caricynski metaphorically represented the horror of situation for the prisoners through his depiction of the camp architecture and light.

The theme of the Soviet prisoners of war in the concentration camp was taboo for a long time in art as well as in the public sphere of the Soviet Union. As Caricynski began to break his forced silence in the postwar period and draw the deadly horrors of the war period, he found the metaphorical form of expression to be the best to express his extreme existential experience.

*About 2 days following the liberation of the Buchenwald concentration camp in April 1945 in Valentin Logunov: “Resistance in Buchenwald”, from 1963.

Leonid Ivanovič Caricynski – Biography

Leonid Ivanovič Caricynski was born on August 11, 1920 in Solomenskoje in South Russia and grew up in Čečenien. In 1940, he was drafted into the Red Army and was trained as “Politruk” (Political Leader). His unit was at the western border in Galician at the time of the German aggression and was taken over by the *Wehrmacht*. In the following weeks, Caricynski sought to flee from German imprisonment. He created a new identity for himself under the assumed name of Aleksandr Salnik. In April 1942, he was deported to Germany for forced labor. There, he was imprisoned for resistance activities and deported to the Buchenwald concentration camp on January 27, 1944 with the number 37936 as a “Political Russian”. Here, he was involved in the secret activities of the Russian resistance.

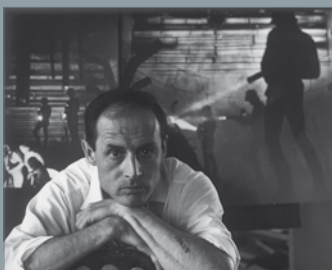
Following his liberation from the Buchenwald concentration camp on April 11, 1945, Leonid Caricynski returned to the Soviet Union and, like many former Soviet prisoners, was caught as a pawn of the Soviet secret police NKWD; he was only able to free himself from this thanks to the support of comrades in the former camp resistance. He gave lessons in drawing and painting, pursued art studies, and from 1957-1963 he studied at the Institute for Painting, Sculpting, and Architecture “Ilja Jefimovič repin” in Leningrad (St. Petersburg).

In various graphic cycles he works intensively with his experiences in the Red Army, as a forced laborer for the German wartime economy, and as a political prisoner at the Buchenwald concentration camp. He has displayed his work in both national and international exhibitions (one of which being the Graphic Biennial Arts Festival in Florence in 1972). In 1968, he was given the especially prestigious chance to join the Union of Artists in the Soviet Union. Following 1969, Caricynski lived in Grosny. He died presumably during a car accident in Moscow (the date of death is unknown).

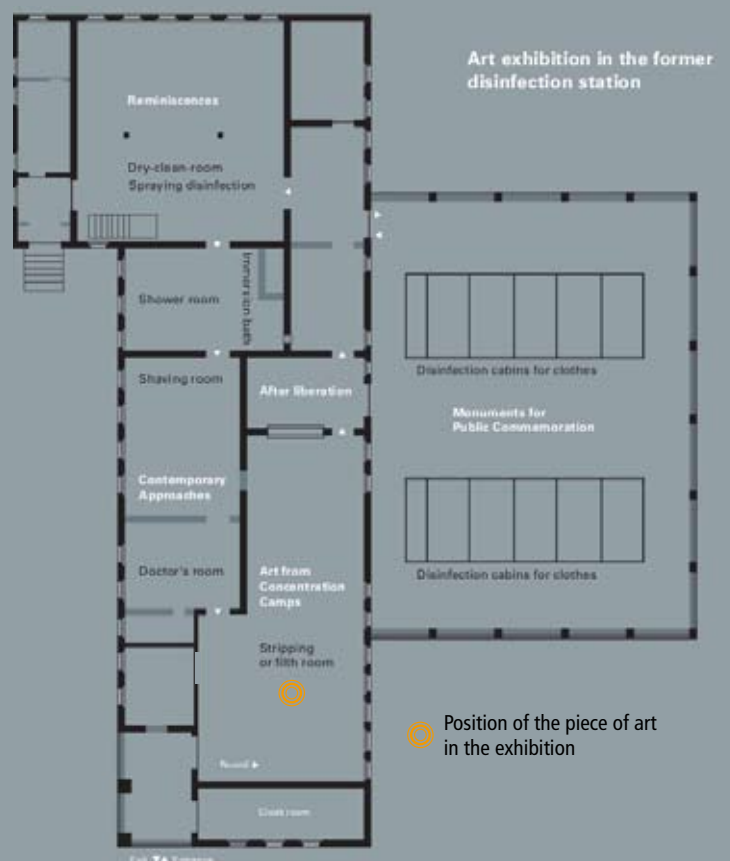
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Józef Szajna:
Carpathian landscape
Buchenwald Sub-camp
Schönebeck (1945),
Nitro lacquer mural,
100 x 143 cm



Józef Szajna
1970's



Art exhibition in the former
disinfection station

Position of the piece of art
in the exhibition

Józef Szajna: Carpathian Landscape

“...I only want to say, here there was no God, here there were only humans...”

In the beginning of 1945, the 23 year-old Polish prisoner Józef Szajna painted this Carpathian landscape on the wall of a barrack in the Buchenwald sub-camp Schönebeck. At this time he had already survived one year of forced labor and three years of Auschwitz.

The motif of the painting was familiar to him. These Carpathian Mountains, with their stretching range and partially grassy ridges, were located near his hometown Rzeszów and thus were home to him. From his memory, he painted the typical scenery of the area, a river valley and fields and, between trees, sleek white houses with high roofs. It is somewhat of an abandoned region. Maybe the painted landscape is a reminiscence of vacation in the country with relatives of his mother, who died already in 1937, and on the shelter that Józef along with his older brother Aleksander found there for a short time between 1939 and 1940 before the German occupation. Perhaps this mountain region in springtime means something more to the amateur painter's personal memory: it represents the core landscape incorporated with a national consciousness that held a special meaning for the Polish prisoners through the experience of war and the occupation from 1939 to 1945.

The landscape painted on the barrack wall with nitro colors used to varnish airplane parts in 1945 stems from the effect of the allied air raids on the armament factories in Schönebeck and the hoped for end of the war. What role this picture played in relation to contractual work that Józef Szajna painted for an SS-man and why he, as he later remembered, was paid with a few extra bowls of soup, we will never know. The paintings which bare traces of the years following the end of the war were found by memorial site historians in 1992 and restored in 1997 for the art museum of the Buchenwald Memorial.

Józef Szajna – Biography

Józef Szajna was born on March 13, 1922 in Rzeszów, the center of Sub-Carpathia in southeast Poland. After the German occupation of Poland, he joined the Polish resistance movement. Following his escape from Poland, he was caught in 1941 in Slovakia and delivered to the Gestapo to be deported to Auschwitz on July 25, 1941. In November 1942, he was placed in the punishment company due to the discovery of his participation in a relief operation – secret letters were transported under a roll car carrying laundry. Critically ill with typhus, the inmate nurses saved him in the camp infirmary through extra rations and by transferring him at the proper time before the selections of the SS doctors. In August 1943, he attempted to escape, but was caught. He remained alive, reprieved by the newly appointed camp commander after expecting the execution of the death penalty for two weeks in a standing cell and six further weeks in a mass cell.

On January 21, 1944 Józef Szajna was brought to the Buchenwald concentration camp and was deported from there to the subcamp Schönebeck. On April 11, 1945, he managed to flee during a death march.

Following the end of the war, Józef Szajna studied art at the Academy of Fine Arts in Kraków. He received a degree in the fields of graphics and stage design and taught between 1954 and 1965 at the same academy. He worked at the “Teatr Ludowy” in Nova Huta as stage designer, author, director and later as manager and artistic director. In 1971, Józef Szajna was the director of the “teatr Klasyczny” in Warsaw. In 1972, he was a professor at the Art Academy of Warsaw. Following the proclamation of martial law in Poland, Józef Szajna reacted in 1982 with his resignation of the professorship and gave up leadership of the “Centrum Sztuki STUDIO”.

Józef Szajna is known around the world through various art exhibitions and theater productions as well as his participation in the biennial arts festival in Venedig and Sao Paulo. In 2002, he was granted an honorary doctorate from the University of Oldenburg. He died on June 24, 2008 in Warsaw.

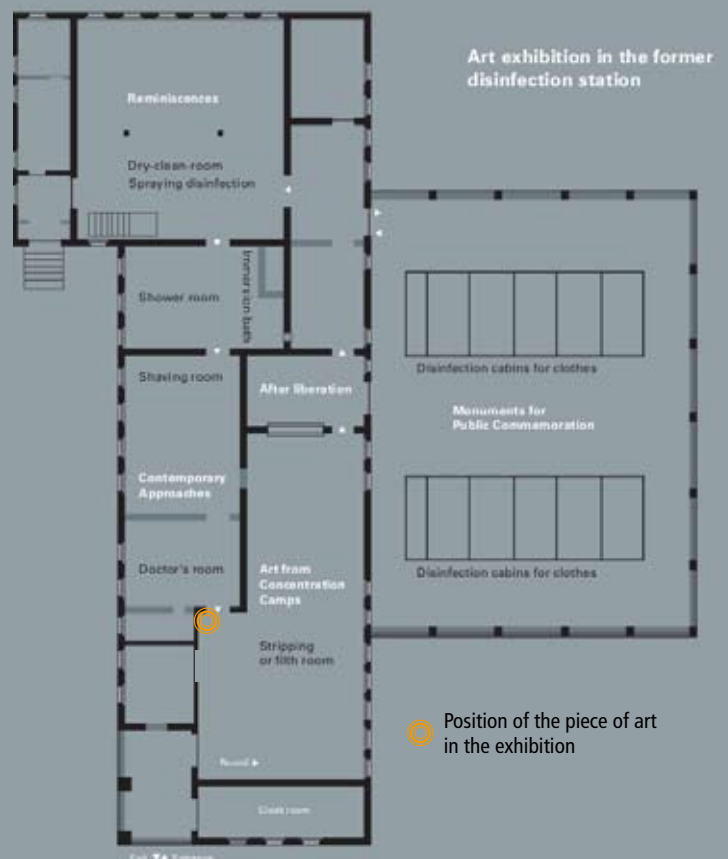
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**Henri Pieck: Harbor
Motif with Hollander in
Traditional Costume**
Oil on canvas, 1945



**Henri Pieck
1920**



**Position of the piece of art
in the exhibition**

Henri Pieck: Harbor Motif with Hollander in Traditional Costume

"...How at that time, we were able to stand together as an intentional group and somehow make the most impossible possible, is one of the nicest memories of my life... nice sounds from Buchenwald, the Hell of the Ettersberg."

The unusually formatted almost square painting shows a seaport with a pier, barge, and a boat sailing away with an old Hollander silhouette from the 17/18 hundreds blurred amongst a mist of water and clouds with a few single buildings, such as the church, standing out. A woman dressed in traditional Hollander costume draws the attention of the observer. She symbolizes the hope of the painter after being deported to the Buchenwald concentration camp to someday return to his homeland: he expressed in this painting his desire for this landscape from his homeland and for his family and his hope for the freedom to someday be able to return.

"Of the painters in their custody," wrote the former Buchenwald concentration camp inmate Egon Kogon in his book "The Theory and Practice of Hell", the SS officers demanded pictures of every kind. Payment consisted of a handful of cigarettes- or nothing at all- though the 'collectors' often resold the paintings to their friends at fancy prices. At least two dozen valuable canvases, mostly portraits, from the brush of the Dutch painter...Pieck were in the hands of Buchenwald SS officers. The painter at least had the advantage of not losing his life in some quarry or excavation detail. Instead, he was able to practice his art, even though but as a slave of these upstarts. The connections he thus made again saved his life..."

This painting is the only known example of art from this painter. The previous possessor of the painting was the former doctor in the African Corps of the German Wehrmacht in the Second World War, Medical Officer Dr. med. Ernt Reichelt (1905-1967). From February 1944 until March 1945, he worked at the Buchenwald concentration camp and lived with his wife and five children in the nearby neighborhood to the concentration camp. Following the war, he settled in West Germany. Almost 30 years following his death, his children gave the painting to the Buchenwald Memorial so that it can represent, "the harsh opposition of the homely painted landscape to the actual terrible reality."

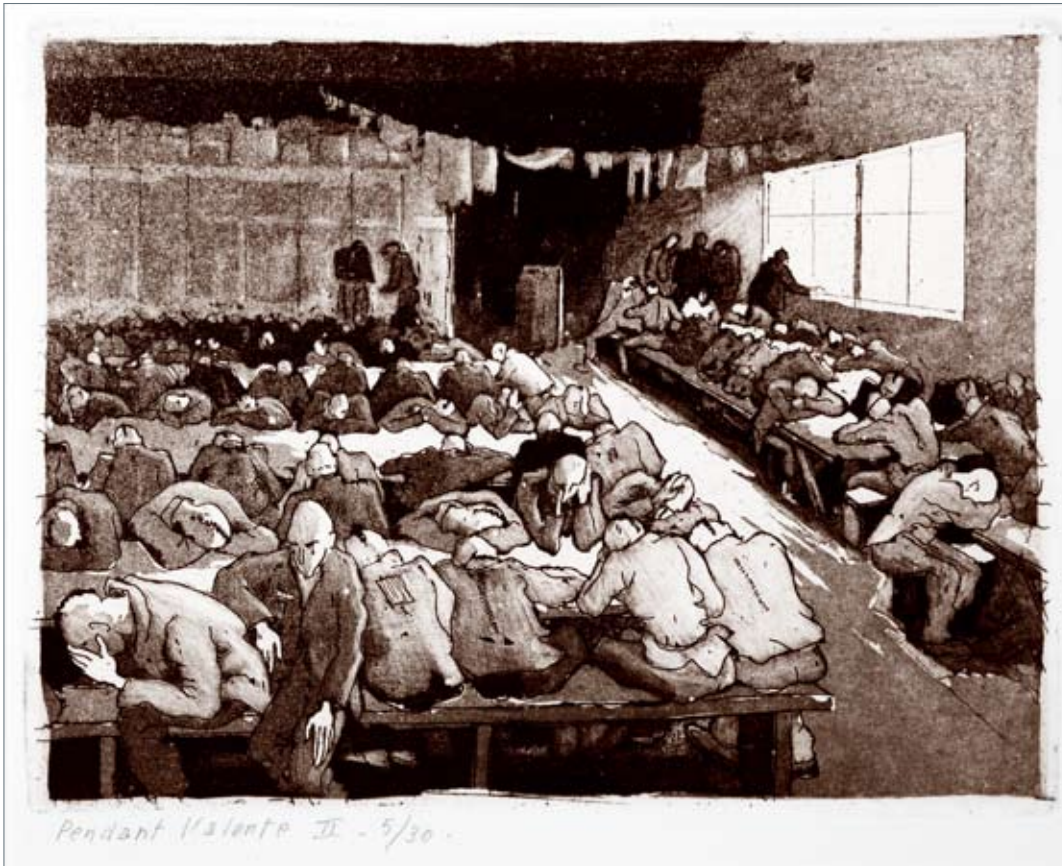
Henri Pieck – Biography

Henri Christiaan Pieck was born on April 19, 1895 in the north Holland seaport Den Helder as a son of a mariner family. Henri Pieck studied in Den Haag, and later at the Rijksakademie Amsterdam and received his teaching license. Then goes out into the world: in 1919 he was impressed by the Hungarian Soviet Republic. In the following years, he joined the Netherlands Workers' Movement and created a poster in 1921 against hunger in the Soviet Union. A meeting with the painter Piet Mondrian encouraged him not to work as a "free" artist, but instead to use his art for social goals. In the years following, he created many successful posters and became a famous exhibition architect. He worked for the Leipzig trade fair and worked under contract for the Netherlands foreign ministry fair exhibition in Liège, Genf, London, Paris, and Madrid. At the same time he created a graphic artwork dominated by nude painting and social themes.

In June 1941, Henri Pieck was interned because the illegal Communist newspaper "De Vonk" was created in his studio in Den Haag. On April 2, 1942, he was deported to the Buchenwald concentration camp. There, he was a part of the Hollander camp resistance and the leadership of the secret international camp resistance. He found sanctuary in the Virus Research Block 50, a laboratory designated to the production of typhus vaccinations in a converted inmates' barrack where the SS tested the vaccines on the inmates. Political prisoners in camp functionary positions helped him work on paintings for the SS. Alongside these paintings, he drew and painted images of fellow prisoners and secretly sketched the suffering in the camp that he took seriously around him.

Following the war, he worked on his sketches and at the end of 1945 and in 1949 published portfolios. Most notably through the cover design of youth books like Pietje Bell and Dick Trom, through city views of Amsterdam and Paris and through his portraits, he became well-known in the Netherlands. Henri Pieck died on January 12, 1972 in Den Haag.

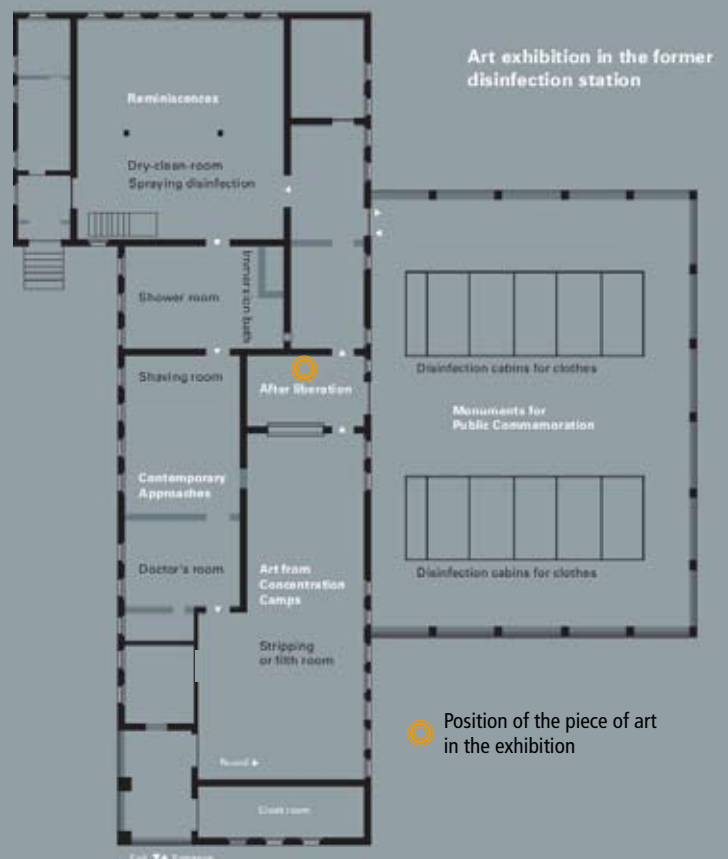
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**José Fosty: Pendant
l'alerte II (During the Air
Raid Siren II)**
Aquatint, 1985



**José Fosty
1946**



Art exhibition in the former
disinfection station

Position of the piece of art
in the exhibition

José Fosty: Pendant l'alerte II (During the Air Raid Siren II)

"...In this world, where hunger, dread, and fear of death prevailed, friendship developed in dubious amounts."*

The etching "During the Air Raid Siren II" shows crouching men at the dining tables in one inmates' barrack, exhausted and in despair. The places at the long tables are predetermined; the seating assignments are under the control of the table elder who is responsible for the distribution of the hunger rations. Each object has its purpose and meaning. Shown is the situation of the air raid alarm from nearby and allied formations flying over- in the weeks before the liberation a common everyday occurrence in the concentration camp:

"The air raid alarms are much more frequent, they always last longer, 2 hours or longer. If the alarm went off during work, then we stopped working and were led as quickly as possible back to the block. We waited for the signal for the end." (Dr. Georg Roos: "Buchenwald", Éditions Médecis, 1945).

40 years have passed since survivor José Fosty described the situation of these people in this visual story. The etching is one of a 24 Aquatint etching cycle about the Buchenwald concentration camp from 1985- made as a homage to his artist friend Paul Goyard. After Goyard's death in 1980, Fosty preserved 250 Camp sketches made between 1944-45 in Buchenwald and created the etchings of his reporting cycle "Les Dimanches à Buchenwald" (Sundays in Buchenwald) following these sketches.

In order to print these etchings, José Fosty used a press that Goyard procured in Paris following the liberation for joint art projects, but due to Fosty moving away from Paris was never used by both men. After Goyard's death, Fosty received the press through Visé where it was in a studio shed in the garden of the artist waiting to be used by the former comrade from the camp, artist friend and mentor for this cycle dedicated to the memory of Buchenwald.

*in his speech at the opening of the art exhibition at the Buchenwald Memorial, 1998

José Fosty – Biography

José Fosty was born on August 31, 1919 in the small city of Dalhem in the province Liège (Lüttich, Belgium). He was interested in drawing at an early age and attended his first official art class at the college in Saint-Luc near Liège. In 1939, he was drafted into the Army. After the German troops marched into Belgium in May of 1940, wounded, Fosty was taken to a hospital in Brussels. After regaining his health, he worked as part of the resistance movement in Belgium against the German occupation.

On October 11, 1942, he was arrested by the Gestapo, was imprisoned for two months in Saint-Gilles near Brussels, and ended up in Aachen in 1942. From there, he was deported on March 19, 1943 to the Buchenwald concentration camp. Here, he met the French theater designer Paul Goyard whose human and artistic development deeply affected Fosty's. Together with other classmates from Brussels who were also sent to Buchenwald, Fosty helped Paul Goyard create decorations for musical and literary inmates' gatherings on Sunday afternoons. The passionate discussions with intellectuals from all directions and intellectual horizons formed Fosty's artistic conceptions in the camp.

At the time of the liberation, he took over 100 sketches, including the survey of the Sundays in this place of horror, with him out of the camp; art for him was a means of survival.

Immediately after leaving the camp, José Fosty worked on a design for the scenery for a film about the German concentration camps. Fosty lived with Goyard in Paris before he returned to Visé in 1949. There he became the head of a family and supported his family, including his two daughters, by manufacturing wooden toys. As the demand for his products declined, he took a job at the post office, sorting letters at night in order to keep his days free to paint. Only following his retirement was Fosty able to realize his life-long dream: to present his oeuvre from the camp of his "père spiritual" Goyard in public. He died in Oupeye on May 25, 2015.

Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Walter Spitzer: Muselmann
Bronze, 1995



Walter Spitzer
1994



Art exhibition in the former
disinfection station

Position of the piece of art
in the exhibition

Walter Spitzer: About the meaning of his drawings in the camp, 1986

"...they wanted to see their face, it was a chance to see their face, there were no photos in the camp, they also wanted to have something that looked to them like art, even when it was a lousy, not so good artwork from someone like me, it was definitely no great work of art, but it allowed them to dream."

"I decided to present a straight, weak, staggering Jew holding a Star of David in his arm, the symbol of the Jewish nation, the only pride left for him; a large hole in his breast is the gaping wound of his people... My figure, wrapped in a blanket, the head uncovered- should be a reminder of those deported known as '*Muselmänner*'. Those deported who were so near dying- if they would live, and would emigrate, like others and fight for the independence of Israel or die?"

In 1993 in Paris, the painter and graphic artist Walter Spitzer, a former prisoner of the Buchenwald concentration camp, began his draft for a Jewish memorial for the Buchenwald Memorial. His figure, "*Muselmann*" received a distinguished prize from the contest jury. It represented, according to the jury, "in a special in depth manner the stature of a deported Jew, who in the face of death preserves his posture and dignity."

Since 1995, the plastic as cast-bronze has been on display in the art exhibition of the Buchenwald Memorial.

Triggered by the work for Buchenwald, Spitzer created another memorial design: a group of figures in memory of the French Jews who were forced together in 1942 in the "Vel d'Hiver" in Paris and from there deported to the extermination camps; this memorial was dedicated in 1994 by the State President François Mitterand.

"The Shoah is the greatest crime against humanity. In a thousand, in two thousand years, humanity, not only the Jews, but also the Christians will remember this great catastrophe. The Shoah came out of Western Christian Civilization, and it was only possible through this civilization."

This conviction of Walter Spitzer is the motivation for his artwork.

Walter Spitzer – Biography

Walter Spitzer was born on June 14, 1927 in Cieszyn in Oberschlesien in a middle-class Jewish family and went to a German school. After the war began, Cieszyn was occupied by the Wehrmacht and the Jewish population was forced into a ghetto near Kattowitz. When the National Socialists destroyed the ghetto in June 1943, Walter Spitzer was deported to Auschwitz; his mother was shot on the same day. The 16 year old was deported from Auschwitz to a Jewish forced labor camp in Blechhammer where prisoners were forced to work in a chemical hydrogenation plant under inhumane conditions.

Drawings that Spitzer made during his breaks for fellow prisoners and guardsmen became tools of survival. On January 21, 1945 the prisoners were forced on a death march by the SS towards the Groß-Rosen concentration camp, over 300 kilometers away and then by train they were transported to the Buchenwald concentration camp. Once at Buchenwald, those coming from the "evacuations" of the eastern camps were forced into the "Little Camp."

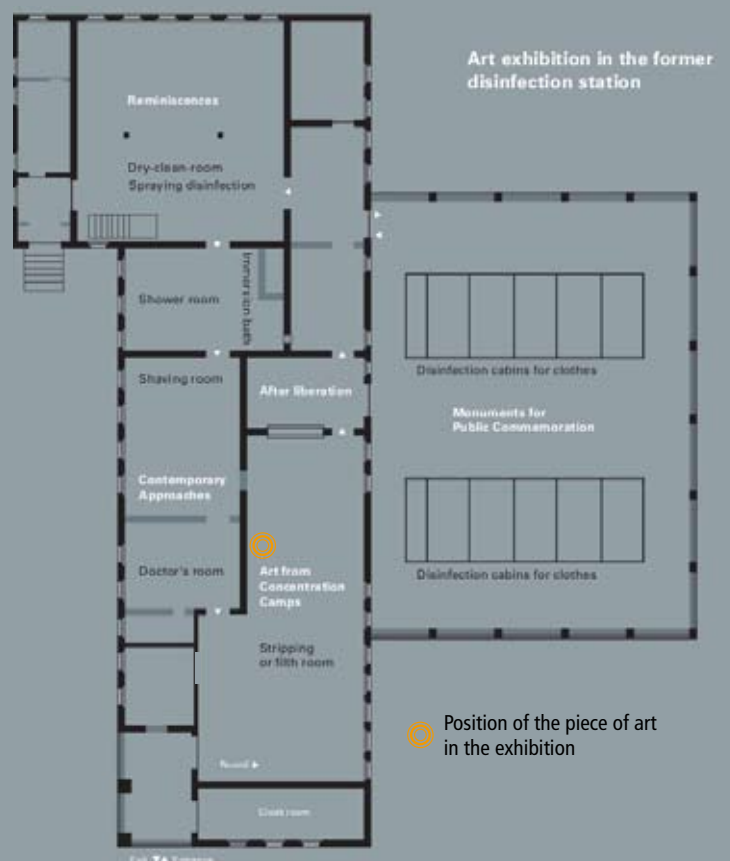
His experienced drawing knowledge saved Walter Spitzer: he drew portraits of functionary prisoners and promised to keep their memory alive through drawings. In return it was possible for him to leave the deadly "Little Camp" along with a friend. One day before liberation, Spitzer was once again forced upon a death march, but he managed to escape just outside of Jena. With one unit of the third US Army Signal Corps he returned to the camp which had been liberated in the meantime. He joined the American troops until Paris where he arrived on June 26, 1945. Finally he was able to realize his childhood dream – to study at the École des Beaux Arts.

In the following decade, he developed a wide array of artistic work: in 1955, he engraved his drawings completed immediately after liberation into metal for printing, designed theatrical sets, illustrated old French literature, and painted and worked in the plastic genre. In 1995, the Buchenwald Memorial opened his exhibition "50 Years of Liberation of the Buchenwald Concentration Camp. 50 Years Work." Walter Spitzer lives in Paris.

Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Karol Konieczny: Portrait of colleague Zbigniew Jędrzejewski, died on day of drawing
Watercolor over pencil, 1945



Karol Konieczny: Portrait of colleague Zbigniew Jędrzejewski, died on day of drawing

"I want to draw the boy...as he was. So that they understand, that they don't allow such conditions under which we lived to repeat themselves again."

The "Portrait of colleague Zbigniew Jędrzejewski, died on day of drawing" shows the emaciated face of a dying person with blank eyes and open mouth; one hand is laid across his chest. With its intimacy and artistic aesthetics, the artwork contrasts the circumstances from which it is produced and the anonymous mass mortality in the camp. The illustrator maintains not only the dignity of the oppressed individually presented human being, but also his own personal identity as one suffering with him, the horrific artistic subject being documented and a fellow human being in solidarity. Especially fitting to this work are the words that Karol Konieczny writes that his art made in the camp was made to be, "living and harrowing evidence of the world of horror and suffering."

In the beginning of 1945, Karol Konieczny, under order of the International Camp Committee, began to document the concentration camp in secret. In the uncertainty of the last weeks before the dissolution of the camp in the year 1945, many parts of the album where Konieczny had collected his watercolors and pencil drawings were lost. He redid some of the drawings and took them with him on April 10, 1945, one day before the liberation of the camp, when he was forced to go on a death march.

In the middle of the 1960's, Karol Konieczny donated some of these drawings to the Buchenwald Memorial including this portrait of Zbigniew Jędrzejewski drawn on the day of his death.

Karol Konieczny – Biography

Karol Konieczny was born on November 22, 1919 in Cieszyn in Oberschlesien. He joined the socialist youth movement at the age of 18. In 1938, he began to study art in Krakow. After the German occupation of Poland on September 1, 1939, he joined the "Volunteer Workers' Battallion" (Obrona Narodowa). He was put into a German prison, but managed to escape before being caught and detained again in Cieszyn. Again he was able to escape and hide amongst relatives in Vienna. On March 24, 1940 as he was crossing the border to Hungary, he was caught and interrogated by the Gestapo in Vienna. He used matches to draw sights of Vienna such as streets and coffeehouses for his cellmates.

In July 1941, convicted by the People's Court, Karol Konieczny was interned in different penal camps in the Emsland eventually ending up in a "*Bombensucher-Leichenbergungs-Kommando*" (Bomb search-rescue-commando). On July 4, 1944 he was delivered to the Buchenwald concentration camp under the number 13958. He survived hard work assignments and drew birthday cards for fellow inmates for additional rations. He helped to organize and sketch programs for so-called Block concerts with a group of culturally active Polish political prisoners that took place in the prisoners' barracks.

He worked together with other artists on the documentation of the true conditions in the camp including the artist and conservator from Paris, Eugène Labreux, who worked as a professor for preservation of historical monuments at the Academy of Sciences.

Following liberation, Karol Konieczny stayed at a displaced persons camp in Wildflecken/ Bavaria until August 16, 1945 before he went to Poland. Following a long recovery period in a sanatorium, he returned to his artistic studies and worked at different museums. He lived with his family in Breslau until he died on July 13, 1981.

Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Bruno Apitz: Figure of a clown
Oak, 1943



Bruno Apitz
1960's



Bruno Apitz: Figure of a clown

“We were slaves of luxury.”

The clown figure carved in oak by Bruno Apitz in 1943 in the Buchenwald concentration camp doesn't have anything to do with his later written novel “Naked Among Wolves:” historically, the figure created during the terror of the camp and the novel made in the GDR are separated by over a decade. While the novel makes heroes out of the Communist resistance, the clown figure represents a long neglected aspect of the camp history: the attempt to save one's self through the clown's garb. Apitz emphasizes that he carved his clown figure on his own impulse. No order provoked him, instead the dichotomy of his position as the camp sculptor for the SS.

The multi-talented Apitz – he was an actor, author, poet, musician and woodcarver – searched for himself in this figure: he was the clown whose role was to amuse the men through his own suffering. A prisoner as an artist for the SS – “We were slaves of luxury” – survived the terror of the concentration camp because he was able to escape the conditions of the camp through his art and fulfill the wishes of those in power while at the same time internally intending a spiritual resistance. With the figure of the clown, this situation is hauntingly symbolized.

This side of the camp experience from Bruno Apitz, despite of a few hints, was not in the focus of the public during the time of the GDR because, on one side, it did not fit to the image about the horror of the concentration camp and, on the other side, it did not fit the image of the antifascist resistance. Apitz wrote about the meaning and resistance of his artwork from the concentration camp:

“We did not just sculpt wood, we also painted in the camp, we made music, composed, and wrote- in secret, illegally mostly. What happened was a self liberation of humanity, as an affirmation of one's own humanity: they could shave our heads, they could give us numbers instead of our names, but they could not kill the human inside of us. More or less successful artwork was a necessity because we needed to create for ourselves a balance inside of ourselves against the hardship and misery and the hunger in the camp.”

Bruno Apitz – Biography

Bruno Apitz was born on April 28, 1900 as the 12th child to a working class family in Leipzig. At the age of 14, he began an apprenticeship as an engraver. In 1918, he took part in the November revolution in Leipzig. He intermittently worked in a large bookstore. He joined the KPD in 1927, wrote for Agitprop-Spieltruppen, and was also one of the performers in the company. He organized himself in the League of Proletariat-Revolutionary Writers and in 1930 he took over the presidency of the district group for Leipzig. In 1933, he began his resistance against the National Socialist regime through the KPD. The same year, he was deported first to the Colditz concentration camp, then to the Sachsenburg concentration camp. Following a short period of freedom, he was imprisoned again in 1934 at the Waldheim Penitentiary and delivered in 1937 to the Buchenwald concentration camp.

After his liberation from the Buchenwald concentration camp on April 11, 1945, he worked in different roles including administration manager for the city stage Leipzig and he wrote movie and radio drama scripts. In 1958, his novel, “Naked Among Wolves,” was released. The book was translated into over 30 different languages, and then filmed first for TV and in 1963 by DEFA for cinema. Bruno Apitz died on April 7, 1979 in Berlin.

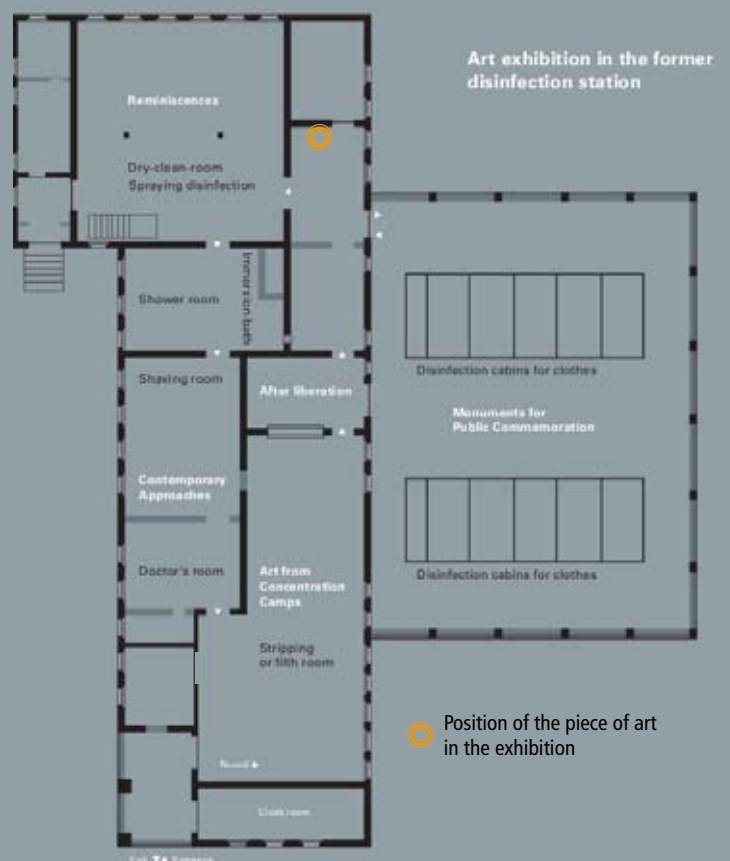
Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Boris Taslitzky: le 11 avril 1945
Oil painting on canvas, 1989



Boris Taslitzky
1995



Boris Taslitzky: le 11 avril 1945

“The entirety of the Buchenwald-drawings must be seen as the story of ordinary days in camp life. On the dramatic days, I did not draw. And I didn’t only draw. I participated in the resistance in the camp and fought as a member of the French Brigade as Buchenwald liberated itself.”

April 11, 1945. 21,000 people are in the Buchenwald concentration camp. Amongst them, thousands enfeebled and many almost dead. Around noon, the SS abandoned the camp and headed south. Units of the third US Army advanced toward the Ettersberg. Early in the afternoon, American tanks rolled over the SS-area and broke the last armed resistance of the SS. At the same time, inmates of the resistance took over the camp gate without a struggle and raised the white flag. In one well planned liberation movement they conquered the watchtowers and the SS-area. They took 76 SS-men who remained in the camp as prisoners. Participating in this action were the men of the French Brigade d’Action Libératrice-amongst them was the artist Boris Taslitzky.

This poignant turning point and the memory of the inmates’ resistance make up the theme of the oil painting “le 11 avril 1945”. The figures are not running unoriented, but instead purposefully in three directions in order to take over different areas of the camp as planned. Boris Taslitzky did not grant the prisoners an outward image of heroism; instead, he portrayed them in ripped clothing, marked with weakness, but using their last strength to push forward. In the middle of the group, upon weak legs, it could be thought that Boris Taslitzky himself is represented.

Boris Taslitzky – Biography

The painter Boris Taslitzky was born on September 30, 1911 in Paris as son of a Russian Jew who fled in 1905 following the revolution. In 1928, he began his studies at the *École Nationale des Beaux-Arts* and in 1933 joined the *Association des écrivains et artistes révolutionnaires* (Society of Revolutionary Writers and Artists). In 1935, he joined the Communist party and following March 1937, drew for the newspaper *Ce Soir* published by Louis Aragon and Jean-Richard Bloch. He organized exhibitions and discussion evenings for the Association of Painters and Sculptors, *Maison de la Culture*. This began a lifelong friendship with the poet Louis Aragon.

In August 1939, he was drafted into the Infantry, fought against the German army, was taken prisoner and escaped, but rearrested in 1941 and taken to various prisons before he was deported in August 1944 to the Buchenwald concentration camp. During his time in the camp he made

“many quick drawings and a few watercolors amongst the noisy and tight quartered conditions of the Block... with the feeling of protection through the crowd and the loving attention given to me by my comrades.”

In 1946 following the end of the war, Louis Aragon initiated the publication of Taslitzky’s drawings under the title “111 dessins faits à Buchenwald” in the series of the *Bibliothèque Française* with a forward by Julien Cain, director of the Parisian National Library and comrade in Buchenwald. Boris Taslitzky worked as an illustrator, graphic artist, and painter. In 1971 he began working at the *École Nationale Supérieure des Arts Décoratifs* where he taught for 12 years.

Taslitzky’s pictures have been shown at many various exhibitions, including 1987/88 in Berlin and Weimar. In association with the Buchenwald Memorial, he sat on the 1993 judging panel for a Jewish memorial in Buchenwald. In 1997, Boris Taslitzky received the distinction as *Chevalier de la Légion d’Honneur* (knight of the Legion of Honor). He died on December 9, 2005 in Paris.



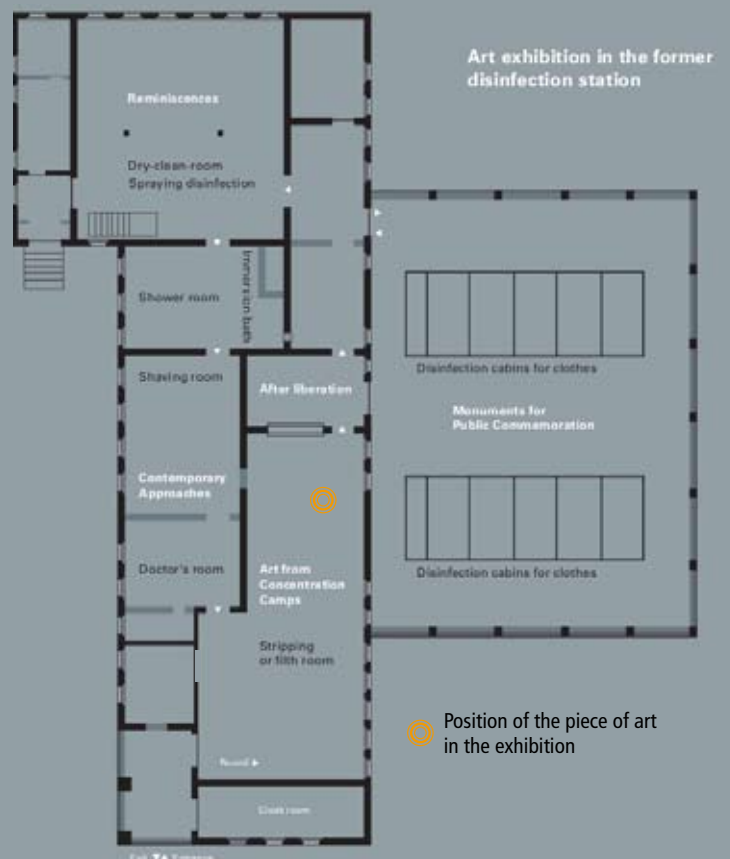
Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Ilse Häfner-Mode:
**View of the Jewish
female camp in Elben**
Pen drawing,
(December) 1944



Ilse Häfner-Mode
1930's



Ilse Häfner-Mode: View of the Jewish female camp in Elben

“No matter what happened – I always drew.”

With quick, striding, and yet steady strokes, Ilse Häfner-Mode drew the inhumane place where she was sent by the Gestapo to do forced labor in 1944: the Jewish female camp in the Hessian village Elben (in the meantime incorporated into Naumburg). Her drawings show people openly transporting building materials, maybe sand, in buckets.

In the camp, the Jewish women were divided into work companies and were forced to perform hard labor to construct the camp barracks and tunnels. Next, they were forced to stay in an army tent in a former brickyard and a hall in an inn until December 1944 when they were moved to a barrack camp. This camp had 4 wooden barracks and one washroom that they had to build themselves in the clay pit of the brickyard.

The camp in the clay pit in Elben was built in order to hide part of the production of the Herschel Aircraft Engine Factory/Baunatal from the allied air attacks. It was under the control of the “Organization Todt” (in 1938 owned by Fritz Todt, the Fully Authorized Representative for the Regulation of the Construction Industry later Reich Minister for Armament and Munitions).

Ilse Häfner-Mode drew the daily routine of a forced laborer in this camp with a steel spring and ink- and maybe portrayed herself in the figure in the middle.

Ilse Häfner-Mode – Biography

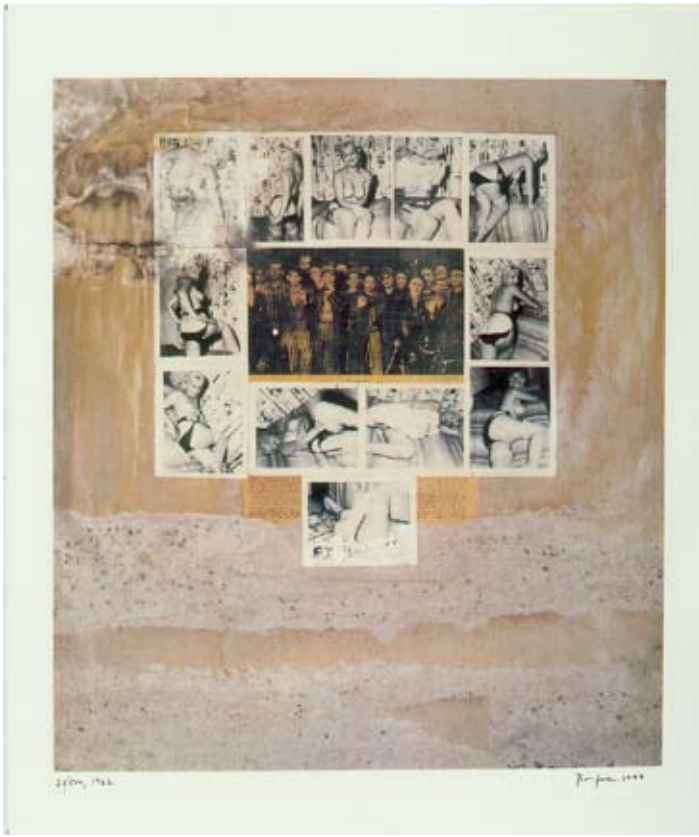
The painter Ilse Häfner-Mode was born on December 24, 1902 in Kempen (today Poland) into a Jewish pharmacist family. When she was two, the family moved to Berlin. In the 1920s, Ilse Mode studied there at the United States School for Fine and Applied Arts. In this environment, she met her soon-to-be husband Herbert Häfner, whom she married in 1927. One year later, their son Thomas was born.

Ilse Häfner-Mode created compositions and portraits in oil full of figures, as watercolors or in embroidery (satin stitch).

After the National Socialists came into power, her son emigrated in 1938 to Ceylon assisted by a gallery in Basel (Switzerland) where Ilse Häfner-Mode had exhibited her work in 1931. She herself was unable to escape. Due to her Jewish background, Ilse Häfner-Mode was forbidden to paint and exhibit her art. The Berlin Artist Club excluded her from their series. In 1942, she found shelter in rural Leopoldshöhe near Detmold (Lippe). On September 19, 1944, she was denounced by a villager and imprisoned by the Gestapo Minden and transported to the Jewish female camp in Elben near Kassel. She managed to produce a few drawings secretly. Later she wrote, “No matter what happened – I always drew.” In April 1945, she was liberated from the camp by American troops.

“Allow me, dear God,” she wrote following the liberation, “to live on this earth for a little while, there are so many good things that I have left to take pleasure in.” She was able to recover in Switzerland amongst friends before she returned to Germany. She lived again in Leopoldshöhe. In 1955, she moved to Düsseldorf, worked as an artist, and repeatedly showed her pictures in exhibitions, some in the City History Museum (1969) and some in the Art Hall (1972). In 1973, Ilse Häfner-Mode died in Düsseldorf.

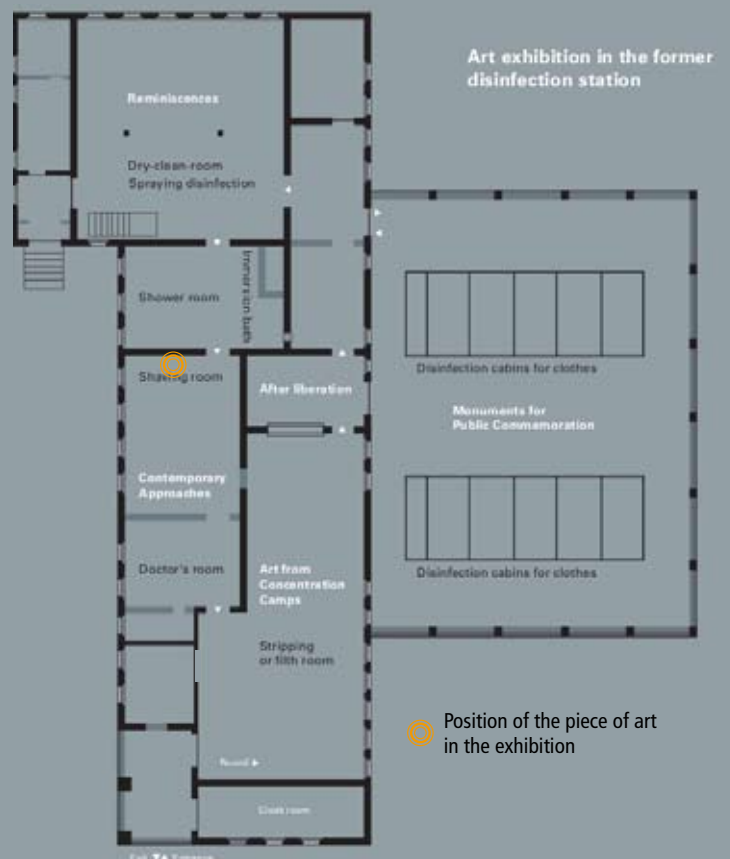
Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Boris Lurie:
NO!art: "Saturation Paintings (Buchenwald)"
1999, (44 x 39 cm), Offset Print of 1959/62, Collage



Boris Lurie
1995



Boris Lurie: NO!art: "Saturation Paintings (Buchenwald)"

"The Foundation of my artistic education was gained through concentration camps, like Buchenwald."

The historical photo placed in the center of this collage shows the survivors of the Buchenwald concentration camp, just days after liberation on the 11th of April, 1945. On the 7th of May, 1945 Life Magazine published the photo of Margaret Bourke-White, who was already a well known photographer at that time. Among the multiple photographs of corpses and emaciated people with lifeless eyes, this photo became one of the most recognized photos of Buchenwald. Between 1958 and 1962, Boris Lurie edited a newspaper print of this photo. In 1999 he reproduced the collage, that is shown here, in an offset print.

Boris Lurie recreated the newspaper print of the photo with a circulating frieze, in the form of a photoseries from a pin-up girl in changing poses. Topics that exclude one another in ordinary everyday consciousness are linked here with each other. What may appear to be superficial, for instance a mockery of victims, is actually a complex reference to history and the present. In the connection of both images, past-relating experiences under the SS terror and the present-relating experiences in the exiled USA coincide. This collage both irks and provokes.

This art work is full of associative references and potency. It is an example for the vital, provocative and blasphemous potential of NO!art. It attacks the widespread attitudes of the ignorant, the mentally deadening and voyeurism. Consequentially, works such as these, apart from individual attempts at integration and appropriation, have found no markets.

In works such as "Saturation Paintings (Buchenwald)", it expresses an opposition to the thematization of the contemporarily formed pop-art. In the perception of the NO!art artists, the contrast of the contents and messages of both art movements functions on two words: "Yes" and "No!". Apart from the societal and manifested positioning in this context, this contrasting position also expresses different opinions about the role of art: Art for the representation and affirmation of reality then and the artistic expression as a means of knowledge and revolutionary, practical form of action now.

Boris Lurie – Biography

Boris Lurie was born on July 18, 1924 in Leningrad (known as Petersburg today) and grew up in the Latvian city Riga. The unleashing of violence against the Jewish population followed the invasion of the German troops in Riga on July 1, 1941. The tyranny and violence delivered by the German occupiers and local collaborators forced Boris Lurie to resettle in the Ghetto. In the same year his mother, younger sister and grandmother were murdered not far from Riga. Boris and his father Ilja Lurie survived the conditions in the barracks and the SD work camp in Riga, the Salaspils and Stutthof Concentration Camp and finally the Buchenwald sub-camp "Polte-Werke Magdeburg". In April 1945, they were liberated by the arriving American troops in Madgeberg.

In June 1946, Boris and Ilje Lurie immigrated to New York, where Boris visualized his camp memories on small-scale oil paintings. Later he painted larger paintings with representations of fragmented female bodies, which reveal allusions to the art of Michaelangelo and Léger. Around 1959, he found his own artistic form in the combination of collaged and painted over newspaper clippings, which refers to images of the concentration camps and of the daily routine: the NO!art.

In the following decades, his work would be presented around the world. In 1998/99 the Buchenwald and Mittelbau-Dora Foundation Memorial exhibited retrospective works of the artist Boris Lurie, who was living in New York and in 2003 published the first volume of the exhibition, titled "Written/Poems" with texts from Lurie written in a Baltic-German language.

Boris Lurie passed away on January 7, 2008 in New York City.

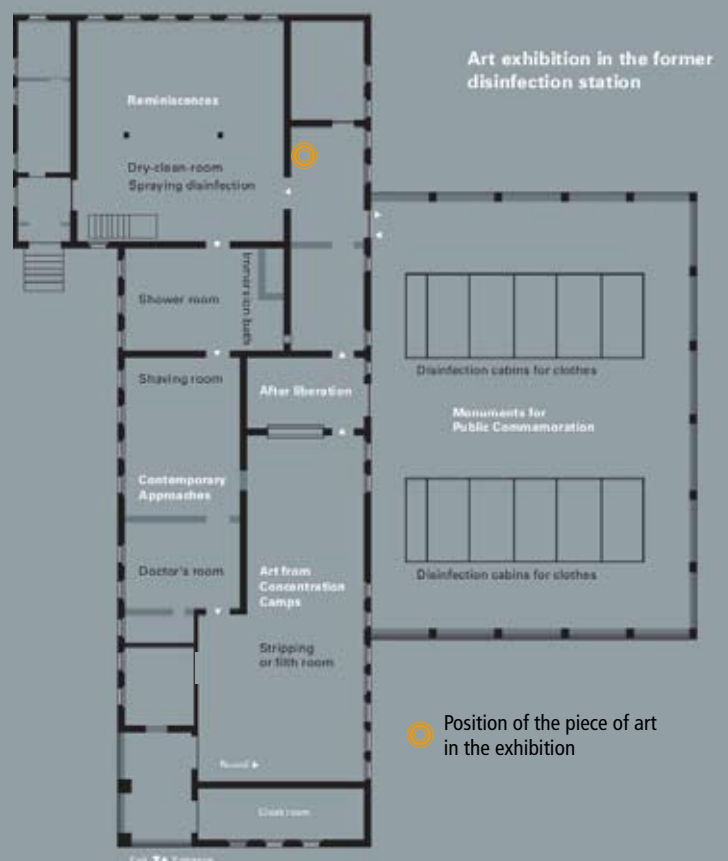
Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



Herbert Sandberg: "We didn't know", 1964.
Aquatint-Engraving, Part of the series "Der Weg" (1958/65)



Herbert Sandberg
1930's



Position of the piece of art in the exhibition

Herbert Sandberg: “We didn’t know“

“Without the memories of their work (Hogarth’s, Goyas, Kollwitz’, Grosz’ und Masereels), I would not have had the strength to withstand the difficult imprisonment“

Herbert Sandberg about the meaning of art in the concentration camps, 1988

Buchenwald was the first concentration camp to be liberated by the American troops, in which the evidence of the crimes have not been removed yet, but the image sinking of chaos, the crowded mass camps, and the piles of corpses were still immediately visible. Therefore, at the center it was the Americans, like the Western Europeans, reporting on the National Socialist Concentration Camp.

Based on the orders of the Americans and escorted by the US military police, the citizens of Weimar must visit the concentration camp in Ettersburg on April 16, 1945, five days after the liberation. The survivors led the citizens through the camp and explained what had happened to them here. Photographs, which showed the horror of the horrible events, were spread all over the world. Less known, however, are the artistic memories of the survivors of this event.

In 1964, the graphic designer and the caricaturist Herbert Sandberg, a political prisoner in Buchenwald Concentration Camp from 1938 to 1945, gave the scene his visual interpretation: he shows himself as a prisoner at the side of the dead in the courtyard of the crematorium (in the upper left part of the picture, the door of an oven can be seen.) He invites the visitor with an outstretched hand to confront the evidence of the crimes – to step closer to the skeletal bodies. The citizens, who were well-fed and well-dressed, are drawn with a pointed pen. Horror is written in their faces, but their words reveal how much they repressed what had happened: “We didn’t know!“

This defensive atmosphere, a wide spread attitude, is cited in the picture caption. The print is part of an autobiographical series of 70 Aquatint-Engraving, in which Herbert Sandberg presents his life story. The 19 prints of Buchenwald form the core of the graphic series, that was produced in 1958 to 1965, was published in a book format in 1966 (“Der Weg“).

Herbert Sandberg – Biography

The graphic designer and the caricaturist Herbert Sandberg was born in Poznań on April 18, 1908, to the family of a merchant. In 1925 he attended the Academy of Arts and Crafts in Breslau for a short period of time. He left his Jewish childhood home early on and drew for newspapers and magazines. In 1928 he traveled to Berlin and became a member of the German Association of Revolutionary Visual Artists and joined the Communist Party of Germany. After 1933, he put up resistance against the Nazi dictatorship. In 1934, he was arrested and imprisoned in the Brandenburg-Görden prison. In July 1938, he was moved to Buchenwald Concentration Camp. There he worked as a mason and survived through the solidarity of fellow inmates. In 1944, he drew some sketches about his camp experience with the soot from an oven and chalk. After the liberation on the 11th of April, 1945, he published those sketches with further drawings in the form of a block book. („Eine Freundschaft“, 30 Woodcut sketches, 1949).

Eight months after the liberation of the camp, he and fellow author Günther Weisenbom found the political satire newspaper “Ulenspiegel“ on December 24, 1945, in which caricatures, cartoons, comics and satire of that time were published. Sandberg’s artistic intentions was to reflect on one’s own history in contemporary history – according to his credo “I can only represent, what I have experienced myself“ – and he showed it with exaggerated caricatures. He drew for different newspapers and magazines and published multiple books. Herbert Sandberg passed away in Berlin on March 18, 1991.

Information on pieces of art in the exhibition: "Means of Survival – Testimony – Artwork – Visual Memory"



**Dominik Černý: "Dora
Concentration Camp:
Living in the Tunnels"
("Bydlení ve štole")**
Wooden Carving, 1953.



**Dominik Černý
1950's**



Dominik Černý: "Dora Concentration Camp: Living in the Tunnels" ("Bydlení ve štolě")

Eight years after the end of the war, the Czech painter Dominik Černý testified of the horrors of the Mittelbau-Dora Concentration Camp: the horror of life, the working conditions and the mass death that occurred in the tunnels of the Kohnsteins in Northern Thüringen in a series of five wooden carvings.

His wooden carving showed the crowded conditions of the inmates on the plank beds, and the tightness and density in the tunnels. The people are drawn as silhouettes, without individual characteristics: white dots often mark their heads and the faces are not recognizable. The individual situations are exemplary marked from this shapeless mass: someone is relieving himself in a barrel, while a dead man lies in front of him; a man scrapes the bottom of his food pail, while another eats on the floor.

The concentration camp, which was once founded as Buchenwald's satellite camp "Dora", could hardly be named as a camp. The prisoners, who were used to develop the tunnel system to an underground rocket factory, were usually housed where they had to work: in the tunnel. After the launch of the rocket assembly in the beginning of 1944, they were gradually relocated into the overhead barrack camp. Four cross slats with four-storey wooden planks served as accommodations. These so-called "sleeping tunnels" for a total of ten-thousand men were dark, wet, stuffy, dirty, and without any sanitary equipment available. The clothes were ripped and, like the straw sacks (used as bedding), were filled with bugs.

In the immediate vicinity of the sleeping site were the inhabitants of these caves forced into the most severe, physical labor: They worked in 12 hour alternating day and night shifts with jackhammers, on wagons for the transportation of the excavated stones and had to perform excavating and leveling works. By April 1944, more than 5,000 prisoners died. At the end of the summer of 1944, the SS transferred the survivors to the barrack camps still under construction. The dying, however, continued. In total, 20,000 men from 60,000 prisoners lost their lives in the Mittelbau-Dora Concentration Camp.

The series of wooden carvings about the "Dora" Concentration Camp, which were completed by Dominik Černý in 1953, do not only guide one's eyes to the catastrophic conditions in the tunnels – it also commemorates those ill-treated and murdered prisoners, whose life was ruthlessly squeezed out of them for the production of rockets in Nazi Germany and whose existence in the tunnels was wiped out.

Dominik Černý – Biographie

Dominik Černý was born on the 4th of August in Chrlice by Brno/Brünn. He completed his teacher training program in Brünn and was subsequently an educator in South Moravia. He settled down in Hluk, dealt with ethnographic studies and captured the countryside scenery and people of his Moravian homeland in drawings and watercolors.

Under German occupation, he joined the Czech resistance and was deported to Auschwitz Concentration Camp in October 1942. In the so-called "Camp Museum", he painted commissioned works for the SS. In August 1943, the SS deported him to Buchenwald and from there, a few weeks later to the "Dora" Satellite Camp.

After the liberation of the camp, Dominik Černý returned to Hluk. In 1951 and 1953 he published the wood carving series "Oswientim" and "K.L. Dora-Sangerhausen".

He became well-known as a passionate painter of his region. In 1963 he retired and he died on the 13th of June, 1973 in Hluk.