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Das mehrsprachige Webportal publiziert fortlaufend Informationen zur historisch-politischen Bildung in Schulen, Gedenkstätten und anderen Einrichtungen zur Geschichte des 20. Jahrhunderts. Schwerpunkte bilden der Nationalsozialismus, der Zweite Weltkrieg sowie die Folgegeschichte in den Ländern Europas bis zu den politischen Umbrüchen 1989.

Dabei nimmt es Bildungsangebote in den Fokus, die einen Gegenwartsbezug der Geschichte herausstellen und bietet einen Erfahrungsaustausch über historisch-politische Bildung in Europa an.

The History of the Exhibition

The exhibition "*Erinnerung*" ["Memory"] began in 1994 after initial meetings with Miloš Volf and Theo Scherling. On the 50th anniversary of the liberation of Flossenbürg Concentration Camp, after many years of research, the association invited several hundred survivors from Central and Eastern Europe to the exhibition. It required 40 years after 1945 to accomplish this invitation! On this occasion, five artists offered their works for the first time for a small exhibition at Flossenbürg. From 1995 to 1997, additional artists from the camp had been discovered and all works collected in the exhibition were acquired. Parallel exhibitions were shown in Regensburg, Weiden, and Dachau.

After September 1997, the exhibition was viewed by several thousand visitors in Poland: in Lodz and Cracow (1997), after January 1998 in Kattowice, Bielsko, Warsaw, Gdansk (Stutthof), and until the end of September 1998 in Groß-Rosen.

There are additional requests for the exhibition to travel to Germany, Austria, Israel, the Czech Republic, and the United States. Exhibitions are planned during 1998 in Belgium and the Czech Republic.

Once the Bavarian state has made suitable space available at the former Flossenbürg concentration

camp, "Memory" is to be converted into a foundation and become a permanent exhibition. It could – combined with the video remembrances – become a central place for commemoration and memory.

The exhibition "Memory" documents four epochs of artistic dialogue [see Visuals]:

1. In the camp

This phase deals with clandestine art produced in the concentration camp, even though such products could have resulted in death. These works represented hopes of keeping prisoners and companions alive and ending the suffering. The drawings by two Czechs, Miloš Volf (1943) and Ota Matoušek (1944) – whether color caricatures or solemn documentation – did not deal with death. Miloš Volf, prisoner number 3377, as barrack scribe, frequently made greeting cards for capos and SS in exchange for food, thereby showing the courage to survive. Only after 1945 was Ota Matoušek able to take his camp sketches, drawn on scraps of paper, and publish them as the series "The Twentieth Century."

2. Immediately after liberation

Artists who had survived could only then understand that they were "back from the grave." For most of them, their main concerns had been the dreadful daily conditions, constant danger of death, and the impossible fight for rescue. They attempted to depict, to those who again rapidly became indifferent, the difficulties of daily existence, the horror, and the inhuman behavior by the SS and their collaborators. One year after his drawing of the camp in winter, Ota Matoušek drew the sufferings of a starving prisoner. The German artist Richard Grune, already prominent as a Klee student and Bauhaus graduate, remembered the constant horror, as in his picture of the death march.

3. "Afterwards": Thirty or forty years later

It was obvious to other surviving artists that they were still at risk after liberation. They were troubled by the guilt of how they had survived, when their friends had been murdered. Only a radical break, attempting to forget the past, enabled them to continue living. But memory cannot be constrained and frequently returns even more powerfully. Toward the end of their careers, they recognized their personal responsibility and their duty to their friends: to bear witness. Isaac

Celnikier, a Polish-born artist from Paris, and the Viennese Bruno Furch compress the legacy of camp survivors in their art works and use art to warn subsequent generations.

4. Post-period artists

Can one "paint a former concentration camp" or portray it in art? Should one do this, if there was no personal experience of survival in the concentration camp? Theo Scherling from Munich and Tom Gefken from Bremen had, however, a different question, our question: How do we assume responsibility today? How can we remember? How do we construct remembrance? They have found variant forms to appeal to responsibility and to depict mourning.

All items were framed under glass and packed for travel. They are made available without cost. A catalogue of the exhibition has been published.