

Looking to the present, looking to the past - series 2 no. 1

RPS 'Looking to the present, looking to the past - Series 2 No. 1
- Rose War realignment.' Propaganda. 19/1/20. Colin Fentall

The Second World War, the Holocaust, and Telling the Story.

1. Fk Günther and the Series
2. Sampa Strich + Pictures from the Holocaust.
3. Auschwitz albums — Sonderkommando Photos
— Auschwitz Nazis at Rest
4. Kodz albums
5. Rose-memory. — Walter Genewein
Henryk Ross
Mendel Grossman.

1. Same Image - Different Use.
— August Sander - Faces of our time
Fk Günther: Racial Elements of the German People

Images have multiple means, depending on use. — Amos Morris-Reich

The Performative Index — we have the idea that photographs connect to the real.
Margaret Clin argues that photographs can form relationships that do not necessarily depend on resemblance —

2. Sampa Strich — It's not the aesthetics the photograph
function of atrocity photography
The Auschwitz album
1939-1944 - Anti - Se Mitte Nazi Propaganda.
Photography of Genocide
Some multiple meanings emerge from collective memories

3. Auschwitz albums — only surviving visual evidence
— Karl Höcker photography album.

Sonderkommando Photographs.

3. Kodz albums
— Propaganda
Walter Genewein
Henryk Ross
Mendel Grossman

Ghetto Photography — poverty ill health → proof of 'Untermenschen' status.
Warsaw Ghetto — film called Fotomaster.

Henryk Ross — photographed wealthier members of the ghetto.
but photographed starvation + death — as evidence.

Mendel Grossman — mixed family + ghetto images
— photographed violence + brutality of the Nazis.

4. Rose Memory
— Margaret Bourke-White
— Different Narratives — Nazi War Crimes Evidence
Telling the Story — Quote by Sampa Strich.

The Second World War, the Holocaust and Telling the Story



Henryk Ross, Lodz Ghetto

- 1 F.K Gunther and the Series
- 2 Janina Struk and Pictures from the Holocaust
- 3 Auschwitz Albums
- 4 Lodz Albums
- 5 Post-memory



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1939



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Mail – 17th November
2015

Same Images – Different Use

- August Sander: Faces of Our Time
- F.K. Gunther: Racial Elements of the German People

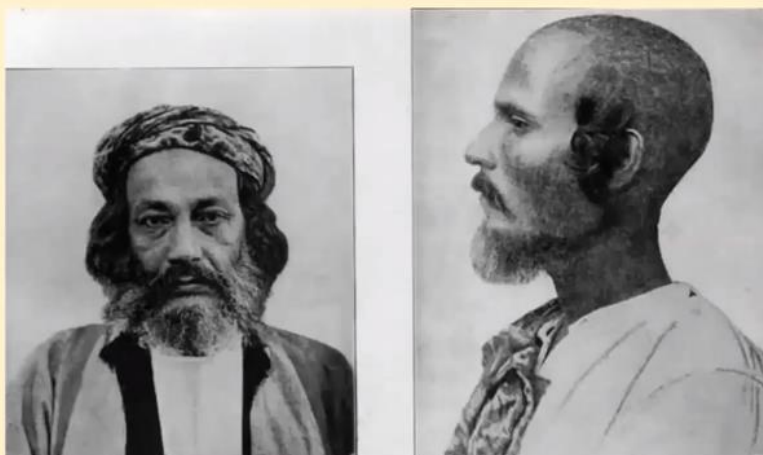
'The fact that **some of the 'same faces' appeared in both Sander's and Gunther's collections** emphasized the point that, even though Sander's liberal project centred on social rather than racial distinctions, **both collections traded on the principle of physiognomic truth.**'

For Nordic examples see <https://books.openedition.org/obp/23>



Austrian anthropologist, archaeologist, and ethnographer Felix von Luschan's 1883 photo of an Armenian Christian man

Amos Morris-Reich asks 'How could a photograph of a **Christian Armenian from Turkey** become the epitome of the Jewish type in Vienna and Berlin? And how could the **same photograph** serve as evidence for **politically opposite theories** about the Jews?'



Morris Reich uses these images as an example of how '...photographic contingency could acquire racial meaning'

This photograph became an epitome of the aloof, objectless "Jewish gaze" and was later used by (the racist) Hans F. K. Günther.

Amos Morris-Reich, "Photography in Economies of Demonstration: The Idea of the Jews as a Mixed-Race People," *Jewish Social Studies: History, Culture, Society* n.s. 20, no. 1 (Fall 2013): 150–183

'Günther is regarded as the most important authority on race in Nazi Germany; he was Himmler's mentor and was closely affiliated with the Nazi Party and connected to the highest Nazi leadership prior to the rise of the National Socialist Party to power. Notably, Hitler's only visit to a German university between 1930 and 1945 was to hear Günther's inauguration speech in Jena in 1930'

Amos Morris-Reich, "Photography in Economies of Demonstration: The Idea of the Jews as a Mixed-Race People," *Jewish Social Studies: History, Culture, Society* n.s. 20, no. 1 (Fall 2013): 150–183

Gunther's use of serial images



194 and 295. Himmler (right) (left): Deutsche Führer (Germanic) Bild. (Hilfens Ausgabe 1, 2, 112)



194. in. Himmler (right) (left): Deutsche Führer (Germanic) Bild. (Hilfens Ausgabe 1, 2, 112)



194. in. Himmler (right) (left): Deutsche Führer (Germanic) Bild. (Hilfens Ausgabe 1, 2, 112)



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194. in. Himmler (right) (left): Deutsche Führer (Germanic) Bild. (Hilfens Ausgabe 1, 2, 112)



194. in. Himmler (right) (left): Deutsche Führer (Germanic) Bild. (Hilfens Ausgabe 1, 2, 112)

He sought to ensure that his intended effects would be reached even without the text.



23.32 / 1:53:41

The Performative Index

We have the idea that photographs connect to the real.

Margaret Olin argues that photographs can form relationships that do not necessarily depend on resemblance.

So multiple readings emerge from collective memories, from imposed ideology, from, in Gunther's case, racist uses of image, sequencing, series, and text

2. Janina Struk and Pictures from the Holocaust

1. It's not the act, it's the photography
2. Functions of Atrocity Photography
3. The Auschwitz Album

1939 -1945 Anti-Semitic Nazi Propaganda

- Less prevalent in Western Europe where Jews were more 'western'
- More prevalent in Eastern Europe where Jews were seen as part of an 'outlandish' minority – this is due to their portrayal as '..in extreme poverty, framed in dingy, poor outdoor environments, staring into the camera lens rendered inferior and pacified.' (Struk, p.60)



Photography to combat fear

- Struk argues that German soldiers had an irrational fear of the 'east' and the exotic Jew.
- These pictures demeaned the people, dress, culture and religion of the Jewish people and proved the 'mastery' of the German people (the 'master race').
- Photography, humiliation and brutality were ways of controlling this fear, argues Struk (p.64) – and connected to the ideas of Gunther

The Private Album

- German soldiers' albums would have a mix of ordinary soldier scenes mixed with bloody brutality and humiliation
- 'The photographs shift seamlessly from picture-postcard views, drinks parties, social occasions, to poverty-stricken indigenous peoples in destroyed towns and cities, deportations, hangings, murders and executions.' (Struk, p.66)
- 'Making albums... gave individuals an opportunity... to express a commitment to National Socialist Ideals.' (Struk, p.68)
- Captioning makes this commitment (Struk, p.68)



Photography of Genocide

- Mass Executions in the Soviet Union became a spectator sport for Nazis.
- Photography was common but was frowned upon by the high command.
- Chief of General Staff, Otto Woehler: 'It goes without saying for any normal human being, that no photographs will be made of such abominable excesses, and no report of them will be given in letters home.' (Struk, 70)
- SS man jailed for 3 years for photographing war crimes.
- 'The court made clear that that the killing of Jews was perfectly acceptable, but taking photographs, pronounced as 'deplorable excesses... shameless and utterly revolting' was not.' (Struk, p. 71)

Motivations for Nazi Photographs

- According to Struk (p,73) Nazi reasons for photographing were...
- Racial and cultural supremacy
- The effect of anti-semitic propaganda
- Defence mechanism against witnessing horror
- Willing participation
- Curiosity
- Fascination
- Mass psycho-pathological behaviour
- To uphold Nazi ideology
- As a curiosity
- As a condemnation
- As a memorial to the extinction of the Jews! A museum was planned to commemorate this. So records were required

3. Auschwitz Albums

The Auschwitz Album

Sonderkommando Photos

Auschwitz Nazis at Rest

The Auschwitz Album

The Auschwitz Album is the only surviving visual evidence of the process leading to the mass murder at Auschwitz-Birkenau. It is a unique document and was donated to Yad Vashem by Lilly Jacob-Zelmanovic Meier.



6V



2V





Selection





Selected for Slave Labour



Nach der Aussortierung



Noch einsatzfähige Männer



Assignment to Slave Labour



Nach der Entlassung.



Last Moments before the Gas Chamber



Sonderkommando Photographs



Karl Höcker's photograph album



A "sing-along" during a social gathering of the SS hierarchy at Solahütte. The front row consists of (left to right): Karl Höcker, Otto Moll, Rudolf Höss, Richard Baer, Josef Kramer, Franz Hössler, and Josef Mengele



The SS female auxiliaries (Helferinnen) run down a ramp in Solahütte to the music of an accordion

3. Lodz Albums

Propaganda

Walter Genewein

Henryk Ross

Mendel Grossman

Ghetto Photography



Henryk Ross photographing for identification cards, Jewish Administration, Department of Statistics, Lodz ghetto, 1940

Ghetto Photography



- The ghettos were shown as the Jews' 'natural environment'
- Their poverty and ill-health was regarded as proof of their 'untermensch' status
- But at the same time Jews were photographed in restaurants – to show how rich they were
- And were shown bathing in mixed sex baths to show how immoral they were. This was forced for propaganda. (Struk, p.80)



between the rich and poor Jews.

Warsaw Ghetto

With deaths reaching 5,000 a day in the Warsaw Ghetto, **more and more people came to photograph the horrors.** Soldiers brought their girlfriends and photographed the funerals, the mourners and the naked corpses.

'I photographed everything in sight. **The subject matter was so interesting... Bodies of Jews who had died during the night** were laid out on the pavements for collection in the morning. I'd wait until the collectors came and then take pictures of them.'

(Struk, p.80)



Walter Genewein



Walter Genewein

- German accountant who also photographed the Ghetto
- Used colour slides
- Was part of what was Ghetto Tourism – Germans who went to the Ghettos to photograph the Jews
- Excellent Film called Fotoamator/Photographer made about him
- Lodz/Litzmannstadt Ghetto was the second largest ghetto and the most productive. It was only liquidated in 1944



Residents bring their goods to an open-air market in the Lodz ghetto



Workers line up with their lunch buckets on the supervision of a Jewish policeman in the Lodz ghetto
<https://collections.ushmm.org/>



A German official [probably Biebow] talks to Jewish women in the doorway to their home in the Lodz ghetto.



Jews board a passenger train during a deportation action in the Lodz ghetto



Hans Biebow, the German head of the Lodz ghetto administration, at his birthday celebration.



Huge pile of shoes collected in the Pabianice labor camp/storage facility.

Henryk Ross

- Worked for the Department of Statistics
- Photographed wealthier members of the ghetto
- But also photographed starvation and death
- Hid negatives during the war and retrieved them after

Henryk Ross



Shooting

11



People formed lines of people from time to time when it was quiet. This photograph appears to have been taken outside the ghetto perimeter.



The spoon empties the
bowl in one go.



Leaving home - early morning



The company gathered the
day, the fat and the bones.
However, it was almost
certainly a night that the
bodies were used to make
soup or food. This shows the
appalling conditions in



Mendel Grossman

- Was an official Ghetto Photographer
- Worked on Litzmannstadt Health/Public Service/Publicity Campaigns in Department of Statistics
- The Ghetto Council hoped his pictures would show the Nazis they were diligent and so would treat them better
- But also Photographed in secret
- Photographed the violence and brutality of the Nazis









Mendel Grossman's father, reading



Mendel Grossman's father





Yankush and carrot

Ghetto Albums

Albums were made as propaganda both by Nazis and Jewish Judenrat authorities.

The one right was made as a protest using pictures by Mendel Grossman and distributed through resistance movements.

Collage from album by Arie Princ

'45,000 evacuated from the Ghetto vanished into thin air.' (Struk, p.90)



- The sign reads: "Przybyli i odeszli..." ("They came and they went away"). The collage was published during the war by the underground organisation PWOK, the Aid for Prisoners of Concentration Camps.

4. Post-memory



Prisoners at Auschwitz-Birkenau by Margaret Bourke-White

Different Narratives

Photographs of Nazi Atrocities and how they were used

- Post-War Western Europe and Germany: As evidence of Nazi War Crimes – exhibitions were put on display both in Allied countries and in Germany (see Rachel Sieffert: The Dark Room)
- USSR – as evidence of Nazi brutality against Soviets and the 27 million dead
- Palestine/Israel – as evidence of the Jews who had fought the Nazis
- 1960s – In the West, as evidence of SS war crimes (as opposed to war crimes committed by the Wehrmacht)

KZ airdrops



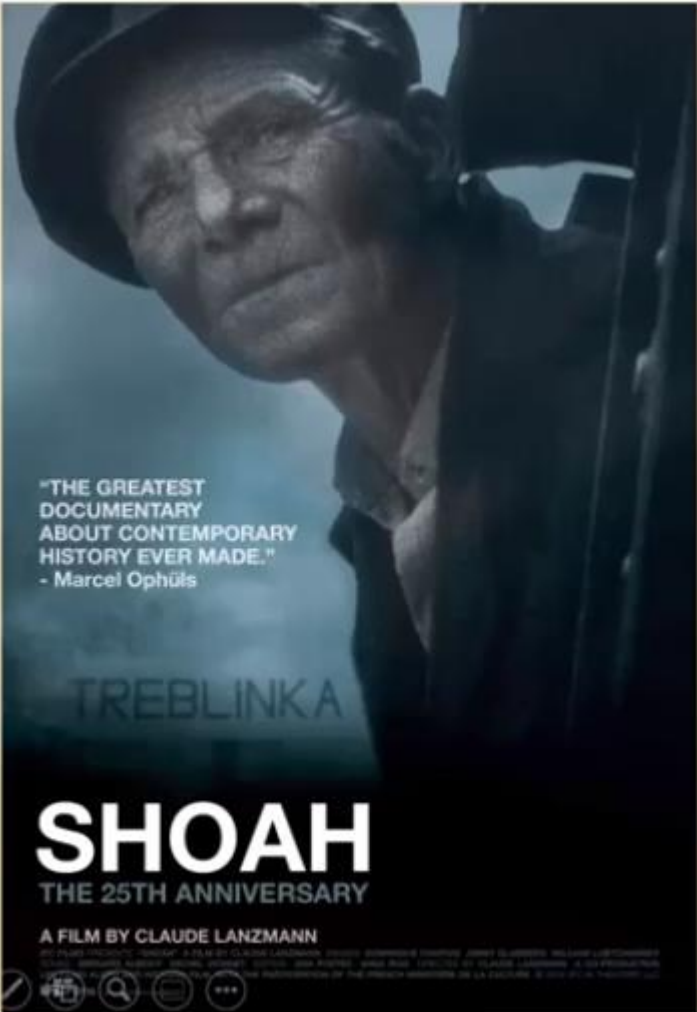
Context and Propaganda that Failed Post-War Exhibitions and Movie Reels

- Films of atrocities shown at cinemas in New York and London
- A Donald Duck movie followed at one cinema (p.129)
- Crude Propaganda films were also shown with the atrocities

Death Mills







"THE GREATEST
DOCUMENTARY
ABOUT CONTEMPORARY
HISTORY EVER MADE."
- Marcel Ophüls

TREBLINKA

SHOAH

THE 25TH ANNIVERSARY

A FILM BY CLAUDE LANZMANN

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The Holocaust



Come and See



Son of Saul



The Camps

- 'Prisoner guides eagerly showed the highlights to arriving troops, dignitaries, and press persons: crematoria, mass graves, instruments of torture, gas chambers....?' (p. 130)
- 'FSA photographers took well-composed chiaroscuro images which seemed incongruous.' (p. 130)
- 'Some people grew sick of seeing dehumanised pictures of people already dehumanised. Personal stories weren't told.' (p. 133)

Statistics Don't Connection, the Personal Does



- Time and Life correspondent was unaffected by the industrial scale of killing at the Majdanek Extermination Camp, liberated by the Soviets.
- 'The full emotional shock,' he wrote, came when he saw a warehouse full of people's shoes – 800,000 pairs of them. 'There's something about an old shoe, as personal as a snapshot or a letter.' (p.142)
- Russians didn't release pictures of the dead at these camps, possibly because many in the camps were Russians. (p.143)
- Struk wonders if the pictures of the dead would have been shown by Americans and British if the dead were Americans and British.

- Post-war, Nazi atrocities were marginalised.
- Auschwitz and the Jewish nature of the Holocaust only came to the fore later.
- Post-war, the new enemy in the west was communism
- Germany needed to be resurrected in the west
- Different countries have different histories
- In Britain and America, post-war films showed Nazis persecuting noble British soldiers, never Jews or Russians or Poles.

- In 1950s America, the Nazi Holocaust was a 'communist cause' (p.161)
- In Israel, acts of resistance were put to the fore – and linked to the foundation of the State of Israel in 1948
- TV series such as Holocaust, Films such as Shoah, museums created an industry in that Struk categorised as 'no business like Shoah business.' (p.173)

The Trial of Adolf Eichmann



Henryk Ross testifying at the Eichmann Trial, 1961





Telling the Story!

‘...a photograph is a woefully inadequate way of imparting information. So empty is the two-dimensional image that we can fill it with meanings. Like memory, photographs are ephemeral, subject to change according to who the memory belongs. But unlike memory, a photograph is evidence that a moment in time did indeed exist. As people learn to interpret photographs, they can also learn to interpret memory. **At Yad Vashem, survivors are tutored in ‘testimony classes’,** trained in vocabulary and how best to bring order to their fragments of memory and the confusion of the past. **Photographs**, like memory, can reveal evidence of a moment-in-time but they **can also conceal the story that lies outside the image.**’ (p. 212)

UNITED STATES
HOLOCAUST
MEMORIAL
MUSEUM

HOLOCAUST ENCYCLOPEDIA
FRUMA LIEBERMAN PERLMUTTER

Q

Previous ID Card



FRUMA LIEBERMAN PERLMUTTER

Born: 1904
Luczyce, Poland

Poland Lvov Liding

Fruma was one of four children born to a Jewish family in the Polish village of Luczyce. Her parents owned a large farm near the village. In the early 1920s, Fruma married [Simcha Perlmutter](#), a philosophy professor at the university in Lvov, and the couple settled in Horochow. By 1929 the couple had two daughters, [Tchiya](#) and [Shulamit](#).

Feedback

Next ID Card

Struk asks....

‘The Nazis took photographs of their victims to humiliate and degrade them. Are we not colluding with them by displaying them ourselves? Do we have a right to show people in their last moments before facing death, to support propaganda for whatever purpose?’ (p.215)

art spiegelman

MAUS



A SURVIVOR'S TALE

MY FATHER BLEEDS HISTORY



'This image, from "The First Maus" (1972), in which Spiegelman can imagine his father's experience in Auschwitz only by reference to the widely circulated photograph by Margaret Bourke-White of liberated prisoners in Buchenwald, shows how this public image was adopted into the family album.'

Taken together, the three photographs in Maus I and II reassemble a family violently

<https://blogs.cuit.columbia.edu/mh2349/files/2019/07/Family-Pictures-Maus.pdf>fractured and destroyed by the sh



As the only photograph in the first volume, it solidifies the mother's material presence even as it records her loss
The Generation of Postmemory



"The child who could not survive to live his own life — especially in his equivalence with Art and Nadja — becomes the emblem of the incomprehensibility of Holocaust destruction" (Pg 23)



Maus is the story elaborated from this photograph of the survivor. With Art and with Vladek, the reader is in what Laub calls "the testimonial chain"