



CJS

Centrum für Jüdische Studien

UNI
GRAZ

10. -- 11.11.2016
University of Graz
Resowizentrum, Universitätsstraße 15, Bauteil A, 2. OG, SZ 15.21

International Conference

**Photographs from the Camps
of the Nazi Regime**

PROGRAMMÜBERSICHT

OVERVIEW PROGRAMME

Thursday
November 10th, 2016
Resowi-Zentrum, Universitätsstraße 15, Bauteil A, 2. OG, SZ 15.21

9 00 **Registration**

10 00 **Conference Opening and Introduction**

10 30 **Photography and Representations of the NS Regime**
Fotografie und die Repräsentation des NS-Regimes

Chair: Hildegard **Frübis** (Graz/Berlin)

10.30 Stefan **Hördler** (Weimar)

**Auschwitz and the Nazi Concentration Camps through the Lens of the SS:
Perpetrator Photography and Self-perception**

**Auschwitz und die Konzentrationslager durch die Linse der SS:
Täter-Fotografie und Selbstwahrnehmung**

11.00 Ute **Wrocklage** (Hamburg)

**The Photo Albums of KZ Kommandant Karl Otto Koch.
Private and Official Uses of Albums**

**Die Fotoalben des KZ Kommandanten Karl Otto Koch.
Private und offizielle Gebrauchsweisen von Alben**

11.30 Alfons **Adam** (Prag)

**„Für uns arbeitet ganz Europa“. National Socialist Forced Labor in the
Photographic Archives of the Sudetenländische Treibstoffwerke AG Brüx**

**„Für uns arbeitet ganz Europa“. NS-Zwangsarbeit im Fotoarchiv
der Sudetenländischen Treibstoffwerke AG Brüx**

12.15 *Lunch Mittagessen*



Lagerkommandant Karl Koch mit seiner Contax 3 vor seinem Haus in der SS-Führersiedlung, Fotograf unbekannt, um 1940 Camp commandant Karl Koch with his Contax 3 outside his home in the SS leader settlement, photographer unknown, about 1940 © National Archives Washington

- 13.45 **Disciplining the Inmate's Body (I)**
Der Häftlingskörper und seine Disziplinierung (I)
 Chair: Clara **Oberle** (San Diego)
- 13.45 Elise **Petit** (Paris)
What Do Official Photographs Tell us about Music and Destructive Processes in the Nazi Camps
Was sagen uns offizielle Fotografien über Musik und destruktive Prozesse in den Nazi Lagern
- 14.15 Veronika **Springmann** (Oldenburg/Berlin)
Inmate Sports and Exercise in Early Nazi Concentration Camps as a Visual Strategy for Legitimizing Violence
Häftlingssport in den frühen Konzentrationslagern als visuelle Legitimierungsstrategie von Gewalt
- 15.00 *Coffee Break Kaffeepause*
- 15.30 **Disciplining the Inmate's Body (II)**
Der Häftlingskörper und seine Disziplinierung (II)
 Chair: Andrea **Genest** (Berlin)
- 15.30 Lukas **Meissel** (Haifa)
Perpetrator Photography. The Motifs of the Erkennungsdienst [Photographic Identification Department] at Mauthausen Concentration Camp.
Täterfotografie. Die Motive der SS-Fotografen des Erkennungsdienstes im Konzentrationslager Mauthausen
- 16.00 Sandra **Starke** (Berlin)
 „...davon kann man sich kein Bild machen.“ **Emergence, Function, and Meaning of Lynching Photography („Baumhängen“-Photographie)**
 „...davon kann man sich kein Bild machen.“
Entstehung, Funktion und Bedeutung des Baumhängen-Fotos
- 16.45 *Coffee Break Kaffeepause*
- 17.15 **Keynote**
 Janina **Struk** (London)
Photography in the Camps: The Origin and Authority of the Evidence
Fotografie in den Lagern: Ursprung und Autorität der Evidenz
- 18.30 *Buffet*



Informelles Porträt des Sergeants Eddy Smales, Cine-Kameramann von der „Army Film and Photographic Unit (AFPU)“, aufgenommen in einer Schneelandschaft des besonders kalten Winters in Vught, in der Nähe des Lagers von Herzogenbusch, Jänner 1945. Smales hält einen Typ der Cine-Kamera, die von der AFPU verwendet wurden. AFPU Informal portrait of Sergeant Eddy Smales, cine-cameraman from AFPU, taken amongst the snow of a particularly cold winter in Vught, near the camp of Herzogenbusch, January 1945. Smales is holding one of the type of cine-cameras used by AFPU.© Imperial War Museum

Friday

November 11th, 2016

Resowi-Zentrum, Universitätsstraße 15, Bauteil A, 2. OG, SZ 15.21

- 10.00 **Photography from Jasenovac Concentration Camp:
The Discourse on Truth or Lies**
Fotografien aus dem KZ Jasenovac: Der Diskurs um Wahrheit oder Lüge
Chair: Clara **Oberle** (San Diego)
- 10.00 Andriana **Bencic** (Jasenovac)
Photographs Never Lie? – Jasenovac Concentration Camp 1941-1945
Fotografien lügen nie? Das KZ Jasenovac 1941-1945
- 10.30 Ljiljana **Radonić** (Wien)
**Visualizing Perpetrators and Victims in Post-Communist Memorial
Museums from Tallinn to Jasenovac**
Die Visualisierung von Tätern und Opfern in post-kommunistischen
Gedenkmuseen von Tallinn bis Jasenovac
- 11.15 *Coffee Break Kaffeepause*
- 11.45 **Photography as Medium of Self-Assertion (I)**
Fotografie als Medium der Selbstbehauptung (I)
Chair: Agnieszka **Pufelska** (Lüneburg)
- 11.45 Andrea **Genest** (Berlin)
**Photography as Witness. Inmate Photography from the Women's Concentra-
tion Camp Ravensbrück**
**Fotografien als Zeugen. Häftlingsfotografien aus dem Frauen-
Konzentrationslager Ravensbrück**
- 12.15 Tanja **Kinzel** (Berlin)
**Documenting, to Leave Testimony. Portraits by Jewish Photographers from
the Lodz Ghetto**
**Dokumentieren, um ein Zeugnis zu hinterlassen. Porträtaufnahmen von
jüdischen Fotografen aus dem Getto Lodz**
- 12.45 Pawel **Michna** (Posen)
**Hygiene and Propaganda. Iconography of Modernity
in Albums from the Łódź Ghetto**
**Hygiene und Propaganda. Ikonographie der Moderne
in den Alben des Łódźer Ghettos**
- 13.30 *Lunch Mittagessen*



Mai 1945. Amerikanische Truppen befreien Mauthausen. Von diesem Moment an arbeitete Francesc Boix eifrig als Reporter und dokumentiert das Leben im Lager mit der Kamera. 1945/5 May. American troops liberate Mauthausen. From that moment, Francesc Boix Works busily as a reporter, recording life in the camp. © MHC-Fons Amical de Mauthausen

- 15.00 **Photography as Medium of Self Assertion (II)**
Fotografie als Medium der Selbstbehauptung (II)
Chair: Agnieszka **Pufelska** (Lüneburg)
- 15.00 Miriam **Arani** (Frankfurt/Main)
For a „FREUNDlichen“ [friendly] view on Jewish Lublin
Für einen „FREUNDlichen“ Blick auf das jüdische Lublin
- 15.30 Stephan **Matyus** (Mauthausen/Wien)
The Liberation of Mauthausen through the Photographic Perspective of one Inmate: Francisco Boix
Die Befreiung von Mauthausen, die fotografische Perspektive eines Häftlings: Francisco Boix
- 16.15 *Coffee Break Kaffeepause*
- 16.45 **Motifs and their Narrative**
Bildmotive und ihr Narrativ
Chair: Hildegard **Frübis** (Graz/Berlin)
- 16.45 Maria **Schindelegger** (München)
Shifting Borders. The Motif of the Barbed Wire in Photographs of Liberated Buchenwald Concentration Camp
Grenzverschiebungen. Das Motiv des Stacheldrahtes in Fotografien des befreiten Konzentrationslagers Buchenwald
- 17.15 Ruth **Perez-Chaves** (Madrid)
“... just takes one simple look, to imagine this extermination-industry at work...”: The Use of Historical Photographic Material from 1944 in the Film **„Son of Saul“ (László Nemes, 2015)**
„...es bedarf nur eines einfachen Blickes, um sich die Arbeit dieser Vernichtungs-Industrie vorzustellen...“: Die Arbeit mit historischem fotografischen Material von 1944 im Film **„Sauls Sohn“ (László Nemes, 2015)**
- 17.45 **Abschluss** (Perspektiven der Forschung)
Conclusion (Perspectives and Prospects of Research)

**ZUSAMMENFASSUNGEN
UND BIOGRAFIEN**

**ABSTRACTS AND
BIOGRAPHIES**

Adam **Alfons**, Prag

„Whole Europe works for us“. Nazi Forced-Labour in the foto archive of the Sudetenländische Treibstoffwerke AG Brůx

After connecting the Czechoslovak border areas in autumn 1938 the German Reich had big interest in the local lignite industries. The mines were connected to the Sudetendeutsche Braunkohle AG (SUBAG) owned by the Reichswerke Hermann Göring (RWHG). To make the German army independent of oil imports the RWHG founded the Sudetenländische Treibstoffwerke AG (STW) and started in 1939 in Maltheuern (Záluží) with the construction of a giant chemical plant for the production of synthetic gasoline by hydrogenation of lignite. The STW suffered from the beginning under shortage of workers. In May 1942 on the construction site and in the production more than 30 000 people from 30 countries were working. STW and SUBAG managed a complex of camps with a total capacity of more than 50 000 forced labourers. The almost completely preserved STW enterprise archive contains a photo collection consisting of nearly 32000 images. The STW employed one or more professional photographers documenting the construction site in the first place. The one or more photographers had moreover a special interest in the documentation of Nazi forced labourers on the construction site of the STW.

Dr. phil. Alfons Adam is historian at the department 1938–1945 at the Ustav pro Studium totalitních režimů (Institute for the Study of Totalitarian Regimes) in Prague. He worked before from 2008 to 2016 at the Institut Tereziňské iniciativy (Terezín initiative institute) in Prague focusing on Nazi-forced labour in the Czech Republic and was subcontractor for European Holocaust Research Infrastructure (EHRI) in Brussels. He did research for concentration camp memorials Flossenbürg and Mauthausen and Austria on archives in the Czech Republic and Belgium. Alfons Adam received his PhD in 2008 at the Heinrich-Heine-University in Düsseldorf. His research focuses on several themes in the history of the Lands of the Bohemian Crown. He published his dissertation about the German minority in Prague in the First Czechoslovak Republic “Unsichtbare Mauern – Die Deutschen in der Prager Gesellschaft zwischen Abkapselung und Interaktion (1918-1938/39)”. Essen 2013 and in the same year his study about forced labour in concentration sub camps in the area of Czech Republic „Die Arbeiterfrage soll mit Hilfe von KZ-Häftlingen gelöst werden“. Zwangsarbeit in KZ-Außenlagern auf dem Gebiet der heutigen Tschechischen Republik. Berlin 2013. From 2014 to 2016 Alfons Adam was curating the bilingual travelling exhibition “Verlorenes Gedächtnis? Orte der NS-Zwangsarbeit in der Tschechischen Republik/Ztracená paměť? Mista nacistické nucené praci v Česke republice“ (www.ztracena-pamet.cz)

Miriam Yegane **Arani**, Frankfurt/Main

For a „FREUNDlich“ [FRIENDly] view on Jewish Lublin

When it comes to the issue of the visual representation of Jews under Nazi rule, a politically distorted perspective has to be taken into account in reference to photographic sources. My case study concentrates on the depiction of the Jewish inhabitants of Lublin. Therefore I accede to some theoretical and methodological considerations rooted in the social philosophy of the Frankfurt School of Social Research of its interwar period. The title of my contribution to this conference alludes to Gisela Freund (the meaning of her last name translated to English is „friend“). She was a well known portrait photographer but also a pioneer of the social history of photography. In the early 1930ies she began to work on a thesis on photography and society, which she defended after her emigration to Paris. She inspired my methodological access to the still pictures of Jews created by her contemporary Hilmar Pabel. He started his career as a press photographer in Germany under Nazi rule and acquired after the war a reputation as a socially engaged „humanist“ press photographer in the German public. His photographs of Jews in Lublin from the Second World War have been and are still a subject of dispute.

Miriam Yegane Arani received her Ph.D. from the University of Arts in Berlin. Her thesis on German and Polish Photographic Images of the Self and the Other in Reichsgau Wartheland 1939-1945 with special emphasis on the region Wielkopolska (Hamburg: Dr. Kovac 2008) was awarded a Price of the Polish Embassy in Berlin and the Prix Fondation Auschwitz in Brussels. She is frequently contributing academic papers on photographs of German occupied Poland since 1997, her most widely discussed paper was a response to controversies about pictures of Wehrmacht atrocities in Eastern Europe („Und an den Fotos entzündete sich die Kritik...“. Die „Wehrmachtsausstellung“, deren Kritiker und die Neukonzeption. Ein Beitrag aus fotohistorisch-quellenkritischer Sicht. Foto-geschichte 22.85/86 (2002) 97-124). She undertook extensive research on photographs in Poland and was a consultant to the moviemakers Michael Verhoeven and Paul Meyer. Recent publications discuss Jewish depictions of Litzmannstadt (Mendel Grosman – The Lodz ghetto (1940-1944) photograph collection at the Wiener Library, London, 2013) and the photographic legacy of the Wehrmacht propaganda troops (Die Fotografien der Propagandakompanien der deutschen Wehrmacht als Quellen zu den Ereignissen im besetzten Polen 1939-1945, 2011). Miriam Yegane Arani was born in Germany and studied Classical Archeology, Art Education and Media Studies.

Andriana **Bencic**, Jasenovac

Photographs never Lie?; Ustasha (Nazi-allied) Jasenovac Concentration Camp 1941-1945

The (mis)use of photographs in propaganda, for the purposes of mass persuasion appears to be one of the most prominent issues among the numerous difficulties that can occur during the research of historical photographs, especially in wartime periods. Photographs were and still are often manipulated to convey a certain point or impression among potential viewers that does not correspond to the historical facts. Photographs therefore can frequently lead towards new discoveries, but they can also distort historical realities. Such examples of photographs, being a voice of the truth, and by the same token the instrument of political manipulations, can be found in relation to the infamous Jasenovac Concentration Camp 1941-1945, a complex of labor and extermination camps on the territory of the former Independent State of Croatia. The purpose of this presentation is thus to analyze two sets of Jasenovac Concentration Camp photographs: the first set that thoroughly testifies to the destruction of the camp complex after the end of WWII; and the second, highly contested set of propaganda photographs that were used as a part of Jasenovac Memorial Site second permanent exhibition in 1988.

Dr. Andriana Bencic is a curator at Jasenovac Memorial Site, Croatia, and is working as a postdoctoral researcher at the project Accessing Campscapes: Inclusive Strategies for Using European Conflicted Heritage. She possesses language skills in English, German and Spanish. She recently completed her PhD in Sociology at University of Zagreb with a doctoral thesis entitled "The Social Construction of Collective Memories of the Croatian War of Independence". In 2015 she has been a research fellow at the United States Holocaust Memorial Museum in Washington where she carried the project "Jasenovac Trauma, Memory and Solidarity: A Sociological Challenge". Dr Bencic current research focuses on the identities and collective memories of war conflicts, especially concerning WWII and Jasenovac history in Croatia 1941-1945 and the history of the Croatian War of Independence 1991-1995. She has published several papers, including most recent "Jasenovac - A Past that Does not Pass: The Presence of Jasenovac in Croatian and Serbian Collective Memory of Conflict" (2016, East European Politics & Societies). In 2017 she will be carrying a postdoctoral research fellowship at the International Institute for Holocaust Research at Yad Vashem for her research project entitled "Jasenovac as it is reflected in national and European memory politics".

Ljiljana Radonić, Wien

Visualizing Perpetrators and Victims in Post-Communist Memorial Museums from Tallinn to Jasenovac

There are several ways how photographs can be used in memorial museums that deal with traumatic events: as huge installations evoking emotions, room dividers, portrayals of famous victims, depictions of a 'typical image' of one group or as historical documents that are displayed in real size. The new exhibition at the Museum of History of Polish Jews (Polin) displays photographs taken by perpetrators in a totally different way than shots from resistance fighters or victims: Perpetrators' shots are partially hidden from the views of the visitors in order not to humiliate the victims again while the four photographs of mass murders taken in Auschwitz-Birkenau by the Jewish Sonderkommando are arranged in a way that unmistakably makes clear their exceptional character. In current permanent exhibitions individualizing elements, especially private photographs, tell the stories of a few victims in order to evoke empathy instead of the heaps of anonymous corpses typical for older exhibitions. Yet, I will show that this is often not true for representations of Roma, when stereotypic or – as in the case of the Jasenovac Memorial Museum and the guidebook to its exhibition – only photos taken by perpetrators are displayed. And if perpetrators themselves are not shown, but an exhibition focuses on the victims, does this mean going the easier way by promoting identification with the victim and avoiding confronting the crimes committed by one's own collective? Last, but not least, are there post-communist characteristics in the way how visual elements are displayed? I argue that in several exhibitions we can observe an equation of the Nazi and Communist regime on the visual level – for example photos of Hitler and Stalin in the Museum of Occupation in Riga or the Swastika and the Red Star displayed next to each other in Tallinn. Yet, this equation is not reflected in the narrative of the museums. Instead, what starts of as a symbolic equation of the 'totalitarian' regimes ends up in claiming that the communist crimes were 'worse'. This tension between the visual and the narrative level will be explored.

Ljiljana Radonić is currently a research fellow at the International Research Center for Cultural Studies (IFK) in Vienna. She writes her postdoctoral thesis on the "World War II in Post-Communist Memorial Museums" at the Institute of Culture Studies and Theatre History, Austrian Academy of Sciences and teaches at the Department of Political Science, University of Vienna. In 2015 she was visiting professor at the Faculty of Social Sciences at the University of Giessen in Germany. She studied political science, philosophy and translation and wrote her doctoral thesis on "The War on Memory – Croatian Politics of the Past between Revisionism and European Standards" (Frankfurt: Campus 2010). Recent publications: Visualizing Perpetrators and Victims in Post-Communist Memorial Museums, in: Yad Vashem Studies Dec. 2016 (forthcoming); Gedächtnis im 21. Jahrhundert – Zur Neuverhandlung eines kulturwissenschaftlichen Leitbegriffs, Bielefeld: transcript 2016 (ed. with Heidemarie Uhl); "People of Freedom and Unlimited Movement": Representations of Roma in Post-Communist Memorial Museums, in: Social Inclusion 5/2015.

Andrea Genest

Photographs as witnesses: Prisoners' Photographs from the Ravensbrück concentration camp

In October 1944, the Polish prisoner Joanna Szydłowska took five pictures of three of her fellow inmates in the women's concentration camp Ravensbrück. The photos show the women outside the wooden barracks, displaying their legs with the postoperative scars to the camera - the result of several forced medical experiments by German doctors. My talk poses two questions: It asks for the circumstances and the motivation for these photographs. I suggest to replace the established concept "secret photographs" with the more fitting "prisoners' photographs" that gives space for a broader spectrum of interpretations. In a second part, the talk will focus on the perception of the pictures. For the first publication in the 1960s they were fundamentally retouched. The paper follows the changes of the pictures and examines why fifteen years after the liberation, the original photos did not fit into the master narratives of Ravensbrück. Finally, my paper offers explanations how does this shift in suitable visual sources contribute to our understanding of the coming to terms with concentration camps.

Dr. Andrea Genest studied political science and German at the Free University Berlin. She wrote her PhD on the anti-Semitic campaign in Poland 1968 and its perception in Poland. In her research, she focuses on Polish and German contemporary history as well as history of memory. She worked as a research associate at the memorials Auschwitz-Birkenau, Ravensbrück, Sandbostel, and the German Resistance Memorial Center. Currently she is the project coordinator of the research group „Arriving home in the West? The History of integrating migrants from the GDR’, funded by the Volkswagen Foundation, at the Marienfelde Refugee Center Museum. Here she works on the construction of „the refugee“ in the 1950s and 1960s in West Berlin based on contemporary photography, press and interviews with contemporary witnesses. Publications: Andrea Genest, ed., „Damit die Welt es erfährt... Illegale Dokumente polnischer Häftlinge aus dem Konzentrationslager Ravensbrück“ (Berlin: Metropol, 2015); „Die Gruppe der polnischen Häftlinge im Konzentrationslager Ravensbrück“, in: Insa Eschebach, ed.: „Das Frauen-Konzentrationslager Ravensbrück: Neue Beiträge zur Geschichte und Nachgeschichte“ (Berlin: Metropol, 2014), pp. 67–93; „Sandbostel – ein sperriger Erinnerungsort“, in: Henrik Bispinck and Katharina Hochmuth, eds.: „Flüchtlingslager im Nachkriegsdeutschland“ (Berlin: Links, 2014), pp. 254–272; „Die Rezeption der antisemitischen Kampagne 1968 in Polen“, in: „Jahrbuch des Simon-Dubnow-Instituts“. (Leipzig: Vandenhoeck & Ruprecht, 2010), pp. 207–229.

Stefan Hördler, Weimar

The methods of analysis of photos taken in the Nazi camps and ghettos, terror sites, or killing centers have highly improved and increased in the last two decades. Notwithstanding the source criticism and the methods to interpret the social perception, impact, and influence of photo and film usage are still undetermined and understudied in the field of what we call visual history today. Whereas the album of Karl Höcker, the last Adjutant of Auschwitz, was created as a personal memory and eventually ended up as a trophy in the US, the album of Lili Jacob, a survivor of Auschwitz, was meant to be a trophy and happened to become a personal keepsake, which has ever since had a strong impact on our commemorative culture. In spite of their evident differences these SS albums cannot be understood separately from each other. Taken together they give an astonishing insight into the complexity of the extermination camp Auschwitz-Birkenau. On the one hand, the Auschwitz album informs us to a certain extend on the murderous processes in the forefront of the mass murder on the Hungarian Jews between May and July 1944; on the other hand, the Höcker album gives an impression on the SS' self-perception and depicts the group as ordinary men with the need for recreation and social entertainment. However, both albums have not only reached the status of icons but they also present a highly constructed vision from the perpetrators' perspective. Therefore, it is to deconstruct the different layers of meaning encoded in both of these albums and to discover them as valuable sources for otherwise undocumented essential details on the

murderous logistics of Auschwitz-Birkenau and the involved SS personnel. The Höcker album, for instance, is a source that for the first time gives many perpetrators a face and views everyday life through the eyes of the SS. Moreover, several SS men, visible in both albums, had never officially been stationed in Auschwitz according to their SS personnel files. The analysis of the album shows that directives and practice often differed. Personnel plans often had to accommodate prevailing needs. In addition, configurations of the Auschwitz SS, patronage and the self-image of the operational elite and extermination specialists in the concentration camp system can be deduced symptomatically from Karl Höcker's SS album. His collected shots, which document the final stage of Auschwitz from the perspective of the SS as of May 1944, stand as one of the most important photographic sources of concentration camp personnel.

Stefan Hördler is director of the Mittelbau-Dora Concentration Camp Memorial and curator of the international travelling exhibition "Forced Labor under National Socialism". He specializes in twentieth century German history, Holocaust and genocide studies, social and economic history, as well as public, oral and visual history. Previously he worked at the German Historical Institute Washington and the Institute of Contemporary History of the University of Vienna. In 2009 he held a Ben and Zelta Cohen Fellowship at the Center for Advanced Holocaust Studies of the U.S. Holocaust Memorial Museum. He earned his M.A. and Ph.D. at Humboldt University, Berlin. His dissertation on the final stage of the Nazi concentration camp system, 1944-1945, won the First Tiburtius Prize of the Berlin universities in 2013. Hördler is author and co-editor of several books. Most recent publications are "Das Höcker-Album. Auschwitz durch die Linse der SS" (Darmstadt: Philipp von Zabern, 2016); "Zwangsarbeit im Nationalsozialismus" (Göttingen: Wallstein, 2016), or "The Final Stage of the Holocaust" (special issue of Dapim: Studies on the Holocaust, Oxford/New York: Routledge, 2015). He is currently working on his second book "The SS Death's Head Units and Nazi Camp Guards, 1933-1945. Careers, Everyday Life, and Mass Murder." For another book project, he is researching how the political, economic, and social spheres responded to the steel crisis in West Germany and the United States since the 1970s.

Tanja **Kinzel**, Berlin

Documenting, to Leave Testimony. Portraits by Jewish Photographers from the Lodz Getto.

In the Lodz Getto one can identify the unique situation of a systematic photographic documentation by Jewish photographers who worked on behalf of the Judenrat's statistical department: They were in charge of taking pictures for the Getto inhabitants – identity cards and of documenting all facilities of the Jewish counsel. Some of these photographers also used the infrastructure and the materials to document everyday life in the Getto as well as the onset of deportations and to portray their families and beloved ones. The photographic activities were part of the cultural resistance, of documenting in order to leave a testimony.

Since photographs do not only represent reality but also interpret it, the construction of the pictures, the focus and the aesthetics differ depending on the photographers' different perspectives. The perspective, including his or her personal, social and economic situation, influences the choice of motives, themes, subjects, and affects style, and photo-technical decisions. This has a special impact on portrait photography: The photographers were integrated in different friendship and family constellations and had different formations and preferences, which you can see in the portraits. In my paper I will demonstrate how historical contextualization can shed light on the specific setting of portraying and show commonalities and disparities between the Jewish photographers.

Tanja Kinzel, diploma in social sciences, actually PhD in history at the Eastern European department, Free University of Berlin, topic: Fotografien aus dem Getto Lodz. Die Perspektiven der Fotografierenden (Photographs of the Getto Lodz. The perspectives of the photographers). Research, teaching and historical-political education about National Socialism, Shoah, Jewish life, Anti-Semitism, family history, power- and gender relations.

Publications i.a.: Aus dem Alltag der Besatzung. Selbst- und Fremdrepräsentationen in einem Album eines deutschen Postschutzbeamten aus dem Zweiten Weltkrieg. In: Orte und Akteure im System der NS-Zwangslager. Ergebnisse des 18. Workshops zur Geschichte und Gedächtnisgeschichte nationalsozialistischer Konzentrationslager, hrsg. von Michael Becker, Dennis Bock und Henrike Illig, Berlin 2015; Fotodokumente als historische Quelle in Online-Archiven. Eine Aufnahme des jüdischen Fotografen Mendel Grosman. In: Medaon 7|2013 (http://www.medaon.de/pdf/MEDAON_13_Kinzel.pdf); Der Blick auf die Menschen. Porträtfotografien aus dem Getto Litzmannstadt. In: Zeitschrift für Genozidforschung, 13. Jahrgang, Heft 1/2: Alltag im Getto. Strukturen, Ordnungen, Lebenswelte(en) im Blick neuer Forschung, hrsg. von Stephan Lehnstaedt und Kristin Platt, Bochum 2012.

Stephan **Matyus**, Mauthausen/Wien

The Liberation of Mauthausen through the Photographic Perspective of Inmate Francisco Boix

The public attitude towards photos of Mauthausen was for a long time as ritualised as the attitude towards the subject of concentration camps in general. The dominant “doctrine of horror” made it difficult to take a discriminating approach vis-à-vis the surviving photographs. There is a large number of historical photographs of the Mauthausen concentration camp. Some of them became icons of the concentration camp system Mauthausen through their frequent publication. But the history of these photographs has often been neglected. Questions about the photographer, the context, why just these photographs still exist, or questions about their dissemination among the public have, for the most part, been ignored. The rescue of the photographic material is essentially connected with the person of Francisco Boix who worked as a Spanish prisoner in the SS photo laboratory “Erkennungsdienst” of the concentration camp and who, along with his comrades, smuggled with compromising photographs out of the camp – this under constant danger. Subsequently, these photos became part of the central evidence for the war crime tribunals after the war and Boix himself became an important witness at the Nuremberg Trials. His testimony contributed also to the condemning of the war criminals Speer and Kaltenbrunner. It was also Boix who, in the days of liberation, took the camera of the SS and documented the liberation of the camp. The camera, which had been used by the SS as a part of humiliation and degradation of the prisoners, through Boix’ use of it became an important tool for a very different purpose. Before the camera, the ex-inmates were transformed into survivors eager to emphasise their roles as eye-witnesses and to demonstrate their unbroken will to resist. Beside a short survey about of the saved historical photo-material of Mauthausen, the lecture would like to point of the different photographic motifs which Francisco Boix selected. These pictures taken by an liberated inmate offer a different perspective of the camp and its survivors than the official ones taken by the US-liberators.

Mag. Stephan Matyus ist seit 1998 Leiter des Fotoarchivs der KZ-Gedenkstätte Mauthausen im Bundesministerium für Inneres Wien sowie Kurator der internationalen Fotoausstellung „Das sichtbare Unfassbare“, welche seit 2005 in mehreren europäischen Staaten gezeigt wurde. Ebenso ist er seit 2005 Kurator der Open-Air-Filmretrospektive Mauthausen in der KZ-Gedenkstätte Mauthausen. Darüber hinaus ist er Mitherausgeber der Mauthausen-Schriftenreihe und seit 2007, und im Auftrag des BMI an der Etablierung der KZ-Gedenkstätte Loibl-Nord beteiligt. Ausbildung: Universität Wien, Lehramtsstudium der Mathematik und Philosophie, Pädagogik und Psychologie. Publikationen: Co-Herausgeber des in der Schriftenreihe Mauthausen-Studien erschienenen Bandes „Ein junger Europäer in Mauthausen 1943-1945“ von Dr. Paul Le Caer; Co-Herausgeber des in der Schriftenreihe Mauthausen-Studien/Dokumentation erschienenen Bandes „Das Loibl-KZ; Die Geschichte des Mauthausen-Außenlagers am Loiblpass/Ljubelj“ von DI Janko Tisler; Co-Herausgeber des Sonderbandes in der Schriftenreihe Mauthausen-Studien „Francisco Boix, Fotograf in der Hölle“ (in Umsetzung); Konzeption des Ausstellungskataloges zu „Das sichtbare Unfassbare“ (Wien, 2005, 220 Seiten) inklusive Einführungs-Essay; Co-Autor für das „Konzept für die KZ-Gedenkstätte Loibl-Nord“; Diverse Fotopublikationen in diversen Tageszeitungen, Ausstellungskatalogen.

Lukas **Meissel**, University of Haifa

Perpetrator Photography. The Motifs of the Erkennungsdienst [Photographic Identification Department] at Mauthausen Concentration Camp.

The topic of the presentation is the image production of the SS in the Mauthausen concentration camp. Only employees of the so-called Erkennungsdienst (identification department) were allowed to photograph in the camp. This department existed between 1941-1944. Prisoners who worked there managed to hide a variety of images (negatives, prints and copies). These preserved images represent a unique source for the history of Mauthausen, since they document events in the concentration camp from the perspective of the perpetrators. The lecture analyzes these pictures on three levels. In a first step, the SS photographers of the Erkennungsdienst will be discussed. Based on the biographies of the three known men who worked in that department conclusions will be drawn about the profile of the photographers behind the images. The second part of the lecture deals with the motifs of the preserved photos. The images obtained are divided into five groups of motifs: „Prisoners“, „concentration camp“, „violence and death“, „special events“ and private motifs of the SS. Exemplary photographs are shown and discussed. Photographs from the motif group „violence and death“, which should document so-called escape attempts by prisoners and show dead deportees are discussed in depth in the third part of the lecture.

Lukas Meissel studied History und Contemporary History at the University of Vienna and wrote his Master thesis about SS-photographs from the Mauthausen concentration camp which was awarded the Herbert-Steiner-Anerkennungspreis 2015. He did a volunteer year (Gedekndienst) in the archives of Yad Vashem (2006-2007) and worked for Yad Vashem in Viennese archives afterwards (2007-2009). Since 2007 he has been active in the NGO GEDENKDIENTST in various positions, among those as the deputy chairperson, and since 2008 has been involved in pedagogical projects and as a guide at the Mauthausen Memorial. Between 2011 and 2016 he worked as a historian in the archive of the Jewish Community of Vienna. Starting in October 2016 he is a PhD-candidate at the University of Haifa, his thesis deals with photography in Nazi concentration camps. Lukas Meissel's fields of interest are Visual History, the history of National Socialism and Anti-Semitism. Some of his recent publications are: Not ‚How Was it Possible‘, But ‚Who Made It Possible‘: The Topic of Perpetrators in Holocaust Education in Austria, in: Lessons and Legacies XII: New Directions in Holocaust Research and Education. (not yet published); Two articles in: Wolfgang Benz (ed.), Handbuch des Antisemitismus. Judenfeindschaft in Geschichte und Gegenwart. Band 6. Publikationen (Berlin/Munich 2013) and four articles in Volume 7 of the handbook: Film, Theater, Literatur und Kunst (Berlin/Munich 2015).

Paweł **Michna**, Posen

Hygiene and Propaganda. Iconography of Modernity in Albums from the Łódź Ghetto

Among the records that have been preserved from the Łódź Ghetto, there are over a dozen unique documents - albums containing a high quality photomontage layouts made by using photographs taken in the ghetto. They were created by inhabitants of a closed district on the order of the Jewish administration. On the albums cards we can see disorder of Holocaust decorum, images going beyond a collection of motifs showing usually cruelty and human suffering, but to which we are accustomed. They remind advertising or propaganda materials from the interwar period. My presentation will be an analysis of the Album of the Department of Health. I would like to investigate the visual message contained in the album regarding the health and hygiene of residents of the Litzmanstadt Ghetto. Hygiene was one of the major topics included in the discourses of modernity. It was also a tool in the hands of Nazi propaganda, which created the image of European Jews as carriers of diseases. By extracting from the album specific elements that can be considered iconography of modernity, I would like to point out how the Jewish administration used both photography and avant-garde constructivist forms in order to create propaganda image of ghetto.

Paweł Michna received undergraduate degree at the Institute of Art History at the Jagiellonian University. This year he graduated from Art History at the Adam Mickiewicz University with master thesis titled "Rationalization and Hygiene. The Iconography of Modernity" in selected Albums from the Łódź ghetto. In 2015 he took part in Erasmus programme and spent one semester in Budapest at Eötvös Loránd University. He presented result of his researches at conferences. Among others in 2015 he attended interdisciplinary conference "The Holocaust and the Contemporary World" held in Kraków and presented a paper entitled "Construction of Rationality: Albums from Łódź ghetto". His interests are focused on social issues associated with art history, socially and politically engaged art and the Holocaust studies. Currently his main subject of interest is the visual culture of Łódź ghetto.

Clara M. Oberle

Clara M. Oberle (Ph.D. Princeton University, 2006) is Associate Professor in the Department of History at the University of San Diego, and an Affiliate with its Programs in Architecture and Italian Studies. Her work on Berlin, on war- and postwar housing, transitional justice, and intellectual history has appeared i.a. in the *Journal of Military History*, *Hygieia Internationalis*, and *New German Critique*. A recipient of numerous awards, including the Jefferson Davis Prizes in History, Carnegie Mellon and MacArthur Foundation grants, she has been a Guest Scholar at Humboldt University and a Research Fellow at Berlin Program for Advanced German and European Studies, at Technische Universität Berlin, and at New York University's Remarque Institute.

Ruth Pérez-Chaves, Madrid

"... just takes one simple look, to imagine this extermination-industry at work...": The Use of Historical Photographic Material from 1944 in the Film „Son of Saul“ (László Nemes, 2015)

The Oscar-winner Hungarian film *Son of Saul* ("Saul fia", produced by Laokoon Filmgroup with the support of Hungarian National Film Fund and the Conference on Jewish Material Claims Against Germany, Inc.) engages with a day and half in the life of a Sonderkommando unit at the Auschwitz-Birkenau killing center. This movie provides a unique study-case since two photographs showing one of the outdoor incineration pits used to burn the victims of the gas chambers in the summer of 1944, constitute a diagetive element of the film. Since in these particular scenes the director László Nemes included the gaze of the image producers by recreating their daily circumstances, it prompted new assumptions in what we are allowed to know about the perpetrators and their victims. Hence, the use of this particular photographic documentation by cinematic narrative needs to be examined, for although the story is fictional, central parts of the action can be regarded as historic. By analyzing how in "Son of Saul" moments, which correspond with a possibly reality captured in those two photographs had been reconstructed, suggestions could be found as to how can we approach those pictures for which we have no further information.

Ruth Pérez-Chaves is an Independent Museum Professional, Writer, Researcher, Curator and Cultural Manager, based in Madrid. In her doctoral dissertation, she reassessed the legacy of Joseph Beuys (1921-1986), including an analysis of his oeuvre and the story of his critical reception against the backdrop of major trends of post-war thought and culture. Developing an interdisciplinary approach to dispute the widely-held interpretation of the artistic production after 1945, she re-examined some of the consequences of such historical denial by critical theory. Her professional interests took her from the Photo Archives of the "United States Holocaust Memorial Museum" in Washington to the "Museum of Modern Art" in New York. While in MoMA, she contributed to the retrospective "Edvard Munch: The Modern Life of the Soul". To trace the influence of the German context (1892-1939) in the literature trends that do not take into consideration the effects of WWII on the reception of Munch's work is one of her major research projects. A lecture presenting a selection of these findings was given at the Thyssen-Bornemisza Museum in 2015. She is currently working on a new line of investigation concerning the origins of the Entartete Kunst discourse based on the reception of El Greco in Germany.

Elise **Petit**, Paris

What Do Official Photographs Tell us about Music and Destructive Processes in the Nazi Camps?

Very few photographs documenting life in the camps of the Nazi Regime, officially or not, are related to music. Even so, music was omnipresent, and its main use was a destructive one. The vast majority of the camps had official orchestras of detainees, which duties mostly derived from the "military" rule applied by the SS. Besides prisoners synchronization when marching, for example, they were required to play for hangings, or on other punitive occasions. This contribution will focus mainly on 3 photographs taken by the SS, showing 3 different situations in which music helped destructive processes: a – parody of – "welcoming ceremony" in Breslau-Dürgoy camp to Paul Löbe (1933); the execution of Hans Bonarewitz in Mauthausen (1942); a crowded open-air concert of the Ghetto Swingers in Theresienstadt (1944). Beyond the propagandistic use of these photographs, this contribution will offer a multiple analysis: it will decrypt the intentions of the Nazi administration and explain the specificity of each of the photograph; it will also explain what we can still learn today from these photographs and some others about music in Nazi camps.

Élise Petit is Assistant Lecturer at Université Paris-Est Marne-la-Vallée, where she teaches Music History and Music Analysis. She has a PhD in Musicology. She is a specialist of musical policies in Germany, from the Third Reich to the Allied Occupation after the War. She has published articles about this subject in French periodicals. She is the author of "‘Entartete Musik.’ Musiques interdites sous le IIIe Reich, a book about forbidden music in the Third Reich" (Paris: Bleu Nuit, 2015). She is also the editor of a collective book about Policies of artistic creation after the War: "La Création artistique en Allemagne occupée. Enjeux esthétiques et politiques" (Sampzon: Delatour, 2015). Élise Petit is also Visiting Fellow, Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum in Washington, DC, where she investigates about music in nazi camps.

Agnieszka **Pufelska**, Lüneburg

PD Dr., studied German, Cultural Studies, and History in Plock, Frankfurt (Oder), and Tel Aviv. She received her doctorate in 2005 from the University of Viadrina with a thesis on the history of Polish anti-Semitism. In 2007/8 she was a Junior Fellow at the Alfried Krupp Foundation in Greifswald. Since 2016 she has been a Research Assistant at the Culture and History of the Germans in North-Eastern Europe in Lüneburg. At the beginning of 2015 she was advanced with a thesis on the history of cultural relations between Poland and Prussia in the Age of Enlightenment. She is the author and co-editor of numerous publications. She has been a member of the Villigster Research Forum on National Socialism, Racism and anti-Semitism since 2005. Her current research focuses on the cultural history of Polish Jewry as well as the knowledge transfer between Eastern and Western Europe.

Maria **Schindelegger**, München

Shifting Borders. The Motif of the Barbed Wire in Photographs of Liberated Buchenwald Concentration Camp.

Photographs of the liberated concentration camps in Germany are frequently used to represent and visualize the reality of the camps in general. Over time a limited set of images and motives has been established to function as symbols and icons; amongst others photographs of emaciated survivors, piles of dead bodies, but also spatial and architectural structures as the living quarters of the inmates or barbed wire fences. As a visual trope in remembrance culture barbed wire fences communicate unjustified internment and suffering and mark a place as camp. But the meanings of barbed wire images weren't that clear cut at the time of creation. This lecture aims to turn back to

those days in April 1945 and to shift our considerations from the symbolic to the specific and from the iconic to the pluralistic. It considers photographs of barbed wire fences of the just liberated concentration camp Buchenwald taken by members of the U.S. Signal Corps, American and French photojournalists and former inmates. All of them deal with the function of barbed wire fences as border marker between the inside and the outside of the camp, the state of emergency and the everyday world, between potential deadly internment and freedom. In the moment of liberation a fundamental shift of this border took place. The lecture examines how these photographers, dependent on their personal background and situation, respond in their images to this shift. It tries to unfold a set of different approaches and to connect them to existing iconographies of barbed wire.

Maria Schindelegger, Dr. des. studied art history, philosophy and American culture studies in Vienna, Hamburg and Munich. Dissertation on the photographs of American photojournalist Margaret Bourke-White in WWII. Research and work focus on photography and the visualization of war and violent conflicts. Current research project on the visual culture of liberated concentration camps in Germany. Lecturer at the Institute of Art History, LMU Munich. 2009–2015 director of the private photo collection The Walther Collection Neu Ulm/New York. Recent publications: Die Armierung des Blickes. Margaret Bourke-Whites Fotografien aus dem Zweiten Weltkrieg, Berlin: Neofelis Verlag (forthcoming); (Hg.) Gedruckt und erblättert. Das Fotobuch als Medium ästhetischer Artikulation seit den 1940er Jahren, Köln: Walther König 2016, darin: Das Fotobuch als Medium der Kriegsberichterstattung im Zweiten Weltkrieg. Margaret Bourke-Whites Buchpublikationen zum Zweiten Weltkrieg.

Veronika **Springmann**, Oldenburg/Berlin

Inmate Sports and Exercise in Early Nazi Concentration Camps as a Visual Strategy for Legitimizing Violence

By the spring of 1933, soon after the Nazi takeover, several German press outlets had already begun writing about concentration camps, including photos. Photography seemed to be the perfect medium for visualizing a camp policy that strongly targeted the body—be it in terms of metaphor, imagination or practice. The modus operandi of these early reports was to show how camp inmates were to be reshaped and re-educated during their internment. What is particularly striking about these photos is how often they depicted inmates engaging in sports or physical exercise. Inmates' bodies were put in the spotlight, performing actions that were located somewhere between schooling and disciplining. This photographic depiction of inmates during physical exercise allowed one to visualize the proclaimed goal of transforming and conforming them. At the same time, these photographic representations were also meant to prove that the inmates were still physically intact. The photos presented a competing image against the actual violence that was already being perpetuated at the time, and served the strategic function of visually legitimizing the use of concentration camps. Here, three different pictorial reports are analysed in order to ask what associations are awakened by these images, and what "reality" is meant to be created by these visual representations. How do these images connect to existing traditions, concepts and paradigms? How do they serve to visually realize the political motifs of exclusion and (re-)education, towards the creation of a Volksgemeinschaft ("ethnonational community")?

Veronika Springmann, historian (with a special interest in physical culture). Dissertation on "Privilege and Violence: Sports and Exercise in Nazi Concentration Camps". Publications: "He Liked Us, Because We Were Good Athletes, Good Workers': Productive Bodies in Nazi Concentration Camps", in Dietmar Dahlmann, Georg Feindl, and Anke Hilbrenner (eds.), Sport in Internment Camps (Göttingen, scheduled for spring 2017); "Das ist die Moorolympiade: 'Lagersport' als Differenzproduktion in Konzentrationslagern", in Falk Bretschneider, Martin Scheutz, and Alfred Stefan Weiß (eds.), Personal und Insassen von "Totalen Institutionen"—zwischen Konfrontation und Verflechtung (Leipzig: Leipziger Universitätsverlag, 2011), 381–94.

Sandra **Starke**, Berlin

„ ...davon kann man sich kein Bild machen.“ Emergence, Function, and Meaning of Lynching Photography.

The photography of a concentration camps specific torture - so called Baumhängen - is known worldwide, shown at numerous museums and memorial sites. As a holocaust icon the photography was researched, but the provenance of the picture could not be clarified so far. The most important questions are unresolved, who took the picture, who are the SS-men and the inmates on the picture. The reason the photo is nonetheless shown is its singularity: brutal violence of the SS is barely a subject of photos for different reasons. That the scene took place at Buchenwald concentration camp seems to be the only fact undoubted. Because of its controversial provenance the memorial itself is not exhibiting the photography for more then 20 years. By now some evidence appeared that the photo is a staged subject, an re-enactment realized by US-soldiers and former inmates after the camp liberation on April 11th, 1945. The lecture will present the historic evidence but also the need to use such photography as a proof and illustration of the suffered, which was beyond imagination only a few days after the liberation of Buchenwald.

Sandra Starke works as photographic historian and curator in Berlin; 2012:2014 Research Assistant at the "Museum in der Kulturbrauerei, Stiftung Haus der Geschichte der Bundesrepublik Deutschland", Berlin, Germany; exhibition: Alltag in der DDR (Everyday life in the GDR); 2009:2011 Grant: Museum Curators for Photography programme Alfried Krupp von Bohlen und Halbach Stiftung, Essen; 2009 Concept & management of the exhibition: (with Dr. Petra Bopp) Fremde im Visier. Fotoalben aus dem Zweiten Weltkrieg (Focus on Strangers. Photo Albums of World War II) i.a. Universalmuseum Joanneum, Graz; Volkskunde Museum, Wien; 2006:2008 Trainee at the Gedenkstätte Buchenwald, Weimar, Germany exhibition: Schwarz auf Weiß. Fotografien vom Konzentrationslager Buchenwald (In Black and White, Photographs from Buchenwald Concentration Camp) www.buchenwald.de/fileadmin/buchenwald/fotoausstellung/; 2005 Magister (Master of Arts), Humboldt Universität zu Berlin, thesis: Private Photography in Germany, 1933-1939, exemplified by Family Albums; Publications (selection): (2016) Die visuelle Chronik einer Kleinstadt. Fotografien zwischen Öffentlichkeit und Privatheit. In Thomas Medicus (Ed.), Verhängnisvoller Wandel. Ansichten aus der Provinz 1933 - 1949. Die Fotosammlung Biella. (with Linda Conze) Hamburg: Hamburger Edition; (2011) Realistic and War-like. Die Bildproduktion der Signal Corps im Zweiten Weltkrieg. In Monika Heinemann, Hannah Maischein, Monika Flacke, Peter Haslinger, Martin Schulze Wessel (Eds.), Medien zwischen Fiction-Making und Realitätsanspruch - Konstruktionen historischer Erinnerung. München: Oldenbourg; (2009) Papi is joking. SS-men as amateur photographers. In Sonja Kmec, Viviane Thill (Eds.), Private Eyes and the Public Gaze. The Manipulation and Valorisation of Amateur Images. Trier: Kliomedial.

Janina **Struk**, London

Photography in the Camps: the origin and authority of the evidence

Photographs taken in the Nazi concentration camps are seminal documents in the historiography of the Holocaust and Second World War. But their provenance and the motivation of those who took them are seldom taken into account, and the uses they have been put to have not always reflected their purposes. Photographs were made by members of resistance movements, inside and outside the camps, as evidence of the crimes being committed. In 1944-45 allied armies took pictures as they liberated the camps. But most of the surviving images were taken by the Nazis and their collaborators. Why did the Nazis compile photographs of their crimes? Why did individuals who resisted risk their lives to take photographs? And when the "liberating" armies took photographs, what determined how they chose to represent the camps? To begin to answer these questions it is important to examine the principal developments in photography before the war began, not least the notion that photographs told the truth - a premise on which all protagonists depended.

Janina Struk is a freelance photographer, photographic historian, lecturer and author of a number of articles, essays and two books: "Photographing the Holocaust: Interpretations of the Evidence" (2004) and "Private Pictures: Soldiers' Inside View of War" (2011). She teaches documentary photography at London's City Literary Institute. Janina gives papers at international conferences and has taken part in television documentaries including for the History Channel and most recently for ZDF television for a film about the "Auschwitz Album". She is currently conducting deeper research into the "Auschwitz Album" and working on two books: one on the use of photography as resistance during the Second World War, the other on war-time exile, through fragments left by her Polish father who crossed Nazi-occupied Europe to join the Allied Forces.

Ute Wrocklage, Hamburg

The Photo Albums of KZ Kommandant Karl Otto Koch. Private and Official Uses of Albums

From amongst the SS-members some albums are widely known as the so-called „Auschwitz-Album“ from the selection of Hungarian Jews on the ramp at Auschwitz-Birkenau in May/ June 1944. This album was an officially commissioned documentation from one of the photographers of the camp. The purpose of the album is still under discussion. Official SS-albums from other concentration camps are also known. Private albums by SS men and women on the other hand are less well known. Presumably many were destroyed before and after the war to avoid the incrimination by law of the owners. Karl Otto Koch, who was sentenced to death in 1945 on charges of corruption of the SS, could not destroy his albums. American soldiers at his home at Buchenwald confiscated the albums. These albums, to which his wife Ilse Koch has partly contributed, are therefore a unique source. In my presentation I will contextualize these albums and the different processing for private and official purpose put in comparison to an official album. The aesthetic qualities of these albums will be considered in a more detailed manner.

Ute Wrocklage, M.A. (Art & Photo Historian and Teacher) has worked as a teacher in independent cultural projects and for a variety of educational institutions. As an art and photo historian, she has worked on numerous exhibitions in the areas of memorial culture and photographic history. In 2011 she curated the exhibition „Im Fokus: Das KZ-Neuengamme und der Ort danach. Bilddokumente des Lagers und der Gedenkstätte.“ She is working as freelancer and is organising and leading historico-political study tours to Poland, Israel etc. Specialised Areas of Research: History of photography; History of concentration camps' photographs; Photography as a historical source; NS-crimes and cultural remembrance. Selected Publications: „Believe It“: Lee Millers Fotografien der befreiten Konzentrationslager Buchenwald und Dachau für das Modemagazin Vogue, in: Lee Miller, Ausst.kat., hg. von der Albertina, Wien 2015, S. 70-83; Fotografien als historische Quelle. Eine kurze Literatúrauswahl, in: Fotogeschichte, 32 (2012), H. 124, S. 97-106; The Photograph Album of the Career of Karl Otto Koch, in: Günther Morsch (ed.): From Sachsenburg to Sachsenhausen. Pictures from the Photograph Album of a Concentration Camp Commandant, catalogue, Berlin 2007, pp. 19-42; ‚Fotografie und Holocaust, Annotierte Bibliografie‘ (‚Photography and holocaust, annotated bibliography‘), (Verzeichnisse des Fritz-Bauer-Instituts, No. 2) Frankfurt/Main 1998; ‚Neuengamme‘ sowie ‚Auschwitz-Birkenau: Die Rampe‘ (‚Neuengamme‘ as well as ‚Auschwitz-Birkenau: the ramp‘), in D. Hoffmann ed., Das Gedächtnis der Dinge, KZ-Relikte und KZ-Denkmäler 1945-1995 (Wissenschaftliche Reihe des Fritz-Bauer-Instituts, Vol. 4), Frankfurt/Main 1998.

Contact und Information

Karl-Franzens-Universität Graz
Centrum für Jüdische Studien
Beethovenstraße 21/EG 8010 Graz, Austria
++43 316 380 8073
++43 316 380 3927
cjs.graz@uni-graz.at
juedischestudien.uni-graz.at

Inhaltliche Konzeption:

Hildegard Frübis

Organisation:

Hildegard Frübis, Franziska Schlager

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