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in Zusammenarbeit mit Sigrid Philipps

Bilder zum Judenmord. Eine kommentierte Sichtung der Malerei und Zeichenkunst in Deutschland von 1945 bis zum Auschwitz-Prozess, Jonas Verlag, Marburg 2014.

English Summary

Fine Arts in Post-War Germany and the Genocide of the Jews.

Visual art in Germany after the Second World War is largely associated with abstract painting, socialist realism and 'degenerate' art. And yet, early artistic positions on the genocide of the Jews existed, even though they were widely ignored by the art historic canon in West Germany. A relatively small number of artists began painting and drawing the Nazis' atrocities during the war and exhibited their work in Germany shortly after the war ended. At the same time, the German public was confronted with visual narratives by former concentration camp inmates, for example in two graphic series by *Jerzy Zielinsky*, later known as crime novel illustrator George Ziel in the US. Traces of his and *Leo Haas'* sarcastic commentaries can be found in *Art Spiegelman's Mouse*, but their actual works remained beyond the public eye.

In East Germany, *Lea Grundig* published the graphic series *In the Valley of Slaughter (Im Tal des Todes, 1947)*, which was shown in Tel Aviv, where she lived in exile, and at the Pierpont Morgan Library, New York. Even though a number of these images – along with illustrations for *Ben-Shem's* book on the Ghetto in Warsaw from 1947– were exhibited numerous times, they have never been analyzed in context. *Ludwig Meidner*, well known before the war, was almost completely forgotten. His series *Massacres in Poland* has been widely overlooked by scholars.

In the mid-fifties, some of today's most famous German artists began their work on the Nazi past. *Gerhard Richter*, for example, drafted a set of portraits of Anne Frank, which are unpublished to this day. The author follows his struggle with the subject throughout the years, including more recent works. In 1957, *Josef Beuys* took part in the competition for an Auschwitz memorial. He not only used the documentation material sent to him by the committee for his entry, but continued to work with it in future installations and happenings.

The final chapter of the study investigates art commenting on the Auschwitz Trial in Frankfurt. While i. e. artists in West Germany such as *Wolf Vostell* focused on the continuation of Nazi politics in contemporary Germany, his East German colleague *Werner Tuebke* dealt contrary to the official terms of memory with the Jewish victims' perspective.

This book is the first-ever comprehensive compilation and commentary on the endeavor of artists in post-war Germany to visually formulate the genocide in paintings, drawings and etchings. In individual, yet interconnected essays, 166 works by 44 artists are considered in the context of their time. Even though many of the paintings and graphic works were exhibited shortly after the war, the art historic canon has failed to acknowledge their relevance to this day.