



EYEWITNESSES

DEPICTIONS OF TRAUMA FROM THE COLLECTION
OF THE HUNGARIAN JEWISH MUSEUM AND ARCHIVES

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The depiction and representability of the Holocaust has always been a sensitive and much debated issue in both literature and the fine arts. The perspective of eyewitnesses, the documentation of what they have seen is key to understanding and interpreting the Holocaust. There is a kind of consensus that only photography or film can be appropriate vehicles for and “evidence” of faithfully documenting what happened. In this case, what role can fine arts play? Is the depiction of personal associations, stories in a visual language, eventually the enjoyment of art, compatible with the horrors of the Holocaust? Can fine art tell what words can't?

The collection of the Hungarian Jewish Museum and Archives contains several works or albums that capture the everyday life of concentration camps, the ghetto or the labor service.

A separate group is represented by images depicting the events in the camps or the ghetto as a reporter or messenger – being aware of the importance of the role of the eyewitness.

Contrary to this are works that approach the subject in a subjective – even symbolic – way.

Most of the works are characterized by the fact that they often display inscriptions that can be interpreted as titles, which are organically connected to the imagery.

Writing doesn't just accompany the depicted theme: *reading* the image and text simultaneously encourages the viewer to interpret the often-juxtaposed image and writing. In many cases, children's drawing-like, subtitled works are told in an almost comic book form, they "replay" and process what happened in the camp. “Playing” with the events of the Holocaust often characterizes the art of Holocaust survivors and the generations that follow them (e.g., Zbigniew Libera's *LEGO concentration camp*, Art Spiegelman's *Maus* comic). To cite another international example: *Life? Or theater?*, the work of Charlotte Salomon, a German who lost her life in the Holocaust also combines image and writing to process the events that happened to her, thus making the artist both an experiencer and an external observer of the story. Instead of trauma and drama, the emphasis is on narration and narrative - play as a method distances, substitutes, evokes, and perhaps becomes a tool of processing and therapy along the way.

In the case of the autobiographical works presented in the exhibition, the organic unity of image and writing results in a uniquely personal narrative style. The exhibition aims to explore the common or even the different roots of the working methods of the creators. By exhibiting the works together, we seek answers to questions about what it means to be a witness, why narrative, comic-like representations can be important, and how the combined use of image and writing facilitates a deeper understanding of memories.

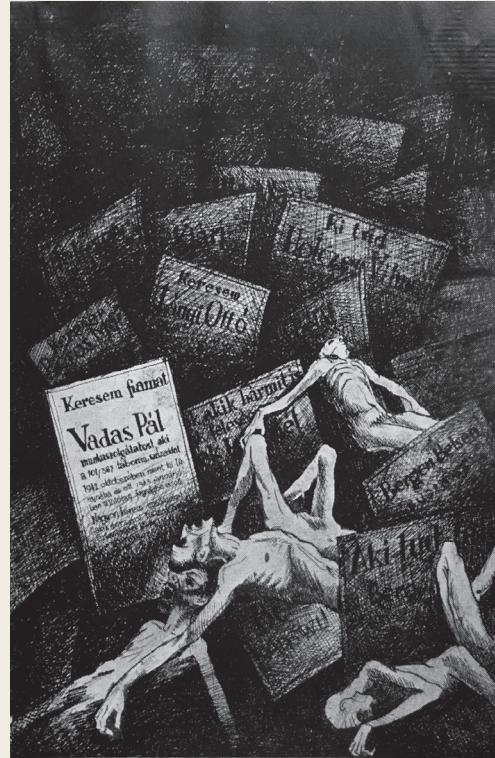
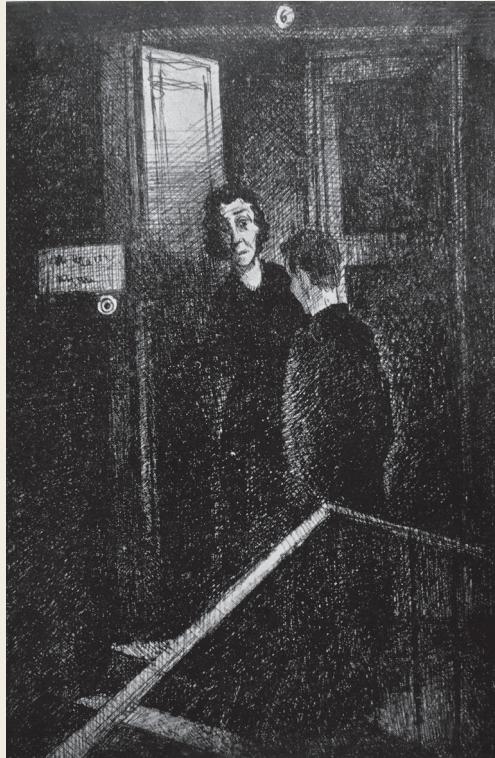
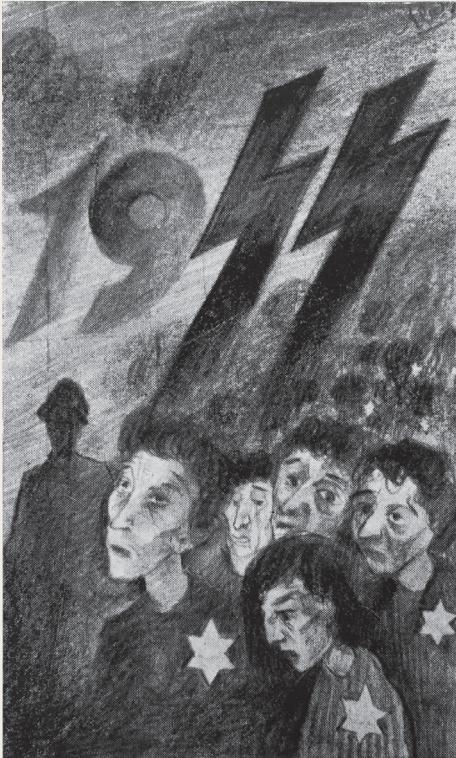


ERVIN ABÁDI

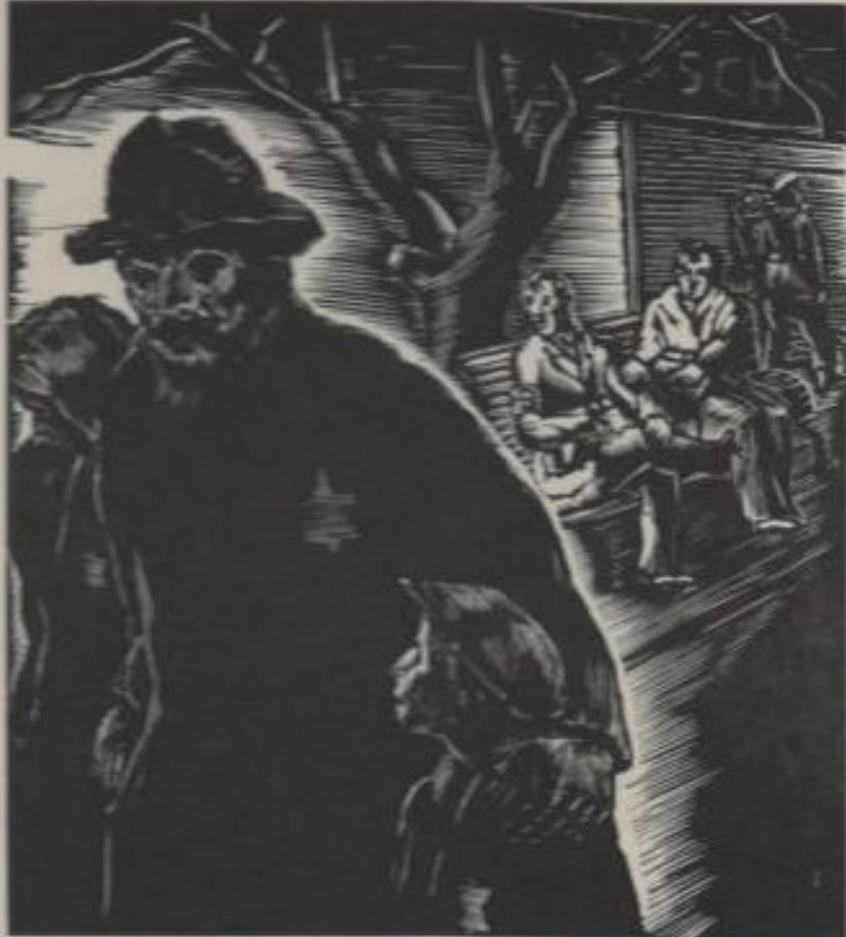
TWO STARS TWO WORLDS

PRINTED COPIES OF PHOTOGRAPHS TAKEN OF THE JEWISH BRIGADE
AND REPRODUCTIONS OF 12 ARTWORKS BY ERVIN ABÁDI IN ALBUM

1946



MIKLÓS ADLER



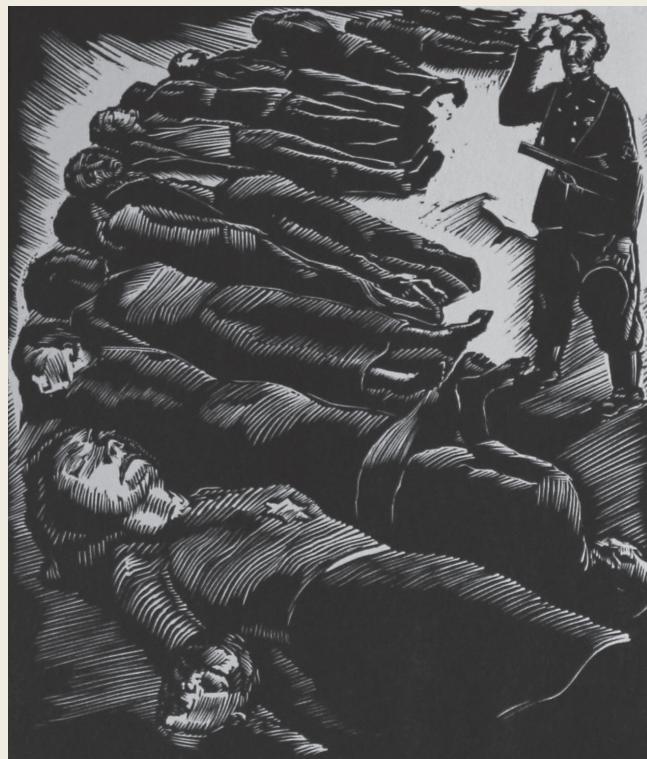
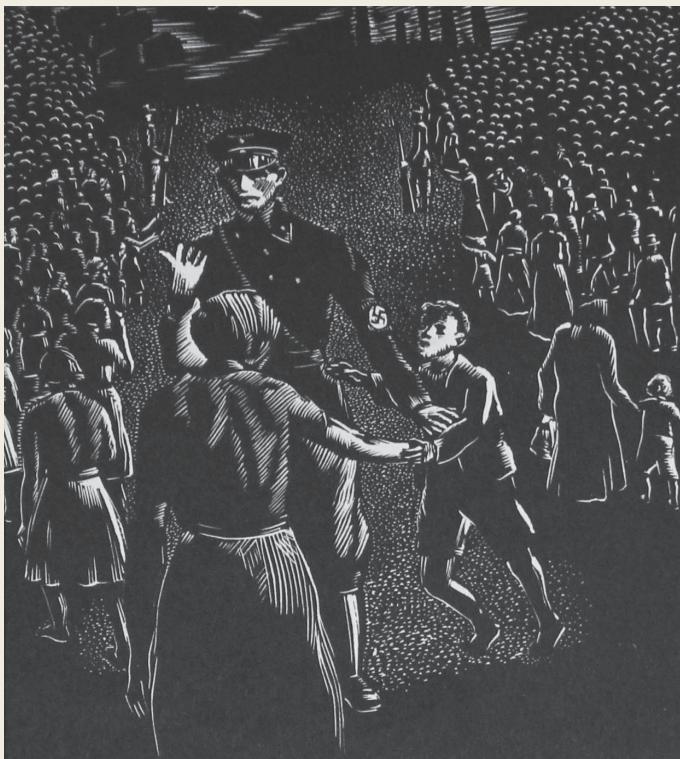
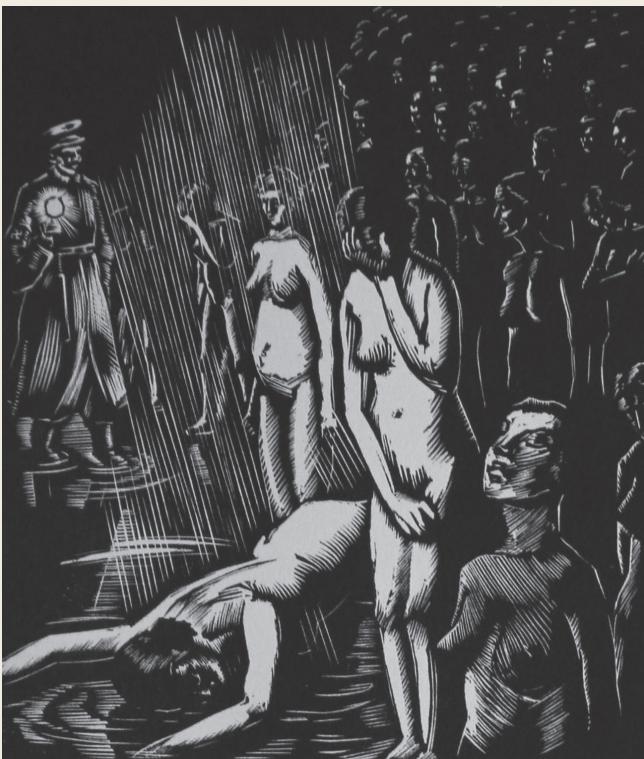
BEYOND WORDS

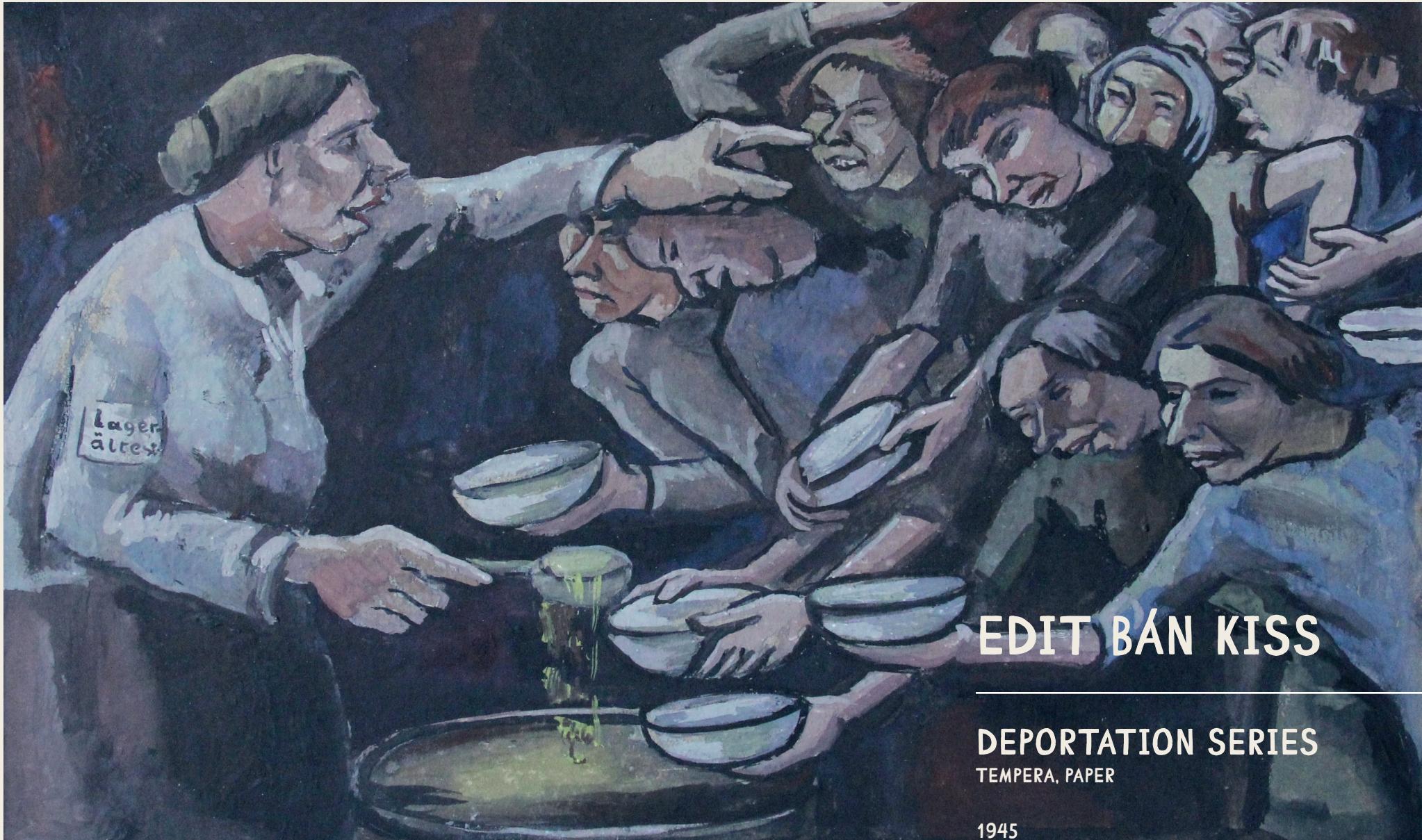
MIKLÓS ADLER

BEYOND WORDS

16 WOODCUTS IN ALBUM

1945





EDIT BÁN KISS

DEPORTATION SERIES

TEMPERA, PAPER

1945

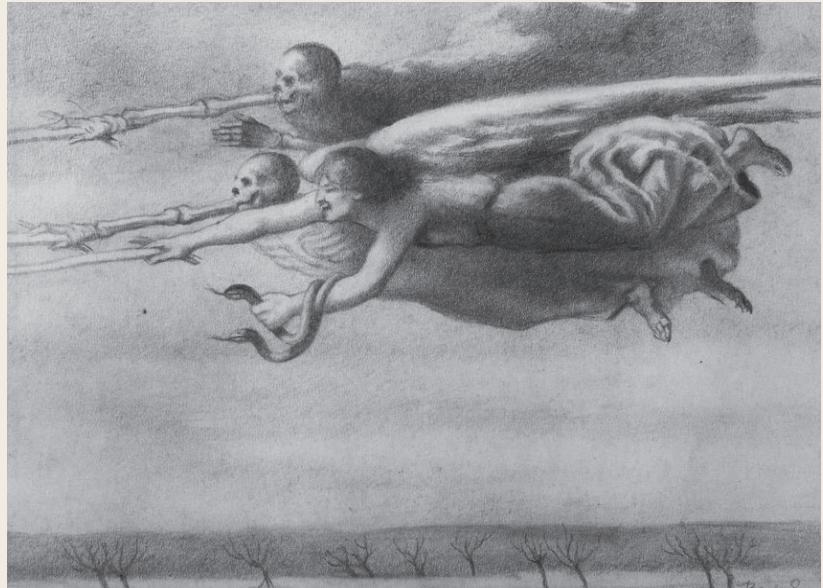
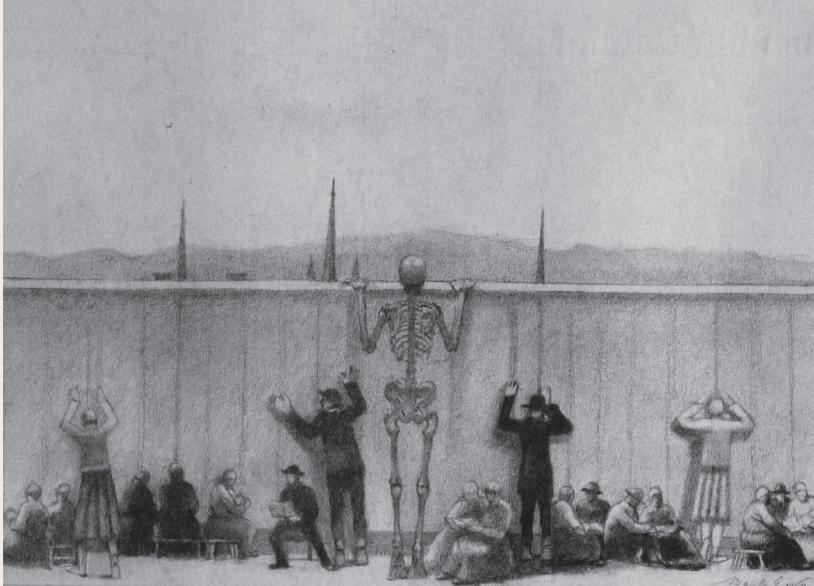




ERNŐ BARTA

DANSE MACABRE
16 PENCIL DRAWINGS IN ALBUM

1945



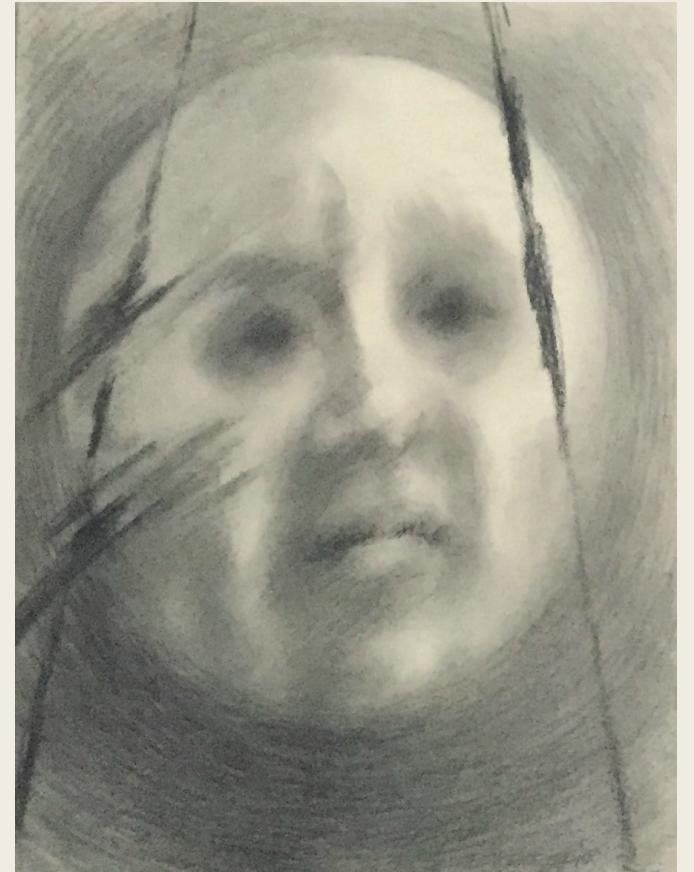
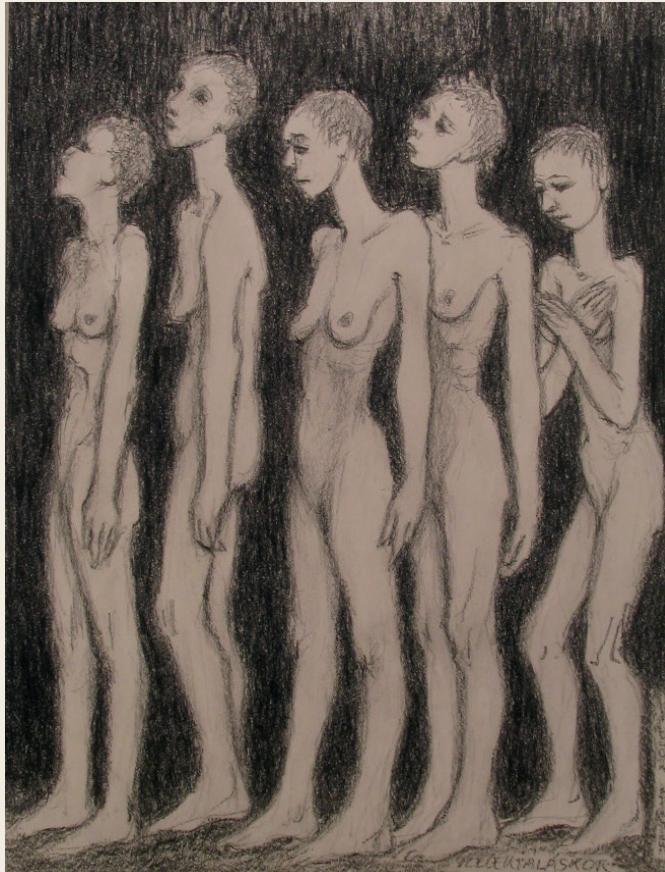


EDIT FEKETE

HOLOCAUST DRAWINGS

PENCIL, INK, PAPER

1981–85





ILKA GEDŐ

DRAWINGS FROM THE BUDAPEST GHETTO

PENCIL, PAPER

1944–45





GITTA GYENES

SHEETS FROM THE ANTI-FASCIST SERIES

INK, PENCIL, PAPER

1944



MÁRTIROK

JANKAI TIBOR RAJZAI



ZSOLT BÉLA ELŐSZAVÁVAL

TEVAN KIADÁS

TIBOR JANKAY (JANKAI)

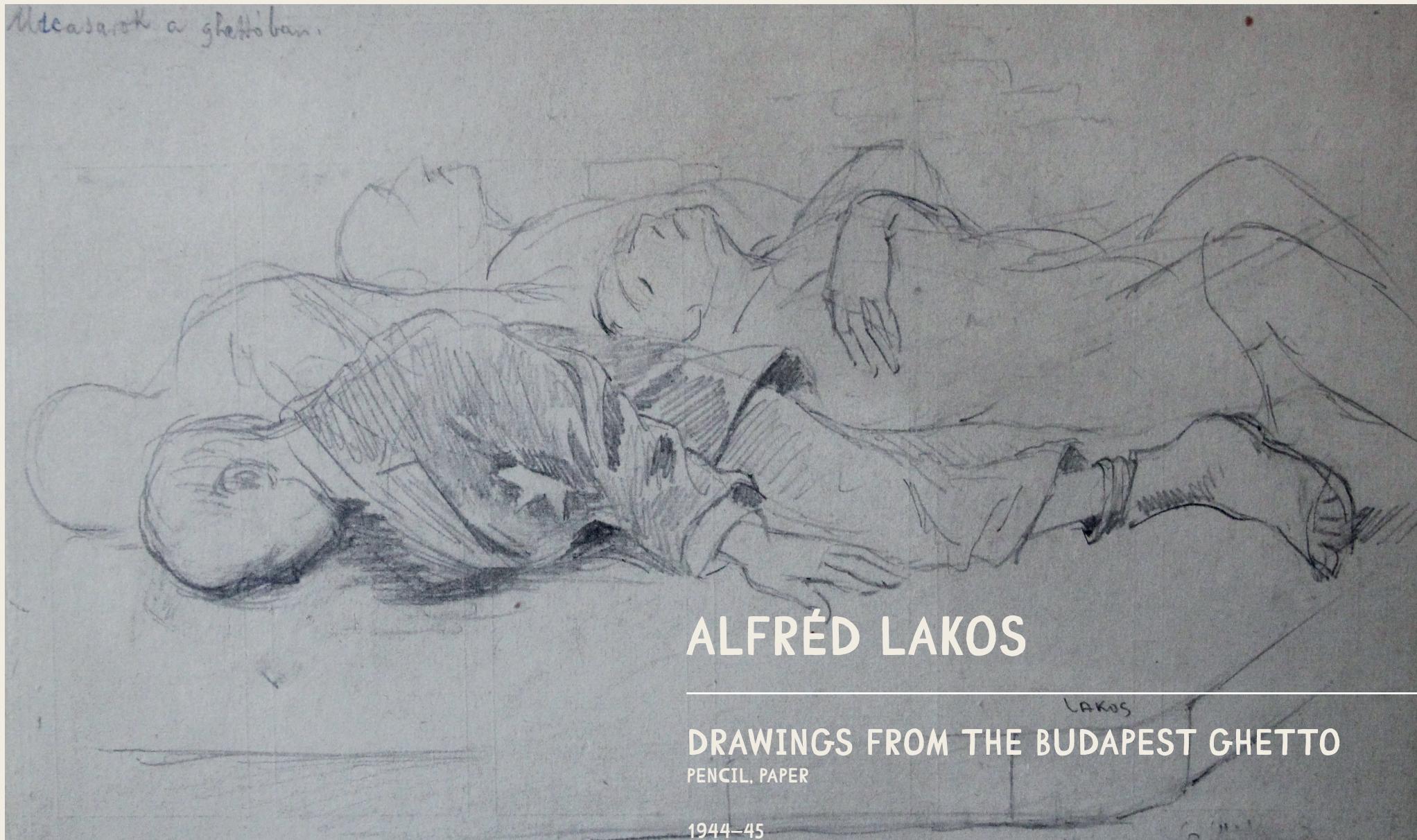
MARTYRS

13 REPRODUCTIONS OF CHARCOAL DRAWINGS IN ALBUM

1947



Mecasarak a ghetto-ban.



ALFRÉD LAKOS

LAKOS
DRAWINGS FROM THE BUDAPEST GHETTO

PENCIL, PAPER

1944-45





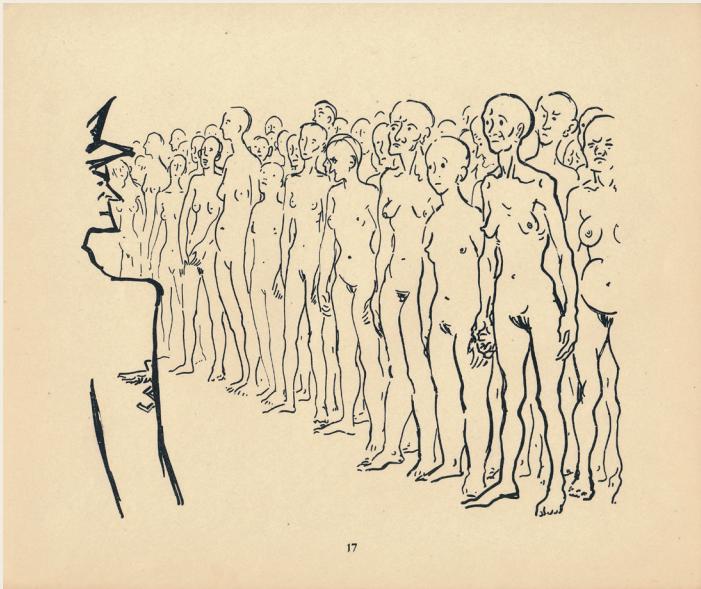
5

ÁGNES LUKÁCS

WOMEN'S CAMP IN AUSCHWITZ

LITOGRAPHICAL ALBUM MADE ON 24 ORIGINAL INK DRAWINGS

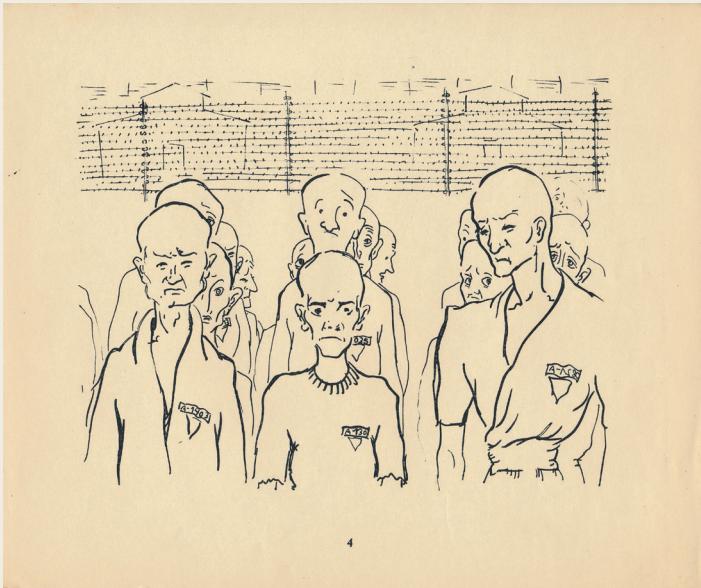
1946



17



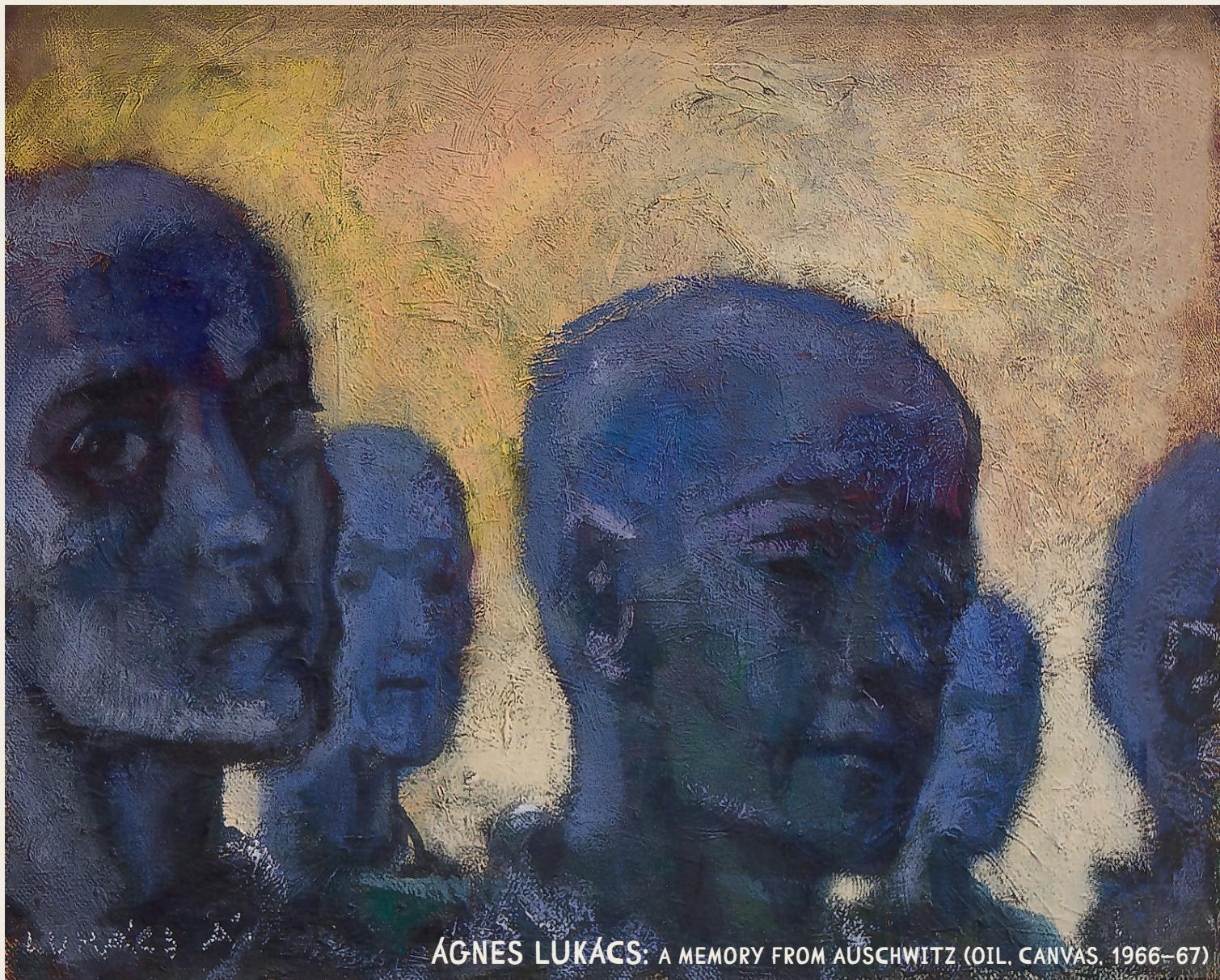
24



4



12



ÁGNES LUKÁCS: A MEMORY FROM AUSCHWITZ (OIL, CANVAS, 1966–67)



FERENC REICHENTAL

“ARBEIT MACHT FREI”

16 REPRODUCTIONS OF CHARCOAL DRAWINGS IN ALBUM
(COPY SER. NO. 668, SIGNED)

1946





MÁRIA TURÁN HACKER

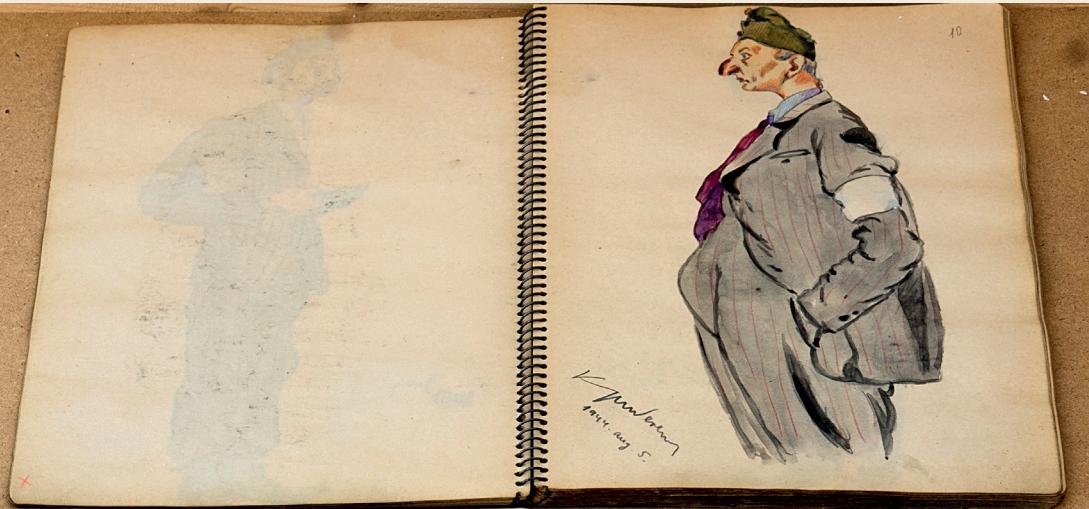
METAMORPHOSIS (ALBUM)

PENCIL, INK, WATERCOLOR

1944-45



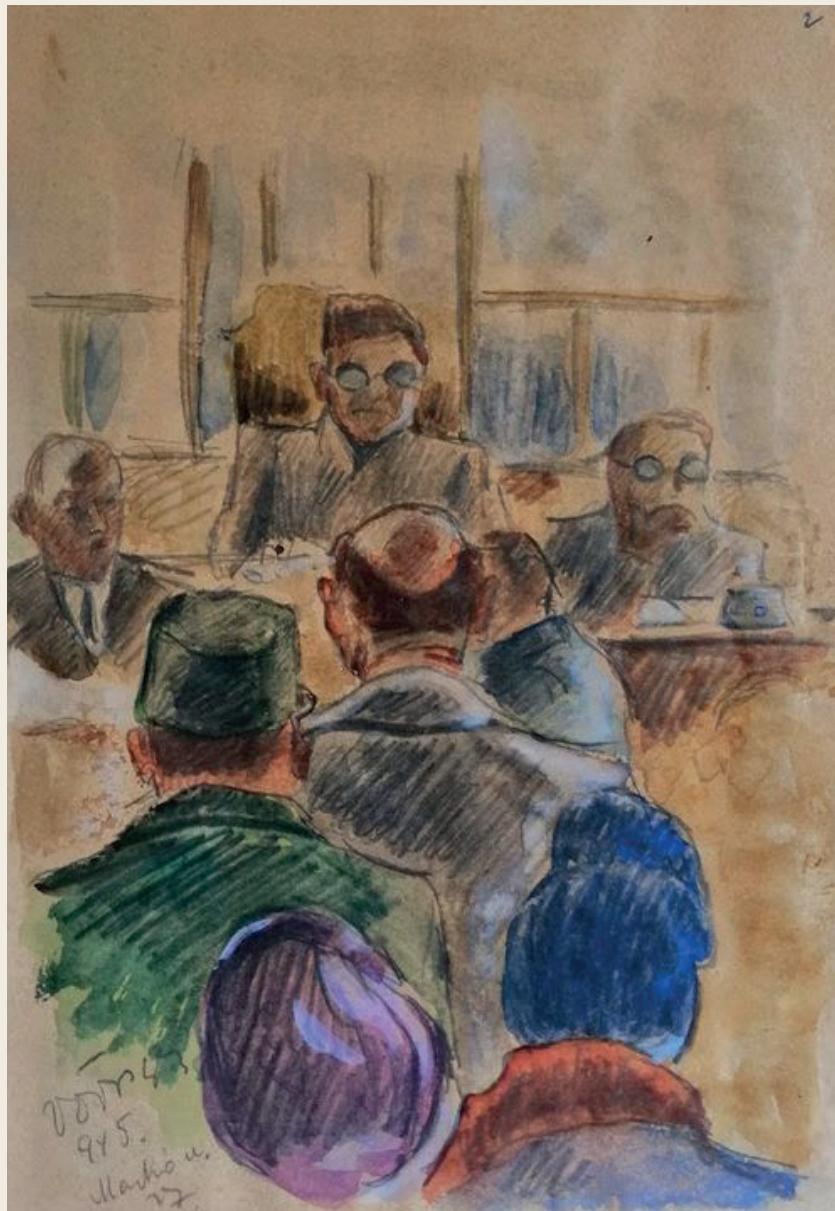
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30-40ob pitt el kőszülmie

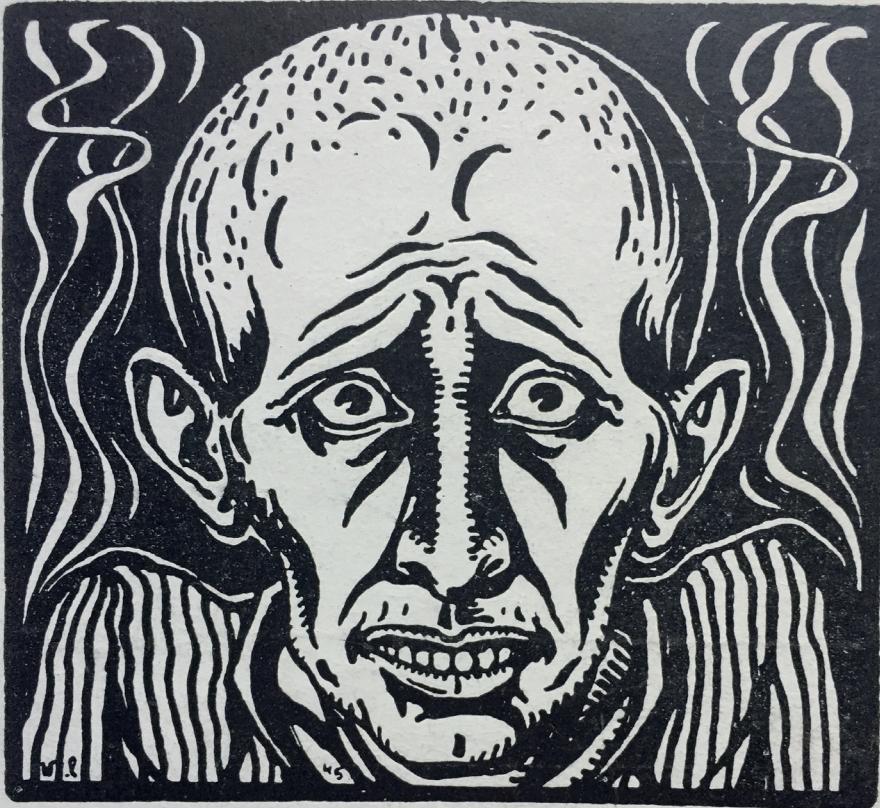


GÉZA VÖRÖS

TWO SKETCHBOOKS
WATERCOLOR, PENCIL

1944-45





M I É R T ?

SHRAGA WEIL

ILLUSTRATIONS FROM THE YELLOW BOOK

10 POSTCARDS

1945



A K I K N E M J Ö T T E K V I S S Z A



H O V Á ?