

HOLOCAUST PHOTOGRAPHY RESEARCH GUIDE

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BACKGROUND

The Holocaust Photography Research Guide provides an introduction to archival, library, museum and testimony holdings at the Vancouver Holocaust Education Centre related to the theme of Holocaust photography. This guide lists primary and secondary sources from the VHEC's collection and highlights some recommended resources found in the collections of other organizations. Where possible, resources are linked directly to their catalogue records in the VHEC's collections database: collections.vhec.org

Research guides are an introduction to a particular topic, theme or collection. They are not exhaustive; independent research is recommended and encouraged.

Researchers wishing to access materials described in this guide in person at the VHEC are encouraged to review the Plan a Research Visit section of our website: collections.vhec.org/About/plan.

INTRODUCTION

Holocaust photography is complex and encompasses many sub-themes. It includes pre-war life, life during the Holocaust and post-Holocaust life. Photographs are taken by everyone from perpetrators to resisters to survivors and their families. Holocaust photographs are useful for purposes of commemoration, education, documentation, understanding and more.

Pre-war life may take place a few years before Holocaust or many years prior. Family albums, which often comprise photos taken before and after the Holocaust, make up a significant portion of the VHEC's Holocaust photographs—these are notable for being curated and selected by the donor themselves. Photos in albums often show both survivors and family members who died in the Holocaust.

Other sub-themes of Holocaust photography include images taken during the period of the Holocaust: propaganda photographs distributed by Nazis, photos taken by resisters and photos

taken by liberating armies or by German soldiers. Some of these depict ghetto life, concentration camp life, and documentation of atrocities, such as the corpses of those murdered at camps. This last category is the subject of debate among researchers, as to when and where photographs of atrocities are appropriate to use and show. We encourage viewers to take care of their own mental and emotional well-being when looking through photographs taken of atrocities.

It is important to consider who took the photographs: Nazis, liberators, Jewish resistors or family? Whose eyes are the subjects of the photographs being viewed through? What was the original purpose of the photograph's creation? Who has collected the photograph and where did they collect it from? How and why did it end up at the VHEC? And how does this context inform the photograph and your own experience with it? Photographs catalogued in the VHEC's collections database are presented with metadata with known information about the creation, subject, custody and transmission of each image.

ACCESS POINTS

Access points are key dates, persons and organizations, places, genres and other topics that can be searched in the catalogue to locate records pertaining to those subjects. To research the subject of Holocaust photography, a good place to start is by browsing Primary Source Types / [Photographs](#), and using filters (such as dates, subjects, places and persons) to narrow your results.

Key dates for retrieving and analyzing Holocaust photographs

1933

Hitler becomes Chancellor of Germany.

1940

The Warsaw ghetto is established by the Nazis. The ghetto covered about 2.4 percent of Warsaw's city limits, and 30 percent of the population of Warsaw was packed into this small space.

1941

The Vilna ghetto is established.

1943

The Nazis establish the Bergen-Belsen concentration camp.

1945

The Bergen-Belsen concentration camp is liberated by Allied forces. Some soldiers took and/or collected photographs of the camp which they brought back to Vancouver.

1952

The Warsaw Ghetto Memorial Committee of the Canadian Jewish Congress is formed (later called the Yom Hashoah Holocaust Remembrance Committee).

1953

Yad Vashem World Holocaust Remembrance Center, which now houses one of the most comprehensive collections of Holocaust-related digital materials in the world, opens.

1956

Night and Fog, a documentary using both video footage and photographs of atrocities at concentration camps, is released.

1979

The Montreal Holocaust Memorial Centre is founded.

1983

The Vancouver Holocaust Centre Society of Education and Remembrance is formed, which will open the Vancouver Holocaust Education Centre (VHEC).

1985

Canadian Jewish Congress organizes a gathering of Holocaust survivors in Ottawa, Ontario.

Key topics in Holocaust photographs

Topics are subject terms from the VHEC's local thesaurus that are useful to locate related items in its collections. Searching or browsing by topic can help users find additional materials about a particular topic. Common topics used to tag Holocaust photographs include:

- Antisemitism & discrimination
- Arts, Culture & Sports > Fine Arts
- Arts, Culture & Sports > Photography
- Surroundings
- Surroundings > Ghetto
- Liberation & post-war life
- Liberation & post-war life > post-war reunions
- Organizations > Commemoration and memorialization organizations
- Pre-war life

The library uses the following Library of Congress Subject Headings:

- Holocaust, Jewish (1939-1945) > Pictorial works
- Documentary photography
- Photographers
- World War, 1939-1945 > Photography

FAMILY AND PERSONAL PHOTOGRAPHS

Amalia Boe-Fishman fonds (RA041) <https://collections.vhec.org/Detail/collections/828>

Fonds consists of documentation supporting Amalia Boe-Fishman's application to Yad Vashem's Holocaust Martyrs' and Heroes' Remembrance Authority to have Fishman's foster family, the Spiekhouts, recognized as Righteous Among the Nations. Photographs are located in the Spiekhout album as well as in a series of family photographs of the van Kreveld/Boe-Fishman family and friends. Donated to the VHEC by Amalia Boe-Fishman.

Baltuch, Schmucker family photographs series (RA015-01). Baltuch, Schmucker family fonds. <https://collections.vhec.org/Detail/collections/466>

Includes a photograph album, wallet photo album, framed photos, and loose photos belonging to various members of the Baltuch and Schmucker families and chronicling their lives before and after the Second World War in Romania, Austria and Canada. Donated to the VHEC by Micha Menczer.

Bick family photograph album (RA012-04-00-01). Bick family fonds. <https://collections.vhec.org/Detail/collections/413>

This pre-war family photo album depicts Bick family businesses and various members of the Bick family, presumably Werner Bick and his sister, as young children. Blank spaces and damage caused by removal of glued photos suggest many photos were removed from album prior to its donation to the VHEC. Donated to the VHEC by Ingrid Bick.

Digitized photographs file (RA003-00-00-02). Jannushka Elisheva Jakoubovitch fonds. <https://collections.vhec.org/Detail/collections/113>

File contains four digital photographs of Jannushka Elisheva Jakoubovitch and her family in France. Donated to the VHEC by Holocaust survivor and outreach speaker Jannushka Elisheva Jakoubovitch.

Ejnesman, Kornwaser family photograph collection (RA045). <https://collections.vhec.org/Detail/collections/840>

Photographs and photo postcards of Holocaust survivor Shoshana Fidelman's grandparents, parents, uncles and aunts and siblings, none of whom survived the Holocaust. Photographs were taken in Poland prior to the Second World War and mailed from Starachowice-Wierzbnik and Bodzentyn to family members in Canada and Israel. Donated to the VHEC by Shoshana Fidelman.

Ellen Song file (RA008-02-00-02). John Herbert fonds.

<https://collections.vhec.org/Detail/collections/188>

Five album pages with 22 undated photographs, four loose photographs in enclosures, four computer-printed digital photographs depicting Holocaust survivor John Herbert. Filed with correspondence and an account, "My Hidden Child Experiences," written by Ellen Song. Donated to the VHEC by Anne Noonan.

Frances Hoyd photographs (accession 1993.023).

Photos of Frances Hoyd's family, including a photo of a monument to the members of Frances Hoyd's family who perished during the Holocaust. Items not described or available digitally but are available upon request. Donated to the VHEC by Frances Hoyd.

Goldman family photographs (RA046-01). René Goldman fonds.

<https://collections.vhec.org/Detail/collections/842>

Family photographs and a photograph album depicting René Goldman, his parents, friends and other relatives in portraits, during leisure activities at work, or celebrations and were taken in Kalisz, Poland and in Luxembourg. Most of those pictured perished in the Holocaust. Three photographs depict the Manoir de Denouval in Andrésy, France. Donated to the VHEC by René Goldman.

GW photographs sub-series (RA011-01-02). Dunner family fonds.

<https://collections.vhec.org/Detail/collections/444>

Photographs of Gisele Warren; her husband Lorne Warren; her mother, Ruchel Dunner; her sister Minna Dunner; as well as three group photos. Photos mostly chronicle Gisele's life in Vienna and Paris before and after the Second World War. Donated to the VHEC by Barry Dunner.

JP photographs series (RA013-01). Jennie Phillips fonds.

<https://collections.vhec.org/Detail/collections/420>

Photographs of Canadian-born Holocaust survivor Jennie Phillips, her family, friends and places she visited. Donated to the VHEC by Rachel Mines.

Kaplan, Shak photographs series (RA017-06). Kaplan, Shak family fonds.

<https://collections.vhec.org/Detail/collections/546>

Photographs primarily of the Shak family, as well as Boris Shak's visits to Vilnius, Lithuania, and Riga, Latvia. Photographs were owned by Holocaust survivors Boris Shak and Ida Kaplan. Includes photos of United Partisans Organization members and the Vilna ghetto. Donated to the VHEC by Boris Shak and Odie Kaplan.

Knoll, Klein family photographs series (RA029-01). Knoll family fonds.

<https://collections.vhec.org/Detail/collections/687>

Loose photographs documenting the Knoll and Klein families before and after the Second World War in Austria, Germany, Palestine and Canada. Donated to the VHEC by Bert Knoll and Joel Knoll.

Photographs series (RA016-02). Alexander and Gina Dimant fonds.

<https://collections.vhec.org/Detail/collections/700>

Photographs of the Dimant and Wejgsman families taken before the Holocaust in the Warsaw ghetto, in Poland and in Siberia during the Second World War, and photographs of Gina and Alexander and their family and friends after they settled in Vancouver. Donated to the VHEC by Gina Dimant in multiple accessions.

Photographs series (RA042-01). Arthur Hollander fonds.

<https://collections.vhec.org/Detail/collections/832>

Series is comprised of photographs of members of the Hollander family in Warsaw, Poland, prior to the outbreak of the Second World War. Photographs are formal portraits depicting family members in indoor and outdoor locations, including in the Hollander family home. Leopold, Arthur's father, was the sole surviving member of the family pictured in these photographs. Donated to the VHEC by Arthur Hollander.

Photographs series (RA035-02). Dr. Serge Vanry fonds.

<https://collections.vhec.org/Detail/collections/737>

Print and digital photographs of Serge Vanry and members of his family in France. Donated to the VHEC by Holocaust survivor and outreach speaker Dr. Serge Vanry.

Photographs series (RA027-02). Frank Orban fonds.

<https://collections.vhec.org/Detail/collections/682>

Frank Orban's family photo album with photographs of members of the Orban family taken before the Holocaust, and loose photographs of Frank Orban's family, Frank Orban and his wife, Harriet, and photographs of Orban's aviation pin collection. Donated to the VHEC by George Szasz.

Photographs series (RA001-05). Gottfried family fonds.

<https://collections.vhec.org/Detail/collections/22>

Albums and loose photographs owned by the Gottfried family and pertaining to pre- and post-war life in locations such as Vienna, Shanghai and Vancouver. Donated to the VHEC by Lori Seemann, Gerda Gottfried Kraus and George Wendziack.

Photographs series (RA024-03). Louise Stein Sorensen fonds.

<https://collections.vhec.org/Detail/collections/725>

Photographs include ones of Sorensen's hiding place during the Holocaust, of the family Sorensen hid with during the Holocaust, and of survivor reunions. Donated to the VHEC by Louise Stein Sorensen.

Photographs series (RA038-04). Meyer family fonds.

<https://collections.vhec.org/Detail/collections/749>

Photographic records documenting members of the Meyer family, Ernst Jonas and the exterior of the building which housed the offices of M. Meyer and Co. Donated to the VHEC by Paul and Max Meyer.

Photographs series (RA034-03). Pollak, Deneberger, Kiss family fonds.

<https://collections.vhec.org/Detail/collections/732>

Photographs kept by Holocaust survivor Ilona Mermelstein in Hungary and Vancouver depicting people, places and events related to the donor's parents and grandparents. Donated to the VHEC by Ilona Mermelstein.

Photographs series (RA023-04). Teitelbaum, Buckman family fonds.

<https://collections.vhec.org/Detail/collections/633>

Series consists of four photographs of Holocaust survivor Rebecca Teitelbaum and her family. Donated to the VHEC by Alex Buckman.

Photographs sub-series (RA021-01-01). David and Regina Feldman fonds.

<https://collections.vhec.org/Detail/collections/610>

Photographs of the Feldman's friends and family taken in Germany and Poland prior to Regina Feldman's immigration to Canada, and on subsequent return visits. Donated to the VHEC by Regina Feldman.

SM photographs series (RA014-01). Sender Mines fonds.

<https://collections.vhec.org/Detail/collections/430>

Photographs of Sender Mines, including photos of him as a young man; the Mines family before and after the Second World War; and photos from the one-year anniversary of the liberation of Neustadt concentration camp in Holstein. Donated to the VHEC by Rachel Mines.

vBR Photographs series (RA007-03). von Baiersdorf, Reif family fonds.

<https://collections.vhec.org/Detail/collections/558>

Family photographs of the von Baiersdorf, Reif family in Europe and in Canada. Featured in photographs are members of the family such as Carl Baiersdorf von Erdos; Margit Reif; Erna von Engel-Baiersdorf, Adolf and Helene von Baiersdorf.

ATROCITY AND MILITARY PHOTOGRAPHS**Frank Abbott photo album (98.001.001).**

Album of photographs created by Frank Abbott, a Canadian soldier during the Second World War. Photographs depict concentration camp victims, living and dead, in Dachau and

Bergen-Belson concentration camps. Photos have been captioned by Abbott. Items not described nor available digitally. Many are copies widely distributed at the end of the war. Donated to the VHEC by Beverley Abbott.

Fred Thompson photograph collection (RA050).

<https://collections.vhec.org/Detail/collections/858>

Photographs taken by Canadian aircraftman and photographer Fred Thompson in locations in Germany, Belgium, England and the Netherlands in 1945, at the end of the Second World War, and collected by fellow member of the Canadian military, Albert Edward Frisby. Photographs depict military personnel and aircraft, liberated slave labourers, street scenes, bombed buildings, shipwrecks, Bergen-Belsen atrocities and other scenes witnessed by the Royal Canadian Air Force and Royal Air Force as part of military operations in northwest Europe. Donated to the VHEC by Sara Frisby.

John Rodgers photograph collection (RA058).

<https://collections.vhec.org/Detail/collections/944>

Twelve days after D-Day, Corporal John Rodgers was invited to visit Bergen-Belsen and took photographs from outside of the perimeter of the Bergen-Belsen concentration camp with his personal camera, in secret. Donated to the VHEC by John Rodgers.

Kiva Knopp photographs (accession 1994.012).

Photographs and postcard photos. One photo shows Kiva Knopp in a concentration camp prisoner uniform. Others show atrocities from concentration camps, likely Bergen-Belsen. Items not described nor available online but are available upon request. Donated to the VHEC by Kiva Knopp.

Photographs series (RA020-01). Peter N. Moogk Second World War history collection.

<https://collections.vhec.org/Detail/collections/596>

Large collection of different types of photographs dating from the 1930s and 1940s, including American news photographs, German news and propaganda photographs, Dutch souvenir photographs, documentary photographs, photographs of Nazi youth, photos of German military personnel, and photographs belonging to German soldiers. Donated to the VHEC by Dr. Peter N. Moogk.

Photographs (RA044-01). Stanley Winfield fonds.

<https://collections.vhec.org/Detail/collections/837>

Copy negatives and prints of photographs taken at Bergen-Belsen and Celle, Germany, in 1945, at the time of the concentration camp's liberation and shortly thereafter. Donated to the VHEC by Canadian soldier Stanley Winfield, who was present at Bergen-Belsen shortly after liberation.

Ronald Brown Second World War memorabilia collection (RA053).

<https://collections.vhec.org/Detail/collections/876>

Widely distributed Nazi-era photographs collected by Royal Canadian Engineer Robert Brown, who served in the Second World War. Photo postcards and cigarette cards document Nazi party activities and personnel, bombs, the German retreat from the Netherlands and other subjects. Donated to the VHEC by Neil Brown.

Tom Perry collection (RA026). <https://collections.vhec.org/Detail/collections/648>

Photographs taken by Canadian soldier Tom Perry accompanied by a letter written by Perry to his wife, Claire, documenting the conditions he witnessed in the Buchenwald concentration camp, nine days after liberation. Donated to the VHEC by Tom and Claire Perry.

POST-WAR AND COMMEMORATIVE PHOTOGRAPHS**Klara Forrai fonds. RA048.** <https://collections.vhec.org/Detail/objects/8804>

Seven photographs taken by an unknown photographer at Bergen-Belsen in 1945 and 1946, kept by Hungarian Jewish Holocaust survivor Klara Forrai. Photographs depict camp exteriors, activities undertaken by Forrai and other surviving internees to remember those buried in mass graves at Bergen-Belsen and a demonstration held by internees advocating immigration to Palestine. Donated to the VHEC by Klara Forrai.

Photographs series (RA051-01). Gesher Project fonds.

<https://collections.vhec.org/Detail/collections/860>

Photographs taken and/or accumulated by Linda Frimer and Sidi Schaffer as part of their involvement in the Gesher Project, a project designed to bridge generations and heal Holocaust trauma through art-making and writing. Photographs document artworks and art exercises, Gesher participants and facilitators, and exhibition visitors, installations and public events held in conjunction with Gesher Project exhibitions. Donated to the VHEC by Linda Frimer and Sidi Schaffer.

Photographs series (RA056-02). Michel Mielnicki fonds.

<https://collections.vhec.org/Detail/collections/915>

Photographs depicting Mielnicki family members and events related to pre-war Jewish life in Poland and the Mielnicki family's experience of the Holocaust, post-war events including Michel and his brother Aleksei Mielnicki's reunion in 1992, and documentation of antisemitic graffiti in Canada. Donated to the VHEC by Michel Mielnicki and Vivian Claman.

Photographs series (RA055-03). Survivors Today project fonds.

<https://collections.vhec.org/Detail/collections/902>

Photographs of Holocaust survivors taken by Celia Brauer for her Survivors Today project. Brauer photographed survivors in and around their homes from 1984 to 1986, with the exception of Leon Kahn, who was photographed at the Annual Symposium of the Holocaust at the University of British Columbia. Includes photographs taken by Brauer at the Canadian Gathering of Jewish Holocaust Survivors and their Children in Ottawa, Canada in 1985. Donated to the VHEC by Celia Brauer.

Photograph series (RA006-07). Yom Hashoah Holocaust Remembrance Committee fonds.

<https://collections.vhec.org/Detail/collections/109>

Series consists of photographs of the activities of the Yom Hashoah Holocaust Remembrance Committee as well as photographs relating to antisemitism. Also included are copy prints of photographs depicting items found after the war from the Warsaw ghetto. Photographs accumulated by the Yom Hashoah Holocaust Remembrance Committee of the Vancouver Holocaust Centre Society for Education and Remembrance.

Sam Mandelbaum photographs (accession 1993.032).

A collection of photographs of various memorials, including one the King David Tower, the memorial at Tel Aviv, and the memorial for 300 graves at Allen. Includes photographs taken after the liberation of Bergen-Belsen, including one of the donor in a concentration camp uniform. Donated to the VHEC by Sam Mandelbaum.

HOLOCAUST TESTIMONY pertaining to Holocaust photographs

Testimony is a first-hand personal account of an event. A Holocaust survivor's testimony is micro-history, one person's story told from a specific and subjective perspective. Since most survivors are not historians, they tell personal stories that can connect to historical details acquired from other sources. Historians listen to testimony in order to understand the personal experiences of people who were involved in an historical event. When historians examine testimony as an historical source, they must carefully consider the challenges and the benefits that accompany the use of such testimonies. It is important to consider why survivors testify and under what circumstances.

In the following testimony videos, interviewees relate a story or experience with photography or photographs. The interviewees may also have donated materials listed elsewhere in this research guide.

Else Dunner

Else D. testimony 1983 [video recording] (1h 51m 17s)

<https://collections.vhec.org/Detail/objects/1249>

Else D. was born in Bilitz, Silesia [Bielsko Biala, Poland]. She speaks about her life in Bilitz before the war. She married in 1939 and moved to Kraków, Poland. She recalls the German invasion and escape to Lublin. She describes ghettoization and her experience there. She recalls when

deportation began and her transfer to Płaszów where Amon Göth was commandant. She describes being placed on Oskar Schindler's list with her cousin's help. She recalls transfer to Auschwitz then to Brunnitz with other women. She recalls returning home and the difficulty reclaiming property. She recounts a story of retrieving family photographs hidden by a family friend. She shows photographs and artefacts.

Halford David Wilson

Halford W. testimony 1982 [video recording]. 1h 20m 52s

<https://collections.vhec.org/Detail/objects/743>

Halford describes entering Esterwegen camp with the American army, trying to locate the commandant, and finding a photo album in the commandant's quarters. He later shows the photo album during the interview, and also shows photographs of exhumed bodies taken by the French underground to document atrocities and Nazi propaganda photos.

Manfred Carsch

Manfred Carsch oral history 1998 [sound recording]. 1h 55m 2s

<https://collections.vhec.org/Detail/objects/1295>

Manfred Carsch's family owned a chain of department stores in Germany and manufactured knitwear. He recalls increasing restrictions against Jewish businesses after 1933 and the destruction of *Kristallnacht*. Manfred describes how Nazis tracked people who went to Jewish-owned stores by taking photographs.

Nomi Kaplan

Nomi K. testimony [video recording] 1h 46m 59s

Nomi K. was born in 1933 in Memel, Lithuania. She recalls her mother's interest in photography and large collection of pre-war family portraits. After escaping Nazi persecution, the Kaplan family settled in Ontario and Nomi moved to Vancouver in 1955. She is a photographer and artist, whose work was featured in the exhibition *Regenerations: A Twenty-Year Retrospective of the Holocaust Work of Nomi Kaplan*, programmed by the VHEC in 1995.

Stanley Winfield

Stanley W. testimony 1990 [video recording]. 1h 22m 3s

<https://collections.vhec.org/Detail/objects/1224>

Stanley W. was born in Calgary, Canada on August 15, 1923. He describes the Jewish community and experiencing antisemitism in school. He discusses becoming aware of politics in Europe and the experiences of the Jewish people there. He recalls joining the Canadian army in 1941 and discusses his mobilization to Toronto where he was a private then a leading aircraftsman in the air force. He describes going to Bergen-Belsen camp after its liberation. Stanley donated a collection of photographs of the liberation of Bergen-Belsen.

SECONDARY SOURCES

Secondary sources are created after a historical event and offer a description or interpretation of the event based on analysis of primary sources.

Library Books and Teachers' Guides

Item	Call Number
<p>Conlin, Dan. <i>War through the lens: the Canadian Army Film and Photo Unit, 1941–1945</i>. Niagara Falls, ON: Seraphim Editions, 2015. https://collections.vhec.org/Detail/objects/1405</p> <p>"War through the Lens tells the story of the most daring filmmakers in the history of Canada's motion picture industry, the fifty cameramen who filmed Canadians in battle during World War Two. They belonged to the Canadian Army Film and Photo Unit and often scooped their British and American allies with the first, and in many cases, the most memorable footage of the war's crucial battles in Europe. They produced a legacy of images which continue to shape the depiction of the war today. It is a story of courage, friendship, triumphs and tragedies. The cost of their work was high. Before the guns were stilled, nearly a third of them became casualties with the small unit suffering proportionally among the highest casualty rates in the Canadian Army. This book explores their experience with unique first person accounts combined with rare and dramatic images of Canada at war." —Publisher</p>	940.5371 C75w

<p>Dobroszycki, Lucjan and Barbara Kirshenblatt-Gimblett. <i>Image Before My Eyes: A Photographic History of Jewish Life in Poland Before the Holocaust</i>. New York: Schocken Books, 1977. https://collections.vhec.org/Detail/objects/6170.</p> <p>Image Before My Eyes "opens with portraits of Polish Jews, taken with early photographic techniques during the 1860s, and concludes with photographs taken from Jewish cinema films made in Poland during the 1930s. Between these two reference points there exists a plethora of material: private photographs taken from family albums, urban and rural landscapes, documentary and press photographs, and postcards and New Year's greeting cards, most of which were taken by Jewish photographers (including a few of the well-known extraordinary photographs of Roman Vishniac).</p>	943.8004 D63i
<p>Frank, Otto. <i>Anne Frank and Family: Photographs</i>. Amsterdam: Anne Frank House, 2004. https://collections.vhec.org/Detail/objects/6370.</p> <p>"Just like any average family, the photo album of the Frank family also begins with the birth of the first child. As an amateur photographer, Otto Frank has a single theme: the life & times of his daughters Anne and Margot. Nothing we see in Otto Frank's photos reveals the horrors that Anne and her family will later have to endure. What we now know about the fate of Anne Frank has an effect on how her book <i>Anne Frank, The Diary of a Young Girl</i> is perceived. Equally so, it is now impossible to view the photos that portray her life with an impartial eye." —Inside flap</p>	949.207 A613
<p>Goldberg, Adara and Samuel Watkins. <i>The Face of the Ghetto: Pictures Taken by Jewish Photographers in the Litzmannstadt Ghetto 1940–1944: Teacher's Guide</i>. Vancouver: Vancouver Holocaust Education Centre, 2015. https://collections.vhec.org/Detail/objects/2366.</p>	Online: https://collections.vhec.org/Detail/objects/2366

<p>"This teaching resource facilitates student engagement with historical context and individual narratives that relate to The Face of the Ghetto exhibit... An investigation of primary source material fosters historical and critical thinking skills in students. The guide complements student visits to the 60-minute interactive exhibit tour, and is divided into two sections. The pre-visit activities introduce students to the concept of racial antisemitism, and guide discussion about Jewish life in prewar Poland and under Nazi occupation. Post-visit exercises address themes raised during the school program, and offer students the opportunity for further reflection on resistance, ethical decision-making during the Holocaust, and memorialization in its aftermath." —Page 3</p>	
<p>Grossman, Mendel. <i>With a Camera in the Ghetto</i>. New York: Schocken Books, 1977. https://collections.vhec.org/Detail/objects/6175</p> <p>A visual chronicle of the struggle for survival that took place in the German-established ghetto of Lodz in Poland during the Second World War is supplemented by a journal kept by a committee of Jewish writers. —Publisher</p>	943.8053 G87w
<p>Heydecker, Joe J. <i>The Warsaw Ghetto: A Photographic Record 1941-1944</i>. London: I. B. Tauris & Co Ltd Publishers, 1990. https://collections.vhec.org/Detail/objects/7988.</p> <p>"These extraordinarily moving photographs were taken inside the Warsaw Ghetto by an ordinary German soldier. Joseph Heydecker was a young German who in the early thirties served a photographic apprenticeship. In the course of acting as agent for his parents' business, he went all over Poland arranging to show the film 'Pope Pius XI speaks to you.' In the course of this he met and was entertained by many Jewish families. In 1941, having by this time been called up and transferred to a propaganda unit on account of his photographic training, he arrived in Warsaw and decided—innocently—to look up an old Jewish friend. Incredibly, though the friend had been 'relocated,'</p>	943.8053 H61w

<p>the old system of registering addresses still functioned. Heydecker took a taxi. He arrived at a road-block and a high brick wall—the entrance to the Warsaw Ghetto. Although he would have been court-martialed if caught, Heydecker made several trips into the ghetto, to record what he saw. He did manage to find the old friend. Together with two colleagues in his photographic unit, he developed the films and kept them. In 1945, Heydecker showed them to the Americans: to his knowledge, the first eyewitness account given by a German. Heydecker kept his films for 40 years before deciding eventually to publish them. The reason for this was his own sense of guilt and shame at having done nothing to stop what was going on."</p> <p>—Book jacket</p>	
<p>Keller, Ulrich. <i>The Warsaw Ghetto in Photographs: 206 Views Made in 1941</i>. New York: Dover Publications, 1984. https://collections.vhec.org/Detail/objects/6182.</p> <p>206 extremely rare and historically significant black-and-white photographs recreate European Jewish ghetto life during early years of the Second World War: Internal Ghetto Administration; Ghetto Police; Children; Street Scenes; Worship; much more. Introduction. —Publisher</p>	943.8053 W295
<p>Kok, Rene and Erik Somers. <i>The Persecution of the Jews in Photographs</i>. Zwolle, Netherlands: WBOOKS, 2019. https://collections.vhec.org/Detail/objects/7900</p> <p>"The first book of photographs about the persecution and deportation of the Jews in the Netherlands during the Second World War. <i>The Persecution of the Jews in Photographs. The Netherlands 1940–1945</i> is the first book of its kind on the subject. Both the professional photographers commissioned by the occupying forces and amateurs took moving photographs. On 10 May 1940, the day of the German invasion, there were 140,000 Jewish inhabitants living in the Netherlands. The full extent of their terrible fate only became known after the war: at least 102,000 were murdered, died of mistreatment or were worked to death in the Nazi camps. This tragedy has had a profound effect</p>	949.2071 K79p

on Dutch society. Photographic archives and private collections were consulted in the Netherlands and abroad. Extensive background data was researched, which means that the moving pictures have an even greater force of expression. The result is an overwhelming collection of almost 400 photographs, accompanied by detailed captions." —Publisher	
<p>Liss, Andrea. <i>Trespassing through Shadows : Memory, Photography, and the Holocaust</i>. Minneapolis : University of Minnesota Press, 1998.</p> <p>https://collections.vhec.org/Detail/objects/2585</p> <p>In <i>Trespassing through Shadows</i>, Andrea Liss examines the inherent difficulties and productive possibilities of using photographs to bear witness, initiating a critical dialogue about the ways the post-Auschwitz generation has employed these documents to represent Holocaust memory and history."</p>	778.9 L77t
<p>Mazur, Tadeusz and Jerzy Tomaszewski. <i>1939–1945: We Have Not Forgotten</i>. Warszawa: Polonia Publishing House, 1961.</p> <p>https://collections.vhec.org/Detail/objects/3659</p> <p>"This publication is an abridged edition of the album issued by [Polonia Publishing House] under the same title in 1959... Most of the photographs are from German sources, which both during the time of the occupation and after the end of the war came into Polish hands. The summary of the events they depict, provides a characterization of the system and the methods of organization of the mass extermination of the Polish people between 1939 and 1945. The facts and figures show the magnitude of the crimes committed." —Book jacket</p>	943.8053 W361 1961
<p>Meier, Lili and Serge Klarsfeld. <i>The Auschwitz Album</i>. New York: The Beate Klarsfeld Foundation, 1980.</p> <p>https://collections.vhec.org/Detail/objects/3841</p>	RBSC 940.5317 A932KL 1980

<p>"The Auschwitz Album is the only surviving visual evidence of the process leading to the mass murder at Auschwitz-Birkenau... The photos were taken at the end of May or beginning of June 1944, either by Ernst Hofmann or by Bernhard Walter, two SS men whose task was to take ID photos and fingerprints of the inmates (not of the Jews who were sent directly to the gas chambers). The photos show the arrival of Hungarian Jews from Carpatho-Ruthenia. Many of them came from the Berehovo Ghetto, which itself was a collecting point for Jews from several other small towns." —Yad Vashem on The Auschwitz Album in general, not this specific edition</p>	
<p>Serotta, Edward. <i>Out of the Shadows: A Photographic Portrait of Jewish Life in Central Europe since the Holocaust</i>. Secaucus, NJ: Carol Publishing Group, 1991. https://collections.vhec.org/Detail/objects/8011</p> <p>"The dark shadow of the Holocaust will never disappear, not from Central Europe nor from the rest of the world. But Jews did survive and remain in their native lands: Hungary, Czechoslovakia, Poland, Romania, Bulgaria, Yugoslavia, and Germany. And they have children who have had their own children. Jewish life—against all odds—continues. Now that the Iron Curtain has been lifted, we can see, for the first time in over forty years of obscurity, contemporary Jewish life in what was for over a thousand years the very heart and soul of Jewish culture... Captured in photographs and text are the partisans, survivors, righteous Gentiles, hidden children, politicians and artists, whose new world is recounted in their faces and voices as they reflect on both past and present... Photographer and writer Edward Serotta took these sensitive and beautiful images as he visited Jews in their homes, offices, schools, and studios over a five-year period... He has documented the grand, well-maintained synagogues and those that stand crumbling; the cemeteries tended with care and those reclaimed by forests; former ghettos; memorials to the murdered... there are no 'last Jews of Eastern Europe,' but Jews who have made a dynamic life filled with culture, religion, and politics in these homelands, in spite of their tragic history there." —Book jacket</p>	943 S48o

<p>Shneer, David. <i>Through Soviet Jewish Eyes: Photography, War, and the Holocaust</i>. New Brunswick, N.J.: Rutgers University Press, 2012.</p> <p>https://collections.vhec.org/Detail/objects/1957</p> <p>Most view the relationship of Jews to the Soviet Union through the lens of repression and silence. <i>Through Soviet Jewish Eyes</i> presents a different picture. These artists participated in a social project they believed in and with which they were emotionally and intellectually invested-they were charged by the Stalinist state to tell the visual story of the unprecedented horror we now call the Holocaust.</p>	778.9 S55t
<p>Spaar, Ilona Shulman and Anna Bruder. <i>In Focus: The Holocaust Through the VHEC Collection. Faces of Survival: Photographs by Marissa Roth: Teachers' Guide</i>. Vancouver: Vancouver Holocaust Education Centre, 2019.</p> <p>https://collections.vhec.org/Detail/objects/8006.</p> <p>"This teachers' guide is a companion to two exhibitions, <i>In Focus: The Holocaust Through the VHEC Collection</i> and <i>Faces of Survival: Photographs by Marissa Roth</i> produced by the VHEC. This specific teaching resource facilitates students' engagement with their visit to the VHEC. The guide complements the two hour long interactive exhibit tour and workshop... The pre-visit activity introduces students to pre-war life in Eastern and Western Europe with artefacts and photographs featured in the In Focus exhibition. By analyzing primary sources, students actively participate in the process of historical inquiry and enhance their observational and interpretative skills. Discussion questions foster further thinking of the importance of primary sources as historical evidence. The post-visit activity gives students the opportunity to learn about the impact of the Holocaust on survivors by engaging with their powerful messages to students as featured in the Faces of Survival exhibition. Discussion questions elicit reflection on antisemitism and racism today, and how we can combat social injustices both individually and as a global society." —Introduction, page 2</p>	<p>Online:</p> <p>https://www.vhec.org/wp-content/uploads/InFocusFaces TeachersGuide %C6%92.pdf</p>

<p>Struk, Jainina. <i>Photographing the Holocaust: Interpretations of the Evidence</i>. London, UK: I.B. Tauris, 2004. https://collections.vhec.org/Detail/objects/2593</p> <p>Atrocities committed by the Nazis during the Holocaust were photographed more intensively than any others, before or since. These images have been subjected to a perplexing variety of treatments: variously ignored, suppressed, distorted and—above all—exploited for propaganda purposes. This book is the history of this aspect of the Holocaust and its aftermath. It tells a story that begins with the taking of photographs of many kinds in varied circumstances by all the protagonists in World War II, including the Nazis, their collaborators and the 'soldier tourists' in the ghettos; by the Jews themselves, their sympathisers and the resistance movements in the occupied territories; and by the Allied forces at the end of the war.</p>	778.9 S92p
<p>Swiebocka, Teresa, Jonathan Webber (Meir) and Connie Wilsack, eds. <i>Auschwitz: A History in Photographs</i>. Bloomington: Published for the Auschwitz-Birkenau State Museum, 1993. https://collections.vhec.org/Detail/objects/32.</p> <p>"Through more than 280 documentary photographs from the archives of the Auschwitz-Birkenau State Museum and reproductions of artistic works by former prisoners, this book records the history of Auschwitz and what it looks like today. It includes photographs taken by the Nazis of the construction and expansion of the camp, of individual prisoners and scenes from daily life and of the machinery of mass murder itself; clandestine photographs, taken by prisoners; aerial photographs, taken by the Allies; photographs taken at the time of the liberation of Auschwitz by Soviet forces; and photographs of the site as it is today." —Book jacket</p>	940.5317 A932 1993
<p>Tencer, Golda. <i>And I Still See Their Faces: Images of Polish Jews</i>. Warszawa: Amerykansko-Polsko-Izraelska Fundacja Shalom, 1996. https://collections.vhec.org/Detail/objects/1954</p>	REF 943.8 T28i oversize

<p>Companion album to the exhibition, "And I Still See Their Faces," which opened April 18, 1996 at Warsaw's Zachęta Gallery. In 1994, Gołda Tencer, the General Director of the Shalom Foundation, called for photographs of Polish Jews to be sent to the Foundation, and thousands were received. Photographs, aged and a bit damaged, kept in attics and dug out of ruins, kept coming from big cities, small towns and villages. The intention of the exhibition and album is to bring back the forgotten world and the history of Polish Jews.</p>	
<p>Vishniac, Roman. <i>A Vanished World</i>. New York: Farrar, Straus & Giroux, 1983. https://collections.vhec.org/Detail/objects/7503</p> <p>A Vanished World offers "a comprehensive selection of Roman Vishniac's celebrated photographs of the Jews of Eastern Europe. Taken between 1934 and 1939, as Vishniac explored cities and villages, these photographs preserve for posterity unforgettable images of Jewish life. Of the 16,000 photographs he managed to take—secretly and under difficult circumstances—Vishniac was able to rescue only 2,000. Some of the negatives were sewn into his clothing when he came to the United States in 1940, most he left with his father in a village in France for the duration of the war. Very few of the surviving photographs have been seen until now; in fact, more than three-quarters of the photographs included in A Vanished World have never been published before. Special prints were prepared for reproduction in this book (many of the negatives were printed for the first time), and Vishniac has provided commentary on the photographs that is both moving and informative." —Book jacket</p>	REF 947 V82v (in processing)
<p>Zelizer, Barbie. <i>Remembering to Forget: Holocaust Memory through the Camera's Eye</i>. Chicago, IL: The University of Chicago Press, 1998. https://collections.vhec.org/Detail/objects/2599</p> <p>There is no more gruesome and tragic record in the history of the twentieth century than the photographs taken at the liberation of the concentration camps in Germany after World War II. Our memory of the Holocaust has been shaped by these images, and</p>	778.9 Z49r

they are seared into our collective consciousness as brutal evidence of the atrocity of war and the evil of which humanity is capable. In her new book, Barbie Zelizer reveals the unique significance of the concentration camp photographs while being mindful of Leon Wieseltier's call to be strangers to these images. If we are not strangers," he wrote, 'if the names of the killers and the places of the killing and the numbers of the killed fall easily from our tongues, then we are not remembering to remember, but remembering to forget.' Zelizer shows how the photographs have become the basis of our memory of the Holocaust and how they have affected our presentations and perceptions of contemporary history's subsequent atrocities.	
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EXHIBITIONS produced by the VHEC

Faces of Loss: Remembering Those Who Perished.

<https://collections.vhec.org/Detail/occurrences/82>

Faces of Loss was an exhibition that focuses on the victims of the Holocaust, who families later immigrated to Canada and now live in Vancouver. Survivor and other Vancouver families contributed their precious few pre-war photographs, some of their family members who were lost during the Holocaust. In many cases, no photographs remain of those who perished. The exhibition serves to remember and mourn these victims, while restoring the human, personal element to what has become an abstraction of numbers.

Faces of Survival: Photographs by Marissa Roth.

<https://collections.vhec.org/Detail/occurrences/96>

The VHEC commissioned 40 portraits of local Holocaust survivors, VHEC volunteers and survivor speakers, both past and present. Posthumous portraits of survivors may include the presence of both the survivor and their descendants, and reflect on the intergenerational aspects of Holocaust remembrance and education.

Regenerations: A Twenty-year Retrospective of the Holocaust Work of Nomi Kaplan

Fall 1995

Regenerations featured major works from Vancouver artist Nomi Kaplan, whose family fled to Canada at the start of the Second World War to escape the Holocaust. Incorporating photographs, rubbings from gravestones and collage and installation pieces that document and try to make sense of her experiences and family history, the exhibition was the first retrospective of Kaplan's art.

EXTERNAL RESOURCES

Publications and Videos

Crane, Susan A. "Choosing Not to Look: Representation, Repatriation, and Holocaust Atrocity Photography" *History and Theory*, vol. 47, no. 3 (2008): 309-330.

<https://www.jstor.org/stable/25478766>

Hirsch, Marianne. "Surviving Images: Holocaust Photographs and the Work of Postmemory." *The Yale Journal of Criticism* 14, no. 1 (2001): 5-37. doi:10.1353/yale.2001.0008

Magilow, Daniel. Holocaust Photography. United States Holocaust Museum, 26 August 2020. Youtube. https://www.youtube.com/watch?v=dh_PKiC0nSE

Morrow, Paul. "Is it ethical to show Holocaust images?" *The Conversation*, 21 January 2021. <https://theconversation.com/is-it-ethical-to-show-holocaust-images-128846>

Zemel, Carol. "Holocaust Photography and the Challenge of the Visual." in *A Companion to the Holocaust*, eds S. Gigliotti and H. Earl. New York, NY: John Wiley and Sons, 2020. <https://doi.org/10.1002/9781118970492.ch28>

Collections at Other Memory Institutions

The following repositories hold major collections of Holocaust materials including photographs. They may be of interest to researchers wishing to broaden their understanding of the topic and conduct research outside of the VHEC.

The Canadian Jewish Heritage Network www.cjhn.ca/en

The Canadian Jewish Heritage Network brings together databases and digital materials, including photographs, in a searchable website. The material is from the following museums and archives: the Alex Dworkin Canadian Jewish Archives Alex Dworkin Canadian Jewish Archives, the Jewish Public Library Archives, the Montreal Holocaust Museum, the Ottawa Jewish Archives, the Saint John Jewish Historical Museum Saint, the Shaar Hashomayim Museum & Archives, and the The Spanish and Portuguese Synagogue.

The Ghetto Fighters House Archives. <https://www.gfh.org.il/eng/Archive>

The GFH Archives maintain a database accessible to the public. The Ghetto Fighters' House Archives were established along with the founding of Kibbutz Lohamei Haghetat. The archives deal with the documentation of three main periods in the

history of the Jewish People: between the two World Wars – youth movements, religious life, community life and culture; the fate of the Jewish people during WWII – in camps and ghettos, physical and spiritual Jewish resistance; and the Holocaust survivor community in postwar Europe.

The Lodz Ghetto Photographs of Henryk Ross. Art Gallery of Ontario.

<http://agolodzghetto.com/>

Henryk Ross's images, taken from 1940 to 1945, provide an extraordinary glimpse into Jewish life in the Lodz Ghetto. Ross served as an official photographer for the ghetto Jewish administration, but he also risked his life to take illegal photographs that document the grim realities of Lodz Ghetto residents. Before the ghetto was shut down, Ross buried his negatives with other artifacts, hoping that his collection might one day become part of the public history of World War II. Fortunately, he was able to recover the buried material when the Lodz Ghetto was liberated in 1945. His incomparable collection was given to the AGO by the Archive of Modern Conflict in 2007 and shown at the AGO for the first time in the exhibition Memory Unearthed, which ran from January 31 to June 14, 2015

Roman Vishniac collection. International Center of Photography. <https://vishniac.icp.org/about>

Roman Vishniac documented the Nazi rise to power in the 1930s and from 1935-1938 was commissioned by the Jewish Joint Distribution Committee to photograph Jewish communities in central and Eastern Europe. In 1947, Vishniac returned to Europe to photograph survivors in DP camps and the work of Jewish relief organizations.

The United States Holocaust Memorial Museum. <https://www.ushmm.org/>

A living memorial to the Holocaust, the United States Holocaust Memorial Museum inspires citizens and leaders worldwide to confront hatred, prevent genocide and promote human dignity. The museum includes a searchable online collections database, including photos.

The section on World War II Liberation photography may be of special interest:

<https://www.ushmm.org/collections/the-museums-collections/about/photo-archives/world-war-ii-liberation-photography>

Weiner Holocaust Library <https://wienerholocaustlibrary.org/>

One of the world's leading and most extensive archives on the Holocaust, the Nazi era and genocide. The Library's unique collection of over one million items includes published and unpublished works, press cuttings, photographs and eyewitness testimony.

Yad Vashem Digital Collections: Photos. <https://photos.yadvashem.org>

Visual testimony of Jewish life before, during and after the Holocaust. It is the largest photo collection of its kind in the world. Yad Vashem, the World Holocaust Remembrance Center, is the ultimate source for Holocaust education, documentation and research. From the Mount of Remembrance in Jerusalem, Yad Vashem's integrated approach incorporates meaningful educational initiatives, groundbreaking research and inspirational exhibits.

Exhibitions

Auschwitz Album. Yad Vashem.

https://www.yadvashem.org/yv/en/exhibitions/album_auschwitz/

The *Auschwitz Album* online exhibition is also available as travelling, ready to print exhibition from Yad Vashem based on the album found by Lilly Jacob. The photographs in the album show the entire process of a transport Jews arriving at Auschwitz-Birkenau.

Flashes of Memory: Photography during the Holocaust. Yad Vashem.

yadvashem.org/museum/museum-complex/exhibitions-pavilion.html

“This exhibit presents a critical examination of documentation through the camera lens, focusing on the circumstances of the photograph and the worldview of the photographer, while referring to the Jewish photographers’ different and unique viewpoints as direct victims of the Holocaust.” —Yad Vashem

Generations: Portraits of Holocaust Survivors. Imperial War Museum.

<https://www.iwm.org.uk/events/generations-portraits-of-holocaust-survivors>

“In partnership with the Royal Photographic Society (RPS), Jewish News, the Holocaust Memorial Day Trust and Dangoor Education, *Generations: Portraits of Holocaust Survivors* will showcase new works from 12 contemporary photographers, all members and Fellows of RPS, alongside photography by RPS patron, Her Royal Highness The Duchess of Cambridge. Displayed for the very first time, these powerful photographs capture the special connections between Holocaust survivors and the younger generations of their families.” —Imperial War Museum

Photographs from the Warsaw Ghetto. Yad Vashem.

https://www.yadvashem.org/yv/en/exhibitions/warsaw_ghetto/introduction

“We have chosen to present here four important collections of photos of the Warsaw Ghetto from the Yad Vashem archives. These collections cover four completely different perspectives of the ghetto, and they are a sampling of the various spheres that were documented on film in the ghetto, as well as the different photographers who worked there.” —Yad Vashem

Refugee Boulevard: Making Montreal Home After the Holocaust. Montreal Holocaust Museum.

<https://www.refugeeboulevard.ca/#acknowledgements>

Some Were Neighbours: Collaboration and Complicity in the Holocaust. United States Holocaust Memorial Museum. <https://somereneighbors.ushmm.org>.

The Eye as a Witness. The National Holocaust Centre and Museum and the University of Nottingham. <https://witness.holocaust.org.uk/exhibition>

Witnesses to History, Keepers of Memory: Portraits of Montreal's Holocaust Survivors. Montreal Holocaust Museum. <https://witnessestohistory.museeholocauste.ca>.