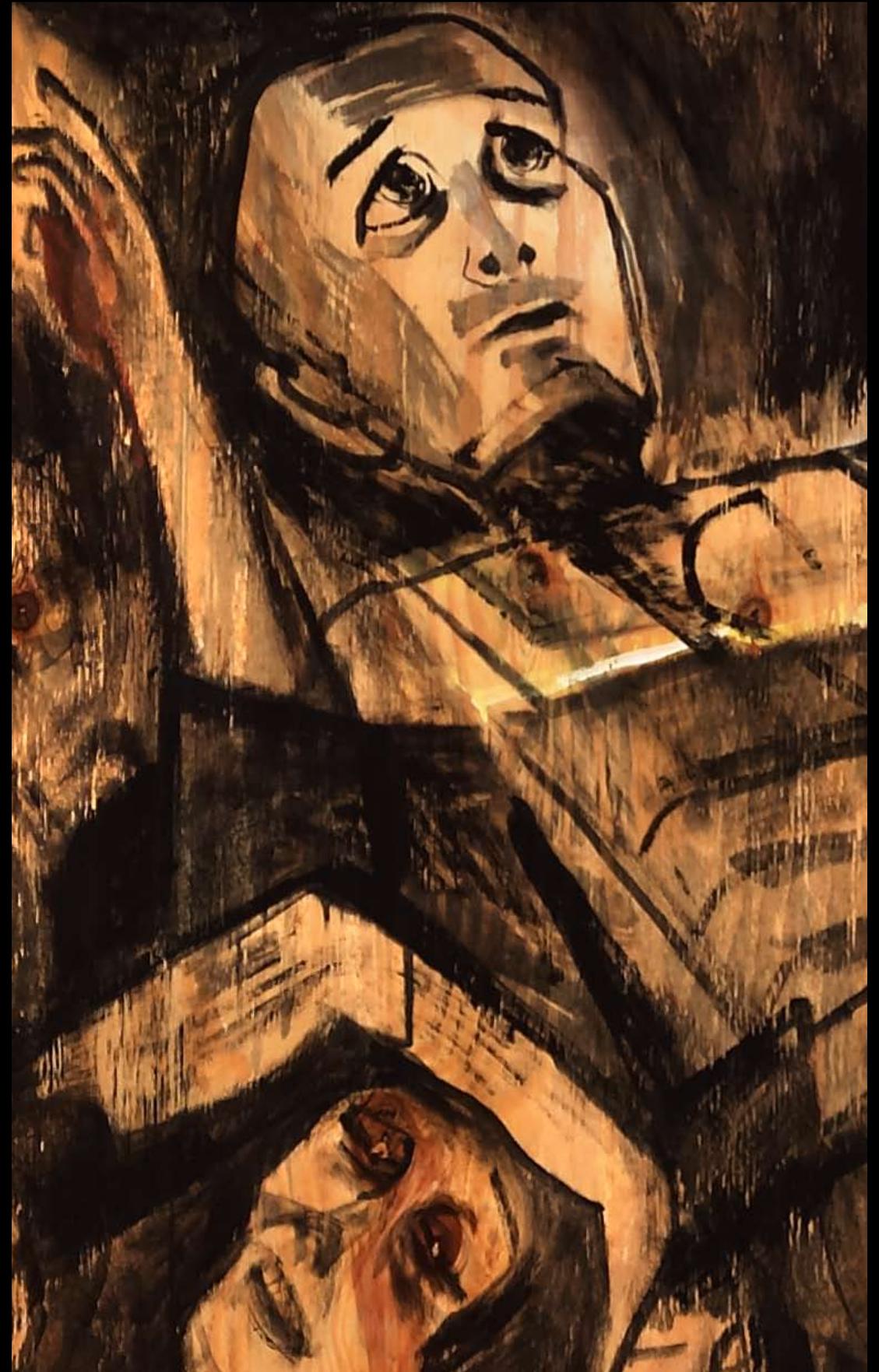


ENGRAINED FOREVER
HOLOCAUST

MIRIAM SCHIFF



Artist's Commentary

This exhibit is an artist's response to Holocaust. Portraits of these victims speak to us of their eternal sorrow, as they perished in the worst war crimes ever recorded in history.

The title of my exhibit, *Engrained Forever Holocaust*, has three main components. The first and most important is to **engrain forever** the memory of six million Jews who were slaughtered innocently during Holocaust. It is our responsibility to respond and prevent any repetition of the suffering these victims had to endure.

Next is the permanency of the artist's materials used to create *Engrained Forever Holocaust*. The combination of black acrylic paint and the way in which it absorbed into the yellow fir plywood helped me to produce this enduring quality—and is never to be forgotten. In addition, the black paint also created a unique charcoal texture, signifying the burnt remains of Holocaust victims.

The third component is to *engrain forever* the many poignant conversations I had with survivor Lucy Cripps. Her every word ignited the desire in my being to cry out for them.

In my attempt to capture the shock impact of Holocaust, the artwork itself took on multiple meanings. Through four layers of painting, each interacting with the other, one can see this effect.

The first of these layers is the conscious painting. A strong, spontaneous flow of work has reproduced Holocaust portraits of victims as well as the Holocaust environment. The individual paintings have remained in their original form. However, compositions have been reconstructed over the years.

The second layer takes the form of suggestive painting, where new imagery is found within existing imagery. This is all derived subconsciously; my compassion is felt for these victims as they scream silently for revenge.

The common knotholes and veins in the wood, used as a canvas, composes the third layer. Red stains and ink stampings from the lumber yard were worked in the painting as part of the compositions. These natural knots and veins were also used to emphasize the eyes and bodies of each victim—a dynamic extension of Holocaust resulted.

The fourth layer of work, victims simply appeared through blackened areas of acrylic. Their presence ensures perpetual life.

Their memory is *Engrained Forever*.

"May every brush stroke in my paintings of the Holocaust be a reminder of the millions of victims that were murdered.

Studying this genocide, or man's inhumanity to man, will hopefully strengthen our ability to incorporate Justice, Tolerance and Righteousness into the lives of everyone.

This tragedy must never be repeated in history!"

Cover Image: Detail from KZ Photo Documentary of Five Concentration Camps Found in 1945

All rights reserved. ©2004 by Mimi Schiff
ISBN: 978-0-615-27707-3

No part of this book, paintings or writing, may be reproduced or transmitted in any form or by any means, electronic or mechanical including photocopying, recording, or by any information storage and retrieval system without permission in writing from the publisher.

Certificate of Registration Form TX for a nondramatic Literary Work
United States Copyright Office
TXU 1-212-197
Form VA for a Work of the Visual Arts—United States Copyright office
Vau 650-975
December 17, 2004



PRELUDE TO THE HOLOCAUST

In 1933, Adolf Hitler became Chancellor of the Third German Reich or Third German State. He triggered the rise of Nazi Fascism that ultimately led to the Holocaust and World War II.

As Dictator of this Fascist government, Hitler had the complete power to enforce the laws in his country. This included the power to forcibly suppress any opposition to anyone who disobeyed him!

In 1935, Hitler arranged for the passing of the Nuremberg Laws, which took away the citizenship of Jews born in Germany. He converted them into "subjects". A subject was considered to be subhuman and had no rights.

Adolf Hitler not only created the powerful Nazi Army and Nazi Party in Germany, but he also convinced everyone that only a single pure Aryan race could live within its borders. To do this, he implemented a new program called Aryanization during which all other races had to be eliminated from their society!

The practice called Euthanasia would be used in order to create this pure race. Euthanasia means a mercy killing and it is usually done painlessly. Hitler had a new interpretation for the word, however. He had his unwanted citizens tortured to death!

His concept to murder all Jews, gypsies, mentally and physically disabled people and other unwanted

members of society came to be known as genocide—deliberately and systematically exterminating or killing an entire group of people.

In order to accomplish this crime, the Nazis began to build extermination facilities. These facilities were called "concentration camps" and were used to imprison, torture and kill anyone who did not fit into Hitler's new Aryan society. This was the beginning of the tragedy known as the Holocaust.

The word Holocaust comes from the Greek word, holokaustos. *Holo* means "whole" and *kaustos* means "total destruction by fire". During the Holocaust years, 1938-1945, millions of Jews and others considered to be "inferior" were brutally murdered and cremated in the crematoria or ovens of the concentration camps.

Hitler created many more new laws during this time. He demanded that nine million boys, ten to fifteen years of age, leave their homes and join a new group in the army which he called his Baby Division. The Nazis deceived and enticed these boys into believing what fun they would have if they lived together in youth groups.

Among the new games they would learn was one called War and Death. Obedience was the underlying rule of this game. If the boys did not obey every

order given to them, they were severely punished, or even shot to death!

During the early years of their training, the Baby Division lost all of their individuality and moral compass. They had to wear one uniform, they learned one purpose, trained under one leader and joined one fraternity. They viewed movies that taught them the glorified act of self-sacrifice.

Hitler became God to these young boys. They obeyed him with unconditional faith, even to their graves. On November 9, 1938, Nazi officers ordered the Baby Division to destroy the Jewish Community. Temples, homes and businesses were devastated. Walls of fire and sheets of broken glass filled the streets. That night was named *Kristallnacht*, *The Night of Broken Glass*, the night the Holocaust began.

As I proceeded to record the Holocaust in my panels, I was deeply influenced by the work of the artist, Marc Chagall. His paintings taught me the importance of expressing my innermost feelings through my work. By letting go, I have created in every panel living emotions. These emotions I feel are essential to creating true art that will have a powerful and lasting impact for the viewer.



Right Image:
Detail from A Mourner's Prayer

KRISTALLNACHT, THE NIGHT OF BROKEN GLASS

Holocaust Begins, 1938

8'x4'
Acrylic and collaged glass on wood panel

My intent to create *Engrained Forever Holocaust* was to memorialize the six million Jews and millions of other victims that were brutally murdered by the Nazis during the Holocaust. I wanted every brush stroke to cry out for them and record the history of the Holocaust. One must understand its evil as it must never be repeated again!

As we study the Holocaust or man's inhumanity to man; hopefully it will strengthen our ability to incorporate justice, tolerance and righteousness in everyone's life!

Kristallnacht was the night that Hitler ordered the Baby Division to destroy hundreds of Jewish temples, homes and businesses. An intense hatred for the Jews had taken hold and new laws would be enforced that would isolate them from the rest of their society.

As the glass windows shattered during Kristallnacht, so would the lives of Jews, gypsies and other unwanted people be shattered. The Holocaust had begun!

The Jews were no longer allowed to use public institutions such as schools or libraries. They were ordered to wear a yellow star with the word "Jude" printed in the center of it. These yellow stars allowed the S.S. officers to easily identify Jews for persecution and punishment.

As I acquired this knowledge about the Holocaust, a furious rage consumed my emotions and I felt I must begin to paint and express my feelings! I soon realized I needed something textured and raw to paint on. Ordinary canvas

was too bland. Its surface was too smooth to capture the fury and the despair of the Holocaust.

The answer to my problem was solved when I found two sheets of yellow fir plywood covering the floor of my art studio. The many natural textures in the wood inspired me to use it. I refer to this wood "canvas" as the "panels", in my interpretive writings. As I began painting with acrylics, I noticed how quickly the wood absorbed the paint.

Because I used this combination of materials, a charcoal texture began to surface in the work. This texture related directly to Hitler's genocide where millions of his victims would be incinerated, or burned, in the crematoria during the Holocaust.

A merging or interweaving between the paint and wood also created a shocking impact that grabs the viewer's immediate attention and hopefully holds him, until he or she reads the entire painting.

The wood textures have also added to, and enriched, my brush strokes in a very powerful way. My paintings were created spontaneously, built up in layers until I achieved the final painting.

I will describe these four layers to you. The surface or first layer is my conscious work. I was very aware of the details in my drawings. For instance, I focused on many of the portraits drawn in black acrylic paint. In *Kristallnacht*, the mother, her children and the temple interior are examples of my conscious work.

The second layer of painting, I refer to as my "subconscious work". I feel all of my reading and studying of the photographs from the Holocaust became part of my subconscious. I was unaware that I was painting the suggestive imagery that you will now find throughout each panel. Sometimes you will find images within images in this second layer.

The third layer is composed of the natural knots and grains in the wood as well as the red stains and ink stampings that occurred in the lumber yard. These elements add to my brushstrokes and the somber mood I wanted to achieve in my work.

In the fourth layer, many victims simply appeared to me through the black acrylic areas. I cannot explain their appearance. For instance, in the center of this panel, in the darkened area, three young boys can be found. I refer to these forms as "suggestive imagery".

Note the figure of little Willy, seen in the far right corner of the painting. He is surrounded by broken glass. This glass tells us of Kristallnacht and the boy's expression asks us the question, "Why? Why was Hitler persecuting the Jews?"

Speaking of the Holocaust, Winston Churchill, the Prime Minister of England declared, "There is no doubt that this is probably the most horrible crime committed in the whole history of the world..."



AN ETERNAL SORROW

6'x4'

Acrylic and collaged wood stripping on wood panel

I wanted to create a powerful response to the Holocaust. I wanted every panel in this exhibit to cry out for the Holocaust victims as they pleaded to the world.

The portrait study in the upper right area of this panel is that of Holocaust survivor, Elie Wiesel. Deep in thought, he recalls his tragic childhood in the Auschwitz Concentration Camp. The smothering black smoke surrounding him sets the dark tone for the Auschwitz environment.

Just to the left side of Elie Wiesel are the railroad trains that played a vital role in Hitler's final solution to eliminate all the Jews and unwanted people. These trains were filled to capacity—overcrowded with prisoners standing side by side, on their way to be murdered!

In Wiesel's portrait, note the red stains that are visible in his eyes and mouth. These stains were left in the wood from its manufacturing process, and just happened to merge with my drawing of him! As I sanded the left side

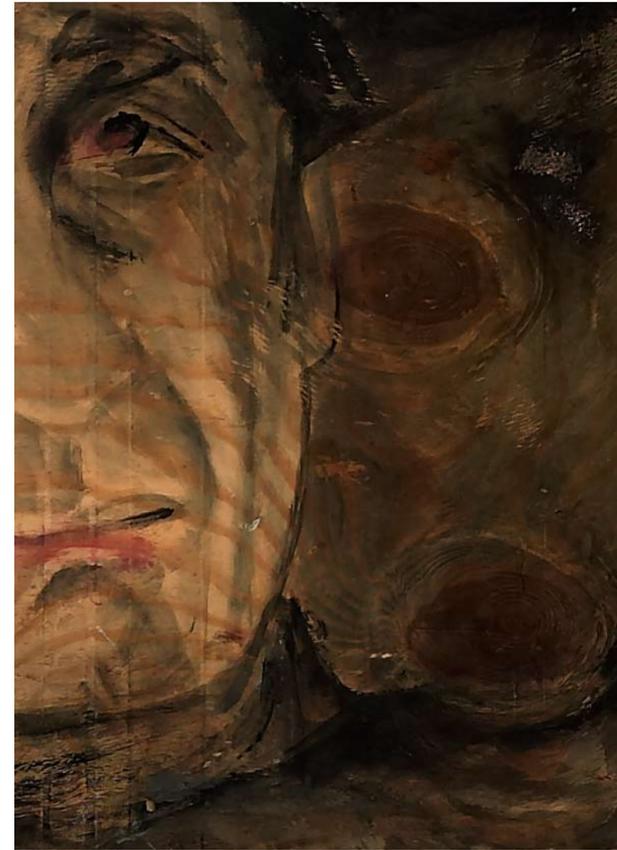
of his face, the grain in the wood has created a sculptural dimension that has accented his strength.

I depicted his survival as a young boy under the mass grave located to the right of the railroad tracks. His small white arms struggle to move surrounding dead bodies away from him. He finally creates enough space for himself, in order to breathe; this was how he survived! After the war he dedicated his life as an author and lecturer of the Holocaust. For his work he is an honored recipient of the Nobel Peace Prize.

Note the two large knot formations in the wood that appear next to Elie Wiesel's portrait. These haunting eyes warn us against the dangers of silence and indifference. There were nearly eleven million victims that had been exterminated from society before Liberation was declared!

We must prevent a Holocaust from ever repeating!

“Do not let them forget us!” “Let the world know what happened here!” “The holocaust is an eternal sorrow!”



RESETTLEMENT

8'x4'
Acrylic on wood panel

Hitler's true meaning behind the word "resettlement" was elimination, extermination, and death! For the millions of prisoners during the Holocaust, the grave would be their resettlement.

I painted the railroad stations and the cattle cars in the trains to show you how the Nazis transported their victims to their graves.

In the crowded stations the S.S. officers were ordered to make a final selection for each victim. They chose who would live and who would die! The S.S. proceeded at gunpoint to divide the men from the women and the children from the elderly and the sick. They had to form two lines. If you were directed to go to the left line, you would soon die in a concentration camp. If you joined the right line, you were sent to work in a slave labor camp where eventually you would die as well.

The victims were then jammed into boxcars and transported to the camps. A survivor, Vera Schiff described this train ride. "This time spent in the boxcars was a nightmare. Crowded prisoners died, many lost their sanity.

They sank into despondency as their time in the sealed cars was an eternal experience!"

In the painting titled Resettlement, I purposely twisted the tracks. I wanted to express the sick, evil minds that the Nazis possessed during the Holocaust. As you look in the lower right corner of this panel, imagery has appeared from the wood that I cannot take credit for. The two elderly men wearing hats, seen in the first boxcars, and the large flame that wants to rise through them, simply appeared to me from the grains in the panel!

Also, next to the bearded Rabbi seen in the lower left area, a small web formation can be found. The web is intended to describe the Holocaust as a trap that no one could escape from.

Another survivor, Lili Jacobs, has described her journey on the train. "When the train carrying Jews of Bilke was about to reach its destination, Auschwitz, someone asked the Rabbi, what will happen to us? At that moment the train curved off the main line into the Birkenau Spur. Listen to the sound of the wheels screaming was his only answer." He couldn't tell them they would soon die!



A MOURNER'S PRAYER

6'x4'
Acrylic on wood panel

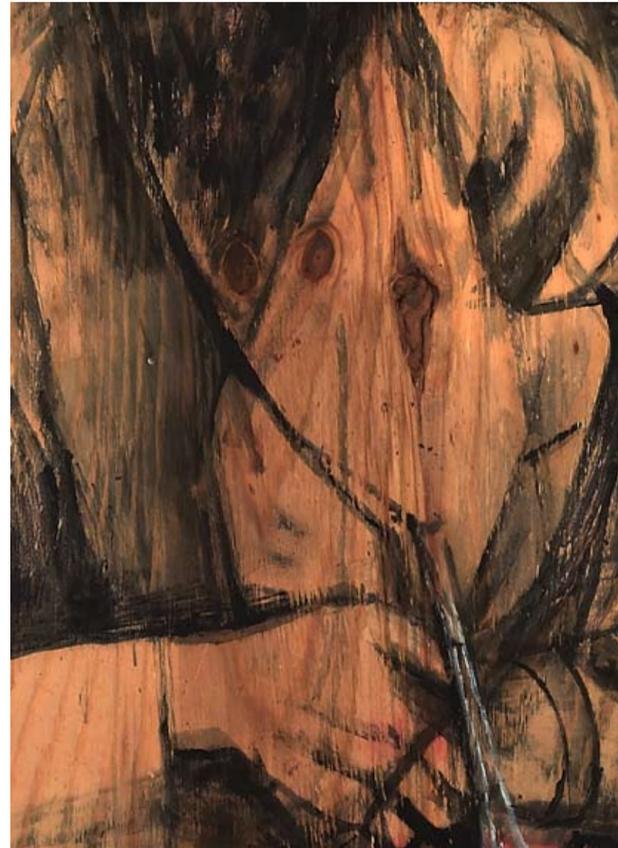
In this painting the mourner seen in the center of the panel is praying not only for his brothers but for himself. In *The Holocaust Chronicle, A History in Words and Pictures*, Elie Weisel has written, "I do not know if it ever happened before in the long history of the Jews, that people have ever recited the prayer for the dead for themselves!"² That is exactly what this mourner is doing. Even before the bullet strikes him, he is merging in spirit with his deceased loved ones.

As you look at this mourner, his arms are enfolding the face of a young boy. The knots and grains in the wood have created him. Let me call this young boy, Zvi. Yaffa Eliach has written about Zvi in her book, *Hasidic Tales of the Holocaust*. When Zvi was only six years old, he traveled with his father by train to a concentration camp in Belzeco. While they were en route, Zvi's father knew they would soon die in the camp. He proceeded to break the window in the car and threw Zvi out.

He landed in some bushes near the tracks. His mother, Bronia sensed that Zvi was in trouble somewhere along the Tarnow-Belzec line. She hired a peasant to find him. Zvi was more dead than alive when he was found. Because the peasant rushed him to the hospital he was saved.

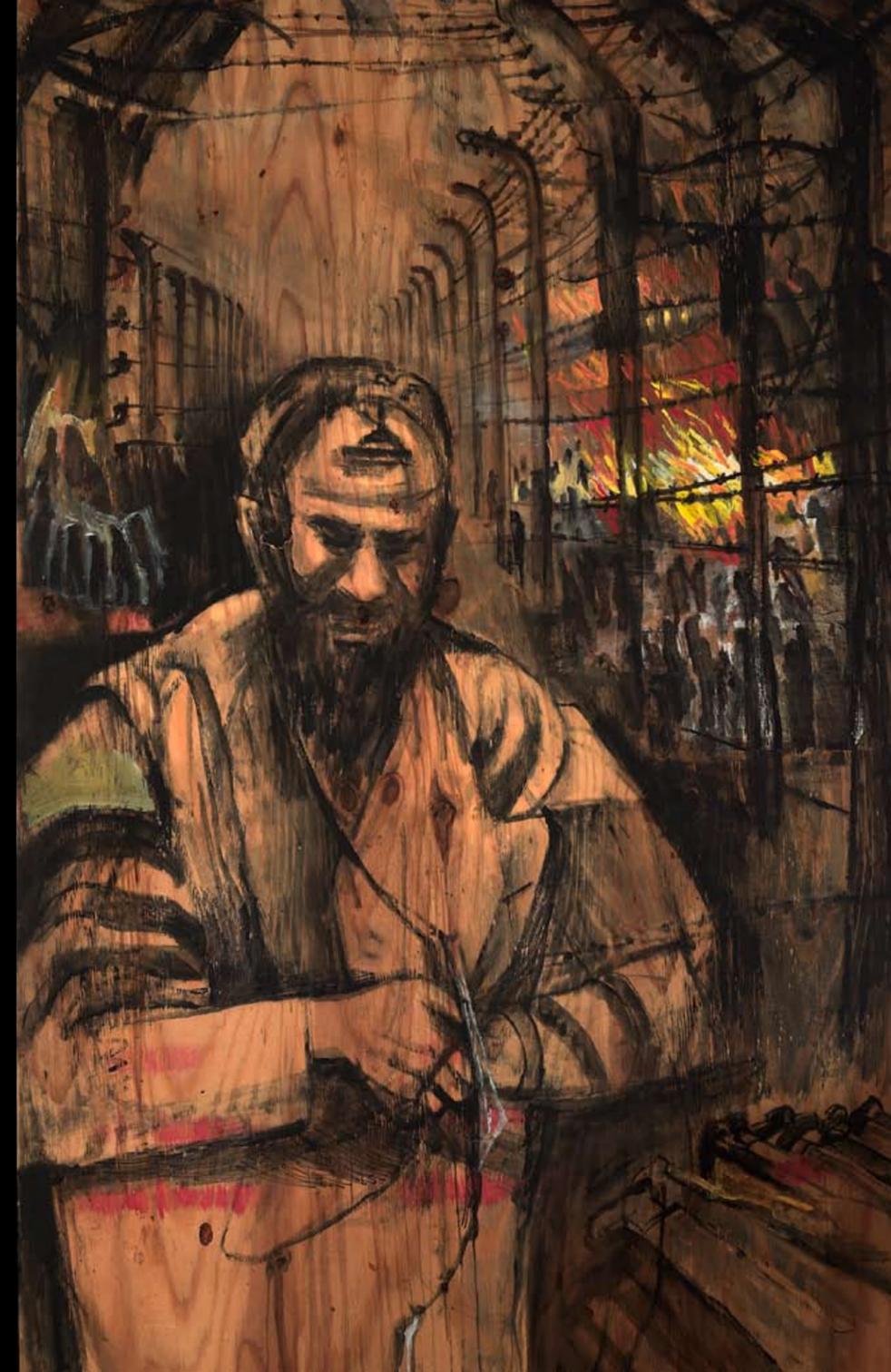
Again, while Zvi was recovering in the hospital, Bronia's special love connection with her son led her to run to the hospital, wrap him up and take him home to the ghetto. That night forty-four Jews were shot to death in the hospital, but Zvi was saved again and safe in his mother's arms.³

I have severed the barbed wire fencing in the upper section of the panel. I saw the suggested forms of the prisoners rising through it. The grain in the wood has drawn their forms for me and even though they could not escape the Holocaust their iron will to live could never be destroyed.



"I do not know if it ever happened before in the long history of the Jews, that people have ever recited the prayer for the dead for themselves!"

Elie Wiesel



THEY TAUGHT IN SECRET

The Ghetto, 1939

Two panels, 8'x4' each
Acrylic on wood panel

This painting is a reproduction from a photograph that was taken in the Warsaw ghetto in Poland in 1939. I wanted to capture the expressions of these children, who were starving, yet they persisted to sing in the children's choir under their unique teacher Janusz Korczak. The Nazi's established the ghettos in 1940, where all Jews were required to live and became their prisoners as the ghetto was a barbed wire cage!

Dr. Korczak was a pediatrician and teacher for young people. He has been described as the only man of his kind in the world. During the Holocaust every child became his child, and when his students were marching to their death, he did not abandon them – he died with them!

He described his children's choir – "we coaxed a smile upon his tormented face – these children, the children who came recently with wounds on their frozen fingers and toes, abused, hungry, hunted. Yet even in the worst days in the ghetto, people continued to study music and art – continued to live. Teaching was done in secret. In times of danger children hid their books inside their jackets. Each building became a center for the arts. Books were smuggled from one building to another so people could continue reading."⁴ Food also had to be smuggled the same way into the ghetto if the victims trapped there were to survive. A young Holocaust victim wrote a poem

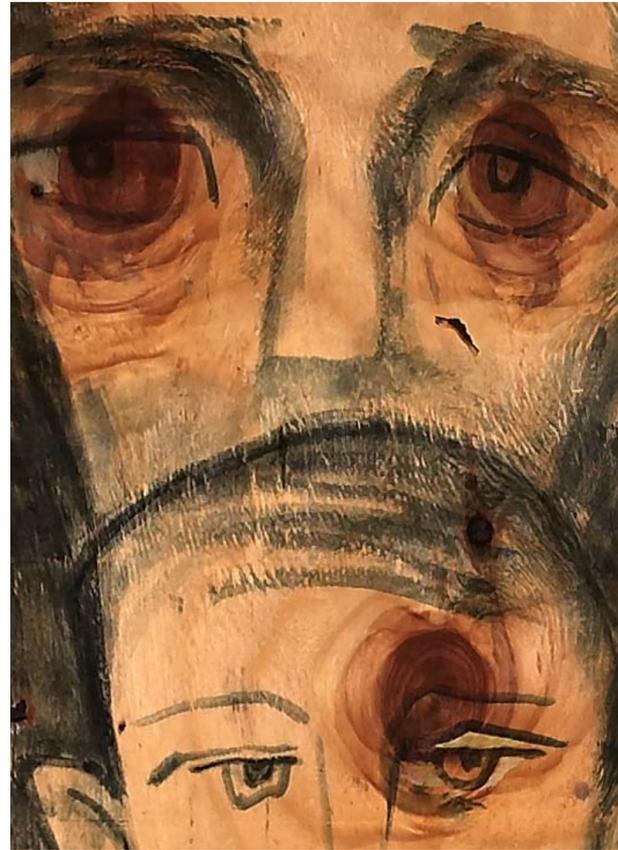
that speaks of these smugglers whose job it was to smuggle food into the camp even though their fate would be death if they were caught.

Note how the wood knots have combined with the drawings of the children's eyes. In spite of their horrendous ordeal they have stated, The Holocaust shall be our test! If under the thick layer of ashes our life is not extinguished this will prove the triumph of the human over the inhuman and that our will is mightier than the will of destruction.

Music played a necessary role in the children's lives during their confinement in the ghetto. *Note one of these children simply appeared to me out of the blackened area just under the teacher's musical instrument! I felt his image was an example of that fourth layer of art work.*

Another example of wood textures extending Holocaust imagery can be seen in the two large knot holes (seen in the upper left area of the panel). I felt a victim's complete expression in these wooden eyes – they did not need any painting at all!

Prisoners continue to speak out to us saying, "Take vengeance, let them never be forgiven for taking our innocent children!"⁵



“THERE WILL BE A DAY WHEN WE WILL BE REMEMBERED”⁶

The Ghettos 1939

Two panels, 8'x4' each
Acrylic on wood panel

I wanted to convey the heroic deeds of the children in the Warsaw ghetto, as they continued to fight the Nazis during the Holocaust. You will realize the inequality of warfare as you study the suggestive painting in it. As the two lines of knotholes fire into the ghetto houses (seen in the lower left panel) the young Jewish boys only had a few guns to retaliate with. The few brush strokes that are visible in the upper stories of the ghetto houses represent their artillery.

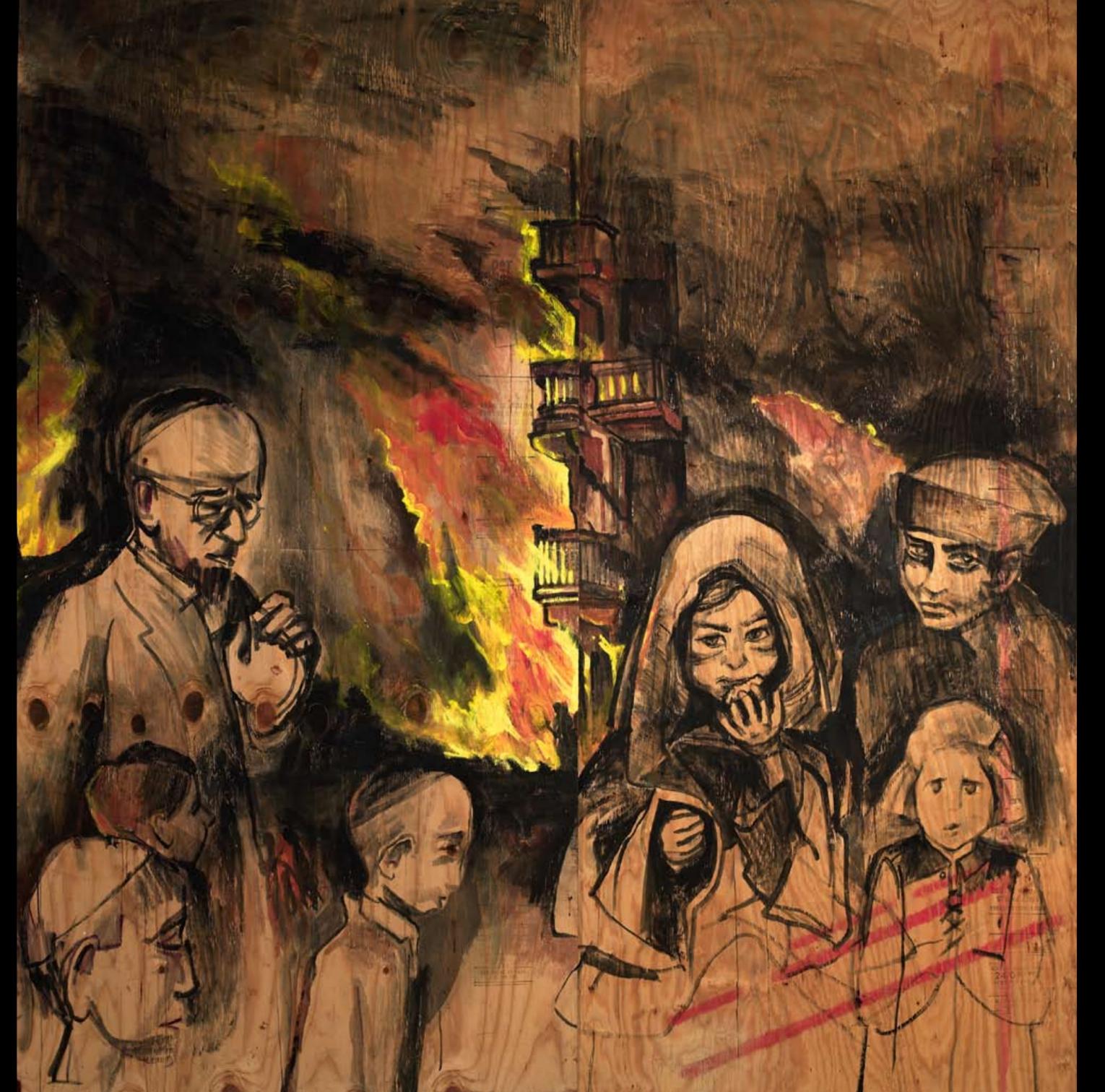
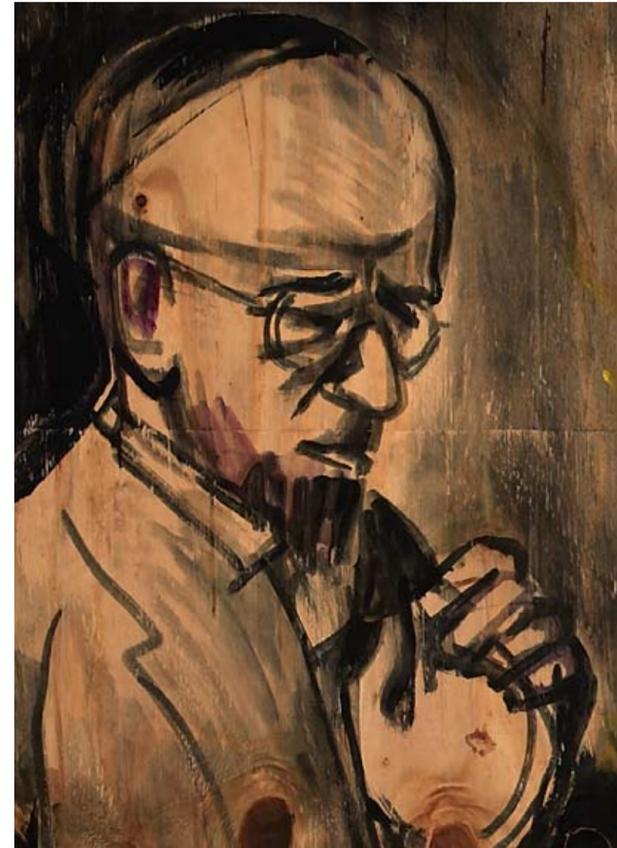
The youth in the ghetto organized an underground resistance that demanded action from them. Their work was called “the hidden commerce of the ghetto.” These children smuggled in up to eighty percent of the ghetto’s food. The girls became runners and risked their lives to buy weapons and information. A few of these little smugglers are seen in the lower right section in the painting.

In 1943 Heinrich Himmler, the commander of the German *Schutzstaffel*, known simply as the S.S., ordered his men to completely annihilate the Warsaw ghetto. They ignited hundreds of fires and the ghetto went up in flames; it became a burning battlefield!

Note the teacher standing in the far left area of the panel. The children that surround him were his students, ‘his children’. He was also a very special doctor, a pediatrician in the ghetto. His name was Dr. Janusz Korczak. He had been offered his freedom because of his brilliance in the educational and medical field in Poland, but he refused to leave his children when they were ordered to walk to the concentration camp—to be killed. As they walked together, not a single child cried, because they were not alone, Dr. Korczak died with them, never abandoning them.

Yad Vasham commemorates the National Memorial to the Holocaust and the Resistance to the Holocaust. This memorial falls on the 27th day of Nissan in the month of April.

There should be a monument erected in honor of these children of the ghetto, for they are true heroes of the Jewish people.



“THE WATCHTOWER DROVE US TO THE EDGE OF MADNESS”⁷

Lucie Cripps, survivor
Concentration Camps 1939-1945

8'x4'
Acrylic on wood panel

I wanted you to see the scorching lights from the watchtowers that lit up every detail and victim in the concentration camps. The new camps were built in Germany solely to bury every Jew, gypsy, and unwanted person. Lucie Cripps described her ordeal in the Ponary Concentration Camp to me. “We wouldn’t give the S.S. (Schutzstaffel) troops the satisfaction to see how we felt, even though blinding lights from the watchtowers drove us to the edge of madness!”⁸ The many watchtowers exposed the Holocaust prisoners’ every movement and gesture, eliminating all privacy for them!

These scorching lights, from the watchtower lit up every detail in the camp and overpowered everything. However, there were creative ways to circumvent the intrusion of the watchtower lights. In her book, *Theresienstadt, The Town The Nazis Gave The Jews*, by Vera Schiff⁹, a survivor relates one man’s will to take back his privacy. In the barracks all prisoners slept on open, three-tiered bunk beds. One young man found enough fabric to attach to the wood frame structure of his bed, thus creating his own private space to sleep in. He hung photographs and pictures on the fabric walls. These artifacts helped him personalize his “bedroom” bringing about a private atmosphere for him! His bedroom was one way that helped him emotionally survive the Holocaust.

In this painting, Lucie Cripps is standing in the doorway of her barracks. The showerheads located in the upper left area of the doorway tell us of the deceit and

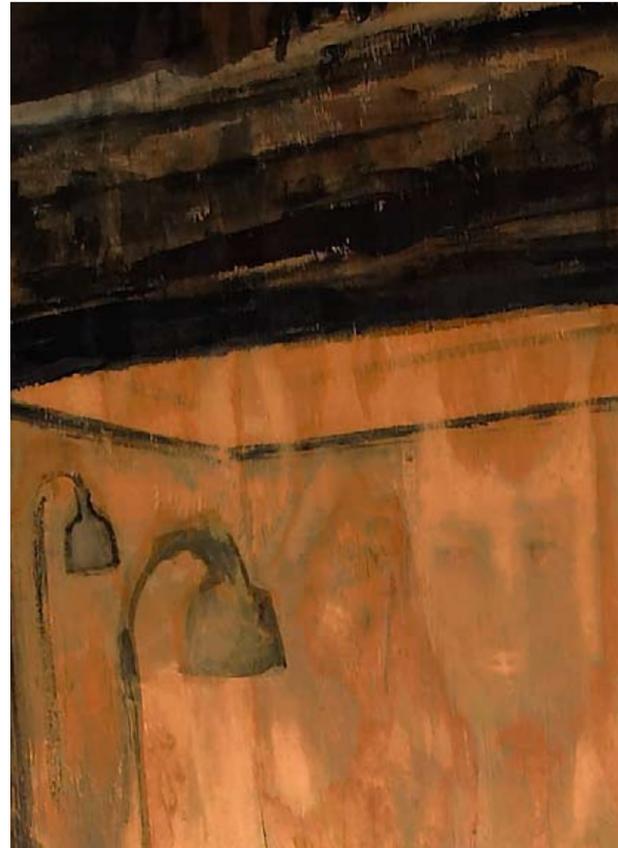
lies the Nazis told. These were not the usual showers. Instead of water, the showerheads poured out Cyclon B, a poisonous gas that choked its unsuspecting victims to death in minutes!

Note the suggestive imagery in the grain of the wood just above the showers, with a touch of paint I accentuated these victim’s features that tell us of their horrible deaths.

The very first concentration camp was established in Dachau in 1934 near Munich, Germany. It became the model camp for the many other concentration camps that would be built throughout Europe. Some of these camps were Kishinev, Warsaw, Auschwitz, Treblinka, Etion, Sobibor, Nuremburg and Buchenwald, just to name a few of them!

Henrich Himmler, a Nazi officer firmly believed, “the extermination of the Jews was the moral right, a page of glory in German history!”

After I completed a few paintings, Lucie responded to my work in a letter. “I can see,” she said, “that you expressed my thoughts and my feelings of the war during those trying times under Nazi persecution of our people. It makes me feel fulfilled that I was able to help you with your hard and painful work. Hopefully it will remain as a reminder for generations to come in memory of those that perished under such difficult circumstances.”¹⁰



THE PORTERS

10'x4'
Acrylic on wood panel

I intended to illustrate the overwhelming burdens cast upon the Jewish people from 1927-1945. To picture the symbolism of burden, I chose a study of porters who lived in Warsaw, Poland in 1927. Porters transported freight either on their backs or by handcarts. These porters have been painted in the far left area of the panel.

During the Holocaust years, 1939-1945, their burdens became outrageous ones. The porters were forced at gunpoint to load these same carts with bodies of their deceased loved ones and carry them to the mass graves where eventually they themselves would be buried!

These porters can be seen on the right side of the panel, and they appear to be walking out of the painting as the wheels on the carts roll on in a timeless procession. Despite what they were forced to do, in their hearts they always carried love and respect for each other.

How did the Jewish victims survive-by their unquenchable spirit? In Yaffa Eliach's book, *"Hasidic Tales from*

the Holocaust", we get an insight into the sheer determination of these people. Eliach tells us how the Jews were being punished because they wanted to observe a High Holy Day by observing the Traditional Fast. The Nazi officers said, "No! You cannot fast!" They made the Jews climb up a mountain ten times in the pouring rain and then slide down the mountain on their stomachs! Each time they climbed up, they showed more and more strength. When their punishment was over they decided to make that night a symbol of Jewish courage and human dignity.

A young Nazi officer was impressed with the Jewish spirit and courage. He answered Eliach's question of who would win the war, by saying,

"I don't know who will win the war but one thing I am sure of, people like you, a nation like yours, will never be defeated, never!"¹¹



“BRANDED ON THE SINEW AND THE BONE”¹²

Golda Meir

8'x4'

Acrylic, wood stripping and masonite on wood panel

In this painting I have emphasized the *untermenchen*, or the inhumanity that Hitler and the Nazis constantly forced on Jewish victims during the Holocaust.

As victims were being placed in the new concentration camps, their names were being erased from German society. Each prisoner now had numbers tattooed on their arms instead of a name. Golda Meir, one of the founders of the state of Israel, said these numbers “were branded on the sinew and the bone”.

Note the white paint that highlights the arms of the man. You will see these numbers 73688, one of the tattoos used to strip prisoners of their identity. Within this shape, the head and body of a deceased victim appears. This is another example of that second layer of painting, which I call my “subconscious art work”.

Just above the severed arms, a survivor wearing a striped prison uniform is telling us, “Although free, we did not give vent to joy, there weren’t any celebrations. We had emerged from the Valley of Death, bringing forth with us a strong will to live! A people without a home, becomes a people expendable. This for us was a living reality as (were the identifying numbers) branded on the sinew and the bone!”¹³

The collaged piece of wood stripping seen just beneath these survivors represents The Holocaust Candle that

burned every victim to death for eight years. I have painted a trail of smoke from this candle to represent Liberation, as the Holocaust flames have been extinguished. Within this smoky area, a figure can be found. She is holding a candelabra in her hand that is radiating hope for all the survivors!

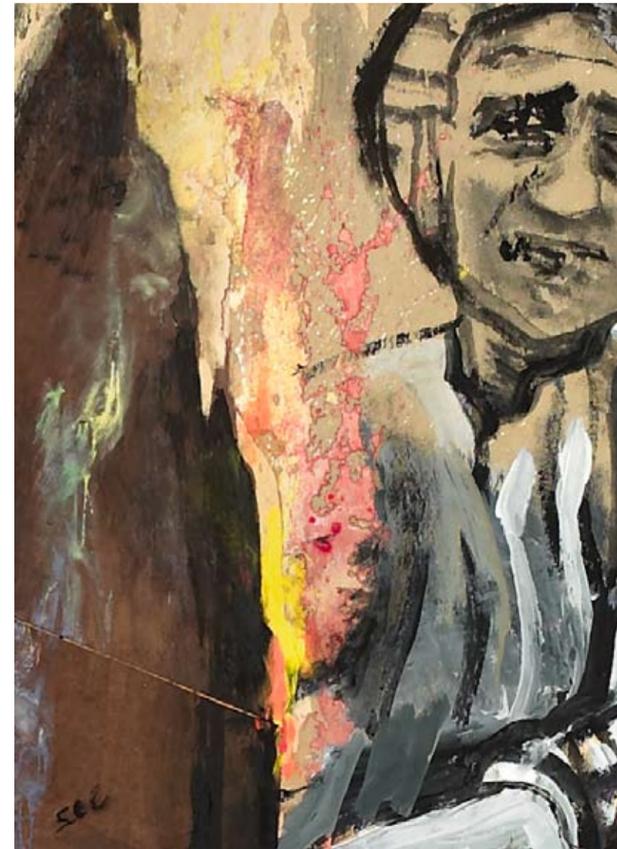
Note the young prisoner that is locked behind an iron link fence on the left side of the panel. I have collaged two pieces of wood fencing just on either side of him. As you look in the upper area of the right fencing, the grains in this wood have also drawn him again as he yearns to escape from his prison. A third image of him can be found in the flames by his mother’s heart as seen on the right side of the panel.

The blackened area, in the very center of the painting, reveals three more victims. I did not intentionally paint them, they simply appeared from the wood textures!

Also, in the second piece of wood, you will find suggestive imagery of a bird in flight in the grain of the wood. Birds were the *leitmotif* in all the concentration camps. *Leitmotif* means a theme associated with a particular situation. Birds were one of these themes during the Holocaust. They represented freedom to all the prisoners.

Ronnie Goldstein-van Cleef wrote about the birds while she was in a camp, and I quote . . .

“I saw the birds in their flight and in my thoughts I flew along, briefly soared over the barbed fence below and behind the mountains, until the whistles blew. They call the roll while I stand motionless and erect!”¹⁴



THE EMPTY SHOES

Two 8'x 8'
Acrylic on wood panel

This panel was inspired by an actual photograph taken during the Holocaust. My intention was to depict a scene of the evidence of the crime of genocide committed by the Nazis.

The mountain of shoes stuns our senses. We suddenly realize that thousands and thousands of victims were murdered in order to build it!

The prisoner seen in the lower left area in the painting in his striped prison suit is starving both emotionally and physically, a condition known during the Holocaust as the "Musselman" state. Dazed and atrophied a "Musselman" experienced the very worst treatment by the Nazis. A former "Musselman" described his ordeal, "I stood to the side and saw myself simultaneously walk on, object and subject at the same time. You are the object of your own observation and at the same time you are the subject who walks off or who is hungry, or who is suffering."¹⁵

Vera Schiff, a survivor, wrote in her book *Theresienstadt*, "It is for the many Musselmen that I believe the Nazis can never find forgiveness, for they did not simply kill, they reduced men to depths until then unknown, hopefully, never to be repeated!"¹⁶

Another survivor, Bloeme Evers Emden described the distant emotion in the Musselmen's eyes as, "that dull terrible amazement that flooded over them when we

learned there were apparently people who were instructed to destroy other people, to kill, to annoy, to torment them to death!"¹⁷

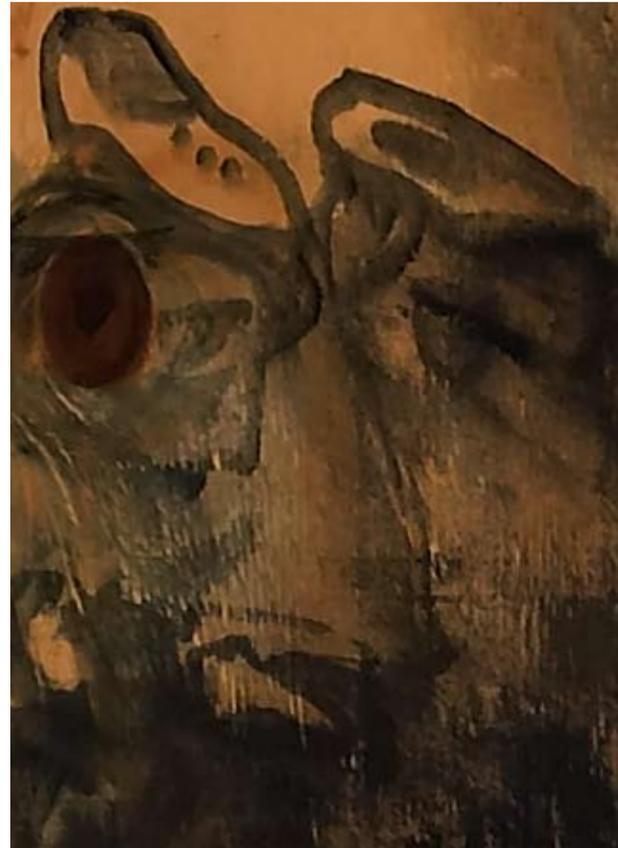
In the upper left corner of the panel, you will find a single pair of shoes that I painted in that first "conscious level" I have spoken of. As I blackened the area just under these shoes, wood textures suggested the image of an elderly man and within his image you can find another profile of a victim!

As you study the mountains of shoes you will find more and more imagery. I felt individual personalities in the shoes and could not accept their tragic fate.

Reska Weiss has described this mountain of empty shoes in her book, *Journey Through Hell*.

"We found ourselves near a building, about twice the size of a two-story building. As we neared the mound, we saw it was made entirely of shoes. Women's shoes, children's shoes, beautiful shoes, ugly shoes – shoes wherever the eye rested. This was the rise we had mistaken for a hill."¹⁸

Note the two skeletal hands in the lower left of the panel. They plead to a silent world for help. "Save us!" they say. I enlarged these hands to emphasize the dire importance of compassion and swift response to human indignity.



“TO EAT DAYS AND SWALLOW TEARS”¹⁹

Golda Meir

8'x4'
Acrylic on wood panel

The victims that I depicted in this painting were referred to as “the skeletal beings” that barely existed in the concentration camps during Holocaust. The victims’ starvation diet consisted of, “a watery bowl of soup and a crumb of bread!”²⁰ Israel Gutman, author of *Resistance, The Warsaw Ghetto Uprising* has also described them as the “living dead.”²¹

In her book, *Hasidic Tales from the Holocaust*, Yaffa Eliach describes a beautiful, blond teenage girl, named Livia. Livia worked in a labor camp, and one day refused to shovel snow during a blizzard. “This is what you are here for” snapped the German overseer. But she and her friends refused to obey orders. They were punished. For twenty-four hours they worked in the factory without food or water. That night when Livia returned to the barracks, her sick mother offered her a small bowl of soup that she had saved for her. Livia said, “I will not touch it. It is your soup mother; you need it more than I do.” Her mother replied “My child, I would rather spill it on the floor than let it touch my lips

after you fasted for twenty-four hours.” When Livia refused it again her mother proceeded to spill the soup onto the floor. The two fell into each other’s arms and cried all night.²²

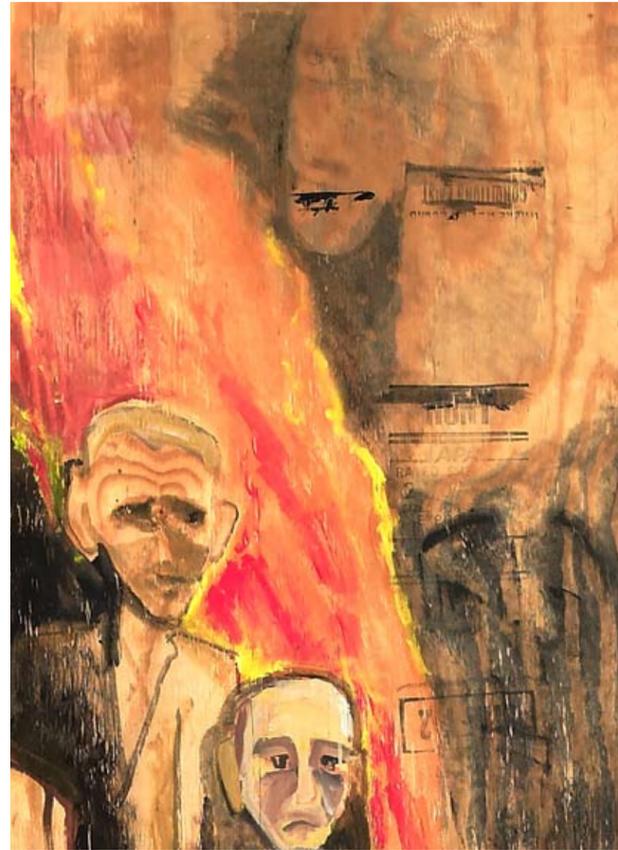
The camps were liberated by the allied forces shortly after this incident. Livia learned her father had died. His death had occurred the very night she and her mother cried over the spilt soup.

As you study the skeletal figures in the painting, you will note how the grain has drawn so much of the imagery for me. Also, in the far upper left area, the bearded man simply came into view. I also touched up the imagery that was suggested to me by the ink stamping in the far right area.

The Nazi philosophy; to break the body, break the spirit and the break the heart, would eventually fail. Many victims did survive the Holocaust and live in Israel, America and other parts of the world today.

“For there is hope of a tree, if it be cut down, that it will sprout again, and that the tender branch thereof will not cease.”

Job X10:7



“SMOKE CANNOT SPEAK”²³

Ronnie Goldstein-van Cleef

10'x8'
Acrylic on wood panel

After reading the poetry of Ronnie Goldstein-van Cleef, a lasting impression of the crematoria ovens has been engrained in my heart. Endless suggestive imagery of the victims that were cremated in the ovens can be found throughout this painting. *Note the images of victims on the doors of the ovens, inside the ovens, and in the black suffocating smoke that is rising from them.*

These words can still be heard from the prisoners, “Our scattered ashes in the crematoria will not lie still until you have avenged us!”²⁴

I purposely painted the portrait of the first Prime Minister of Israel, David Ben Gurion, seen on the right side of

the panel. Ben Gurion declared the establishment of the State of Israel on May 15, 1948. He represents hope and strength for the survivors of the Holocaust. *His folded hands form a bridge that connect Holocaust survivors to the State of Israel after Liberation was declared, while his eyes tell us how his heart and soul are filled with remembrance of them.*

Note the white brush strokes on David Ben Gurion's forehead. You will see a suggestive painting of my subconscious work! There is a small shape of a lamb in this area that represents Gurion as leader of his people, his flock.

“How can I find tranquillity years later, the tumult of men resounds the swishing of the whips, above the people being pushed along, and stamping boots, cries of anguish. I have seen so many go to a desperate death. Across a dirt path, on which their weakened feet, dragged them to the gate, smoke cannot speak, from the chimneys they slip out, formless above my head, and are taken by the wind robbed of their bones. Since then, despite my clothes I am naked. And remain exposed to synonyms. Therefore it is not tranquil within.”²⁵ *Ronnie Goldstein-van Cleef*



HOLOCAUST ENDURED

16'x4'
Acrylic on wood panel

I intended to record the Death Marches that millions of victims were forced to walk during the Holocaust. In the Black Forest of Germany, the Nazis forced the Jews at gunpoint to walk, mile after mile, after mile. Elie Wiesel described his experience, "Our legs moved mechanically, in spite of us. If we stopped walking, our life stopped, we would be shot!"²⁶

On first sight, these two panels show a black darkness that seems to move throughout the painting as slowly as the exhausted prisoners themselves.

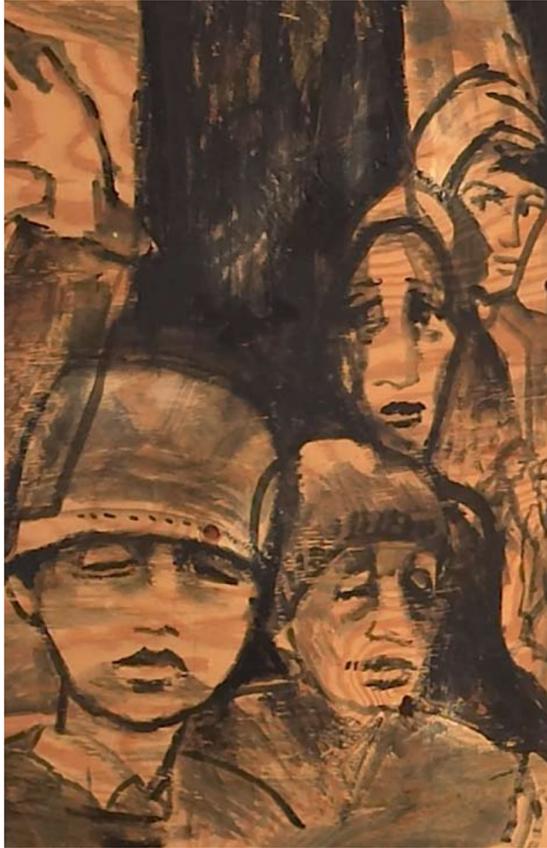
As you study the forest it begins to lighten, exposing weary children, teachers and hopefully, survivors.

Note the lower left area in the first panel, the children have their eyes closed but their legs keep moving! A famous Russian poet wrote a verse about them (see right).

In the far left panel you will see a young boy who is just beginning his ordeal. His hands are raised, his cap is on, and his eyes are open. If you follow him walking into the center of the two panels, his head is drooped over his body yet you can see his legs moving. To the right of him, in a blackened area, two children come into view. They simply appeared here, I didn't paint them.

As you follow that boy wearing the cap, he appears again and again. I have drawn him in the center of a tree, in the right panel. He is aging from starvation and from being deprived of any sleep.

In the opening of the trees in the right panel, a few horizontal brush strokes suggest the appearance of a ship. Hopefully it will be the The Exodus. In 1945, when the camps were liberated, this ship, The Exodus, carried survivors to Israel. May 14, 1948, Israel was declared an independent state. . . **to freedom and a new life!**



PORTRAITS AT AUSCHWITZ

8'x4'
Acrylic on wood panel

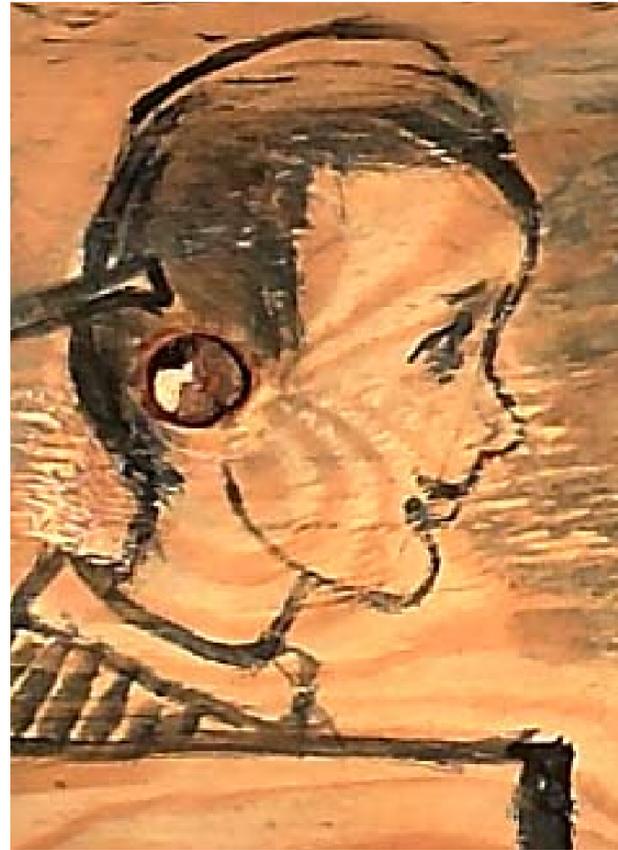
My intention for painting these portraits was to preserve the memory of Holocaust victims. I reproduced their minute photographs from the Auschwitz-Birkenau Album, with the help of a magnifying glass. Because their features became enlarged, I could better memorize them, in order to paint them. Each photograph in these albums was a Nazi record they kept during the Holocaust.

Note the many effects that the wood textures have created in this panel. For instance the knot holes in the first row of portraits suggest the bullets that have killed them, yet in the first victim's photo (seen in the far left area), the knot became a sun formation to me. As the young victim lifts his eyes towards it we receive a feeling of hope that the Holocaust will end!

I purposely left the ink stampings that are seen in the center area of the panel. I felt they related to the numbers given to each victim that replaced their names.

If you look in the upper left corner of the panel, the grain in the wood has drawn a white bird. Its outstretched wings want to carry these prisoners' souls into a far better place.

I would like to quote a young student's response to these panels. "Although it's possible I will forget her words, she will probably influence me for the duration of my life. She urged us to stand up for humanity and be aware that such horrible devastation can happen again. She stressed that we are the leaders of tomorrow and need to do all we can to prevent such crimes against humanity in the future."²⁸



LOVED FOREVER

1934-1945, Anne Frank

8' x 4'
Acrylic on wood panel

In my portrait study of Anne Frank, I wanted to express the magnitude of her optimistic spirit by painting a very large picture of her. Her positive words, "In spite of everything (the Holocaust), I still feel people are good at heart"²⁹ tells the world goodness will prevail over evil.

In order for the Franks and their friends to survive the genocide in Europe, they were forced to hide in Dutch houses in Amsterdam. The victims in hiding were called *Onderduikers*, and the time spent in the attic rooms was another challenge to them. If the Nazis found any Jews during their door to door searches for them, they would be shot immediately or murdered in a concentration camp.

It was the Dutch family, Gies, that housed the Franks. Many other Danes tried to save the Jews. Vera Schiff, author of *Theresienstadt* wrote about their heroic qualities.

"We all thought and marveled about the extraordinary qualities of the Danish Monarch and his subjects, who though defected in the war, faced up to the military conqueror and extracted from him the shelter and protection from the weakest among the Jews. To this day, to us, the survivors of *Theresienstadt*, the word Dane means all the noble, brave and gallant qualities that men can live up to."³⁰

As I began to paint Anne, I decided to make the two large knots in the wood her deep sensitive eyes. Sanding

the grain under her eyes revealed tears, yet her lips show a smile. This diabolical expression has been written about by her Dutch friend. "She was born in sunshine with a sigh from a raging sea."

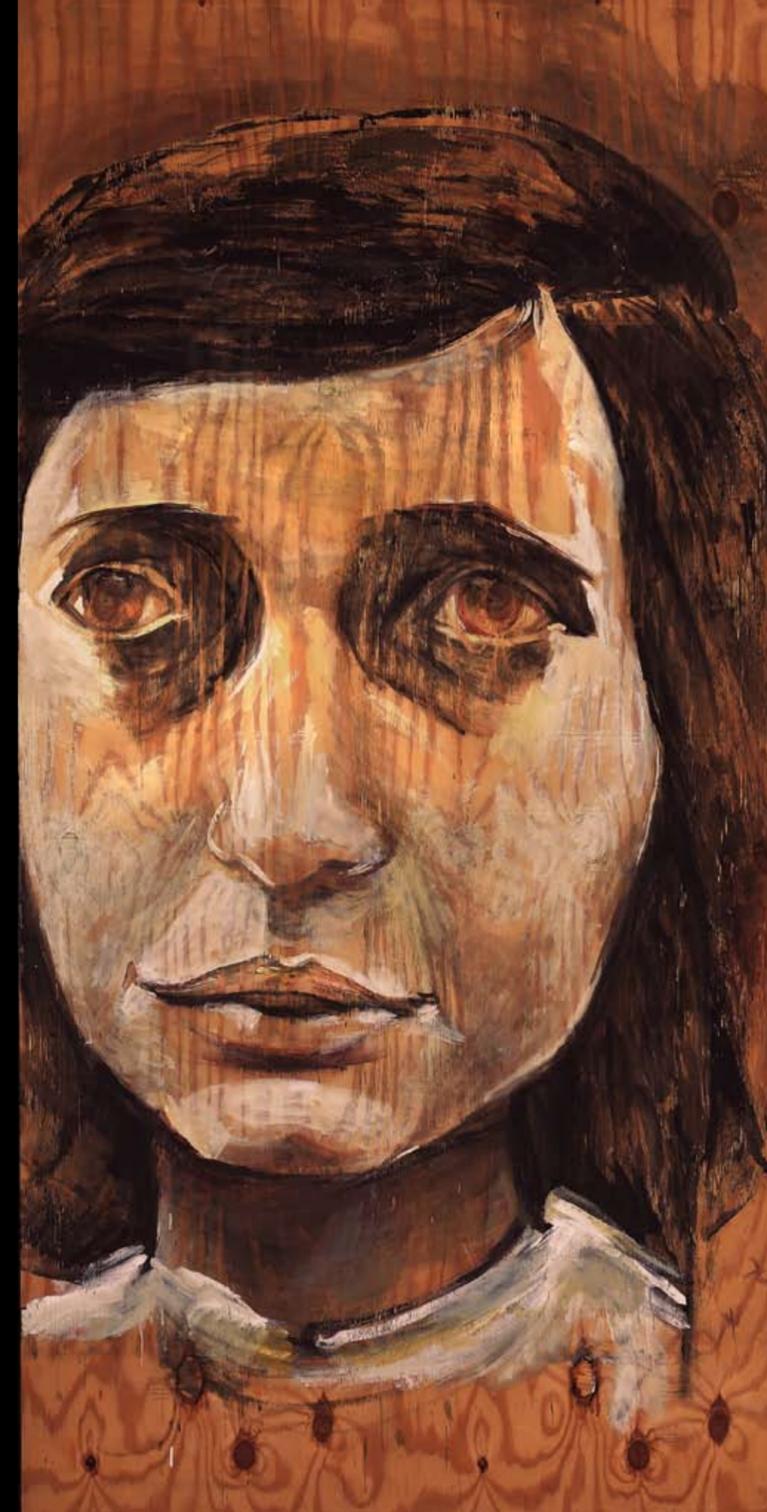
While Anne was in hiding she spent her time writing in a diary that was given to her for her thirteenth birthday. After Liberation, Gsep Gies found the diary in her home and had it published. The diary has not only preserved Anne's memories, but it is an authentic source of Holocaust history!

The tragic death of Anne Frank occurred just before the liberation of the Bergen-Belsen Concentration Camp in 1945. Anne was only sixteen years old, but she was so giving of herself to others. Janny Brillslipper, a Dutch friend, wrote about her, "she was sick but she stayed on her feet until Margo her sister died, only then did she give in to her illness."³¹

Anne Frank's philosophy, which has been very inspirational to me, is to find a place where you can be quite alone with the heavens, nature and G-d, when you are afraid to be lonely or feel unhappy. By being amidst this simple beauty, and feeling the calm of nature, there should always be comfort from every sorrow, whatever the circumstances may be.

"She was born in sunshine with a sigh from a raging sea."

Dutch friend of Anne Frank



OUTRAGEOUS EVIL

8'x4'
Acrylic on wood panel

I intended to tip the scale in this painting. I purposely reduced the size of the gas chamber seen in the lower right corner of the panel and enlarged the two portrait studies that are located in the upper center section and the lower left section in the panel.

The small reproduction of the gas chamber represented the worst level of committed murder night and day by the Nazis—the death of millions of innocent people.

Because I enlarged the portraits of the Jewish leaders, Golda Meir and Professor Albert Einstein, who fought for the highest level of Justice, The Tides of War began its reversal of power.

After studying the large knot in the upper section of the wood panel, I was inspired to paint Golda Meir's eye through it. The grain just above her eye has drawn her knitted brow for me. As she looks down at the gas chamber she sadly recalls the "concentration camps of indignity and spoilation."³²

While I was reproducing the gas chamber from a photograph, I took the liberty of changing the closed door to the chamber, and painted it open. I felt the light of

Justice wanting to break through. Once again the grain in the wood has drawn a star formation that appears rising out of this Holocaust Hell.

I was also surprised to find knots in the plywood placed exactly where electric lights were placed in the photo of the chamber! The grain on the floor of the chamber moved in the same direction as the blood flowing from the deceased prisoners!

Professor Albert Einstein declared, "I am the man that hath seen affliction and I am determined to save my people."

Professor Einstein was extremely influential in involving the United States in World War II.

After the war was over and the state of Israel was created, Golda Meir became the first woman Prime Minister of Israel.

There was much pain for the artist in reproducing these Holocaust photographs but, if they teach the evils of man's inhumanity to man, and Holocaust is never repeated again, the panels will have accomplished their work.

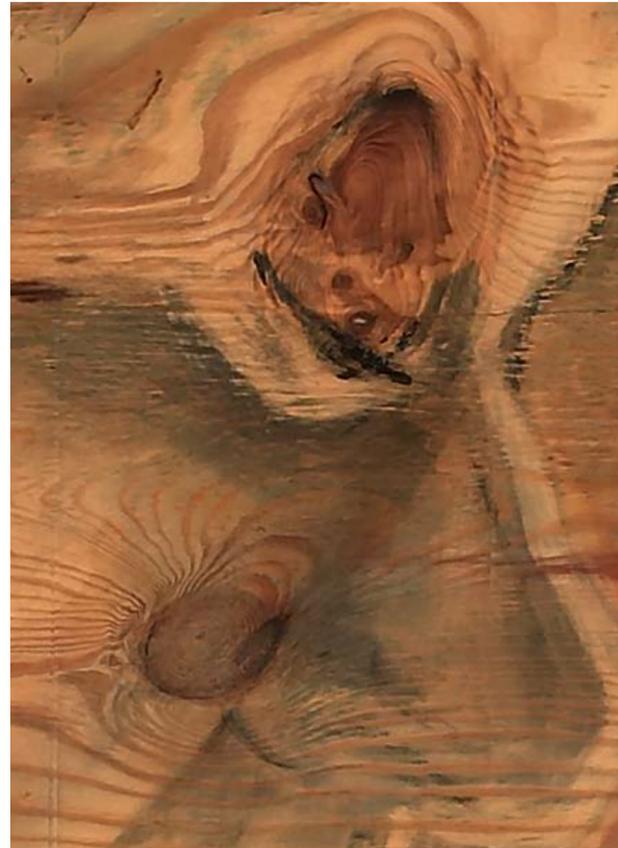


Photo Documentary Booklet of Five Concentration Camps, Found in 1945

Three panels, 8'x 4' each
Acrylic on wood panels

As I read this booklet, KZ, the photographs that General Dwight D. Eisenhower of the American Army had taken of the mass graves became a source of vital importance to me. He discovered these graves during the liberation in the camps. It was 1945 when he wrote his observations for this booklet.

"As this is being printed the Allied Forces are encountering new concentration camps almost daily. But even in those camps that have already been liberated the magnitudes of their conditions have not been entirely evaluated. Dachau, Auschwitz, and Oranienburg are still under control of their German Camp Officials. However, it shows how countless men, women and children, German and non-German have been systematically in cold blood murdered in these camps! I saw the mass graves the same day I saw my first horror camp. I visited every nook and cranny! I felt it my duty to be in position from then on to testify about these things in case there ever grew up at home the belief or assumption that the stories of Nazi brutality were just propaganda!"³³

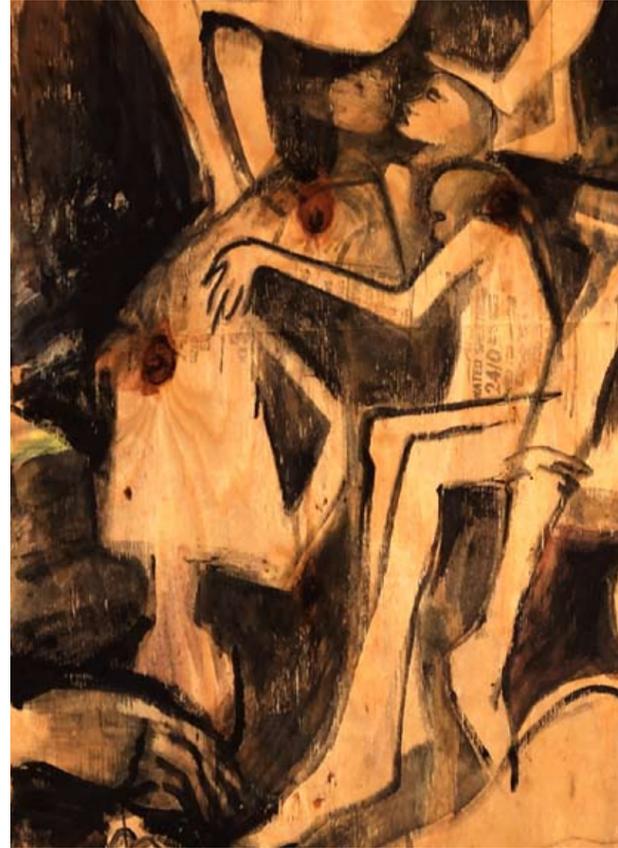
There are individuals that still keep denying that the Holocaust ever happened! Well—there are six million innocently murdered answers for them!

As you study the two panels where I have reproduced photos from KZ, I would like to mention how the many wood textures have extended the incredible atrocities that occurred in the Holocaust. For instance, the heavy amounts of brown stain falling from the eyes of deceased victims, seen in the lower left side of the panel, was already visible in the wood as I was painting their eyes. At that time I was unaware that the stain fell exactly where I would have painted it. *Also note how the grain in the wood has drawn the rib cage in the body that is seen upside-down, in the right panel.*

In the far left corner of the left panel as I was quickly glazing over that area with a black acrylic wash, the image of a male prisoner simply appeared from it!

The exposure of wood knots seen just above the grave suggests the eyes of many more victims! The single hand that protrudes in the center of the grave may be asking us, "Who will be our poet? Who will cry out for us?"

For all of their incompleteness, may the panels speak of the Holocaust in a very clear language!



1945 HOLOCAUST ENDS—LIBERATION BEGINS

Three panels, 8'x 4' each
Acrylic on wood panel

I intended to capture the drastic contrast between war and peace. Both the left and right panels are colorful with expressions of Liberation. The war was over! These two panels are like a curtain closing over the center panel, the one depicting the Holocaust. The outside panels would so like to obliterate the brutal horrors that victims of the Holocaust had just lived through; but even though a smile can be seen on the survivor in the far right panel, the scars of the Holocaust are deep, their pain impossible to erase.

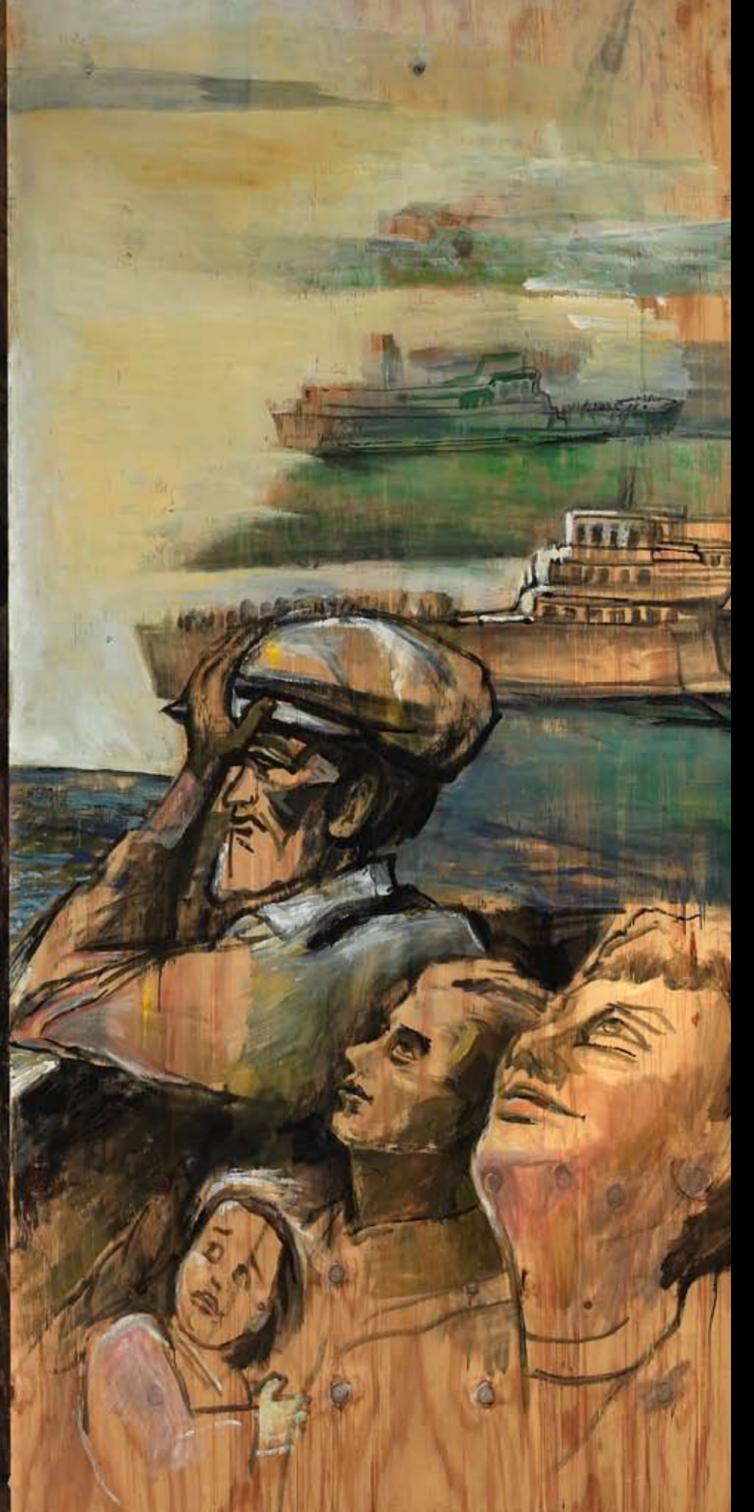
When the miraculous day of Liberation arrived in April 1945, the inmates could hear the growing sounds of the American Army units getting closer to the camp. "It was like heavenly music for it signaled the unbelievable hour of liberation!"³⁴

In the upper right panel the ship, Exodus, appears several times sailing back and forth. The world focused on this single-minded journey of the Exodus as it refused to land anywhere in Europe! Their only destination was to settle in Israel.

Another drama was occurring to the survivors on board The Runnymede Park. This ship has been painted on the far left panel. Though welcomed, this ship refused to land in France or any other European country. Israel was its only choice of destination!

The survivors on these ships owned three things, "a knapsack, a bottle of water and an obsession."³⁵ It was that obsession that created the State of Israel in 1948.

Note the steps seen in the foreground, in the left panel. I bathed the steps in strong white light that climbs upward. This light carries over to the passengers seen on the right panel. This light completes the contrast that I wanted to express. Also note the suggestive painting of a rainbow seen in the upper arm and cap of the man looking forward. This rainbow appears from the grain in the wood and is that third layer of art that I have explained to you.



TRIALS AND TRIBULATIONS IN CREATING THE STATE OF ISRAEL

Two panels, 10'x 8'
Two panels, 8'x 4'
Acrylic on wood panels

My intent for painting these panels entitled 'Trials and Tribulations in Creating the State of Israel' was to extend the history of the Holocaust survivors. "On May 14, 1948, the Jewish republic named Israel was established as a result of the decision of the United Nations to partition Palestine into a Jewish and an Arab state. After Great Britain gave up its mandate over Palestine, Jewish authorities headed by David Ben-Gurion issued the Proclamation of the State of Israel. But the Arab nations opposing the partition of Palestine and the Jewish State attacked Israel!" The result of this conflict was the Arabs were defeated in the War of Liberation, and an armistice between the Jewish State and the Arab nations was signed.

The territory held by the Arabs became known as Jordan and the section of Jerusalem held by the Jews became the capital of the newly created State of Israel.

The State of Israel was a new homeland for thousands of Holocaust survivors. I purposely painted the environment of Israel to serve as a background for the portraits of its leaders.

Note some of these portraits have merged with the rocks, mountains, sand and waters that are Israel's land.

There is a large portrait study of Dr. Theodore Benjamin Ze'ev Herzl in the far right of the panel. He was the founder of Political Zionism, the world Zionist Organization and the Zionist Congress. In 1896 he wrote *The Jewish State*. His dream became reality in 1948 when the State of Israel was proclaimed. He is one of the greatest men in Jewish history.

Note the portrait study of Dr. Hertzl. He has been painted on a separate small piece of wood that I have attached to the larger panel. This attachment elevated his portrait from everything else in the panel and has emphasized his importance.

David Ben-Gurion's portrait radiates in the center of these panels. He was the first prime minister of the State of Israel, and he was responsible for the decision to establish this new state. He led the country during its War of Independence and during periods of mass immigration.

Note Ben-Gurion's necktie; it has connected him to The Sinai Mountains that I have painted in the small canvas, located in the lower center area of the panels. I collaged this small painting to the wood panel as I wanted to incorporate ancient Israel with The New State.

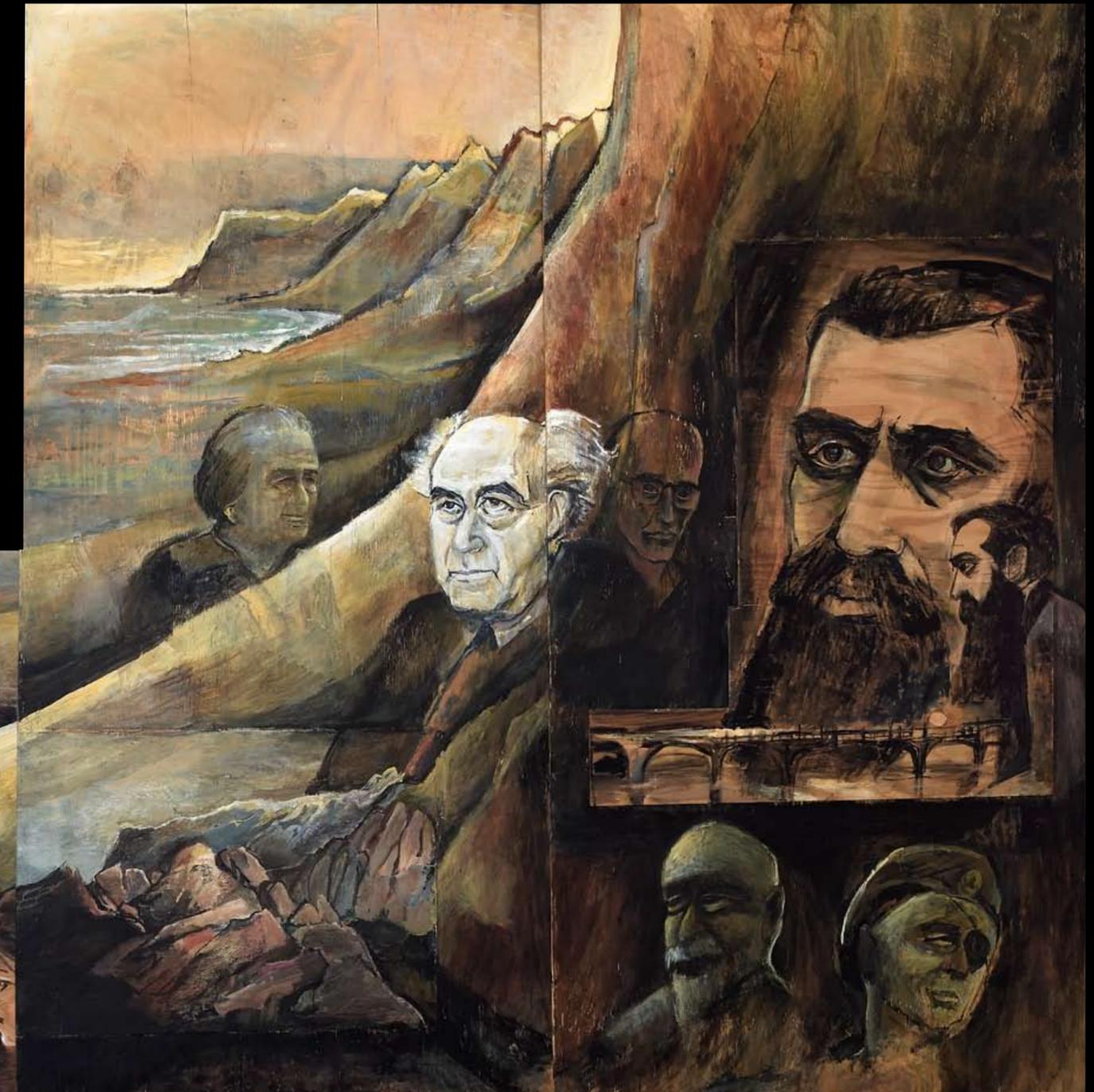
Chaim Weizmann appears in the lower right panel. He was the first president of the State of Israel. He was one of the leading men of the Zionist Movement. The Balfour Declaration was due to his efforts. It was a statement issued by the British government in 1917 favoring the establishment in Palestine, of a national home for the Jews, but without prejudice to the civil and religious rights of existing non-Jewish communities there.

To the very right of Weizmann is Moshe Dayan; he was easily identified by the black eye patch that he wore. He was Israel's fourth Chief of Staff. In 1956 he was appointed Chief and Minister of Defense. He led Israel during the Six Day War, the War of Attrition and the Yom Kippur War. In 1977 Menachem Begin appointed him Minister of Foreign Affairs.

Just between Ben Gurion and Dr. Hertzl there is a portrait suggesting Menachem Begin. He was the sixth Prime Minister of Israel. He signed the historic Peace Agreement with Egypt. I painted him in the same brown tones as the rocks. I felt his strength merging with the landscape and the State of Israel.

Note the painting on the left side of David Ben-Gurion. It is the portrait is Israel's first woman Prime Minister, Golda Meir. She held office during the Yom Kippur War. She died in 1978.

To the far left side of these panels I have painted two portraits of Henrietta Szold. She was and still is a role model for all humanity. She loved children and taught about the immediate importance of understanding the child's mind. The children surrounding her in the painting show their love and attentiveness to her. Henrietta Szold was the founder of Youth Aliyah and Hadassah. Hadassah is a powerful women's organization responsible for the building of Hadassah Hospital and Institutes for Medical Research in Israel. The hospital has been painted just above her portrait and in fact merges with her. Professor Judah Magnes said of her ". . . the motive of her every act was honest and pure, without thought of self."³⁶ These words describe leadership qualities for all of us to follow in life.



NEVER FORGET

8'x4'
Acrylic on wood panel

This painting, *Never Forget*, not only completes the exhibit, but shows us the last death march that occurred at the end of the Holocaust!

The endless lines of prisoners with their hands tied behind their backs are seen in the panel walking into a sunset. To counteract the pain of the Holocaust, I have incorporated a positive triangle that you can find in the upper area of this composition. I cut this triangle out of wood and then attached it to the panel.

In the far right area, within the free-form triangle, there are ink drawings of the military men who were in the process of judging the horrific war crimes that occurred during the Holocaust. These men were in the midst of the trial of the century, The Nuremberg Trial. It took place in the Nuremberg Palace of Justice in Germany.

United States Supreme Court Justice Robert E. Jackson was appointed by President Harry Truman of the United States in 1945 as the American Chief Counsel for the prosecution of surviving Nazi leaders. Jackson stated, "May it please your Honors, the privilege of opening the first trial in history for crimes against the peace of the world imposes a grave responsibility. The wrongs which we seek to condemn and punish have been so calculated, so malignant, and so devastating that civilization cannot tolerate their being ignored because it cannot survive being repeated."³⁷

In order to emphasize the vital importance of these jurymen at this trial, I have drawn them from a photograph on tissue paper, then collaged the tissue paper to a triangular-shaped cardboard. This reproduction in ink of the men contrasted the rest of the wood panel. It was this contrast that tells the viewer of their immense importance!

After the Nuremberg Trial, the United Nations adopted a Convention for Prevention of Crimes of Genocide and a universal Declaration of Human Rights!

Note the severed arms of the oak tree, seen in the lower section of the painting. The tree represents the millions of victims that were murdered in the Holocaust. But notice the many new sprouts that are growing from these arms! They want to merge with the jurymen and the positive wood triangle (seen at the top of the panel).

These words from the *Book Of Job* best describe this tree:

"For there is hope of a tree, If it be cut down That it will sprout again, and that the tender branch thereof, Will not cease"³⁸

In closing I quote these words from Henrich Heine,

"Where dead men are silent, the living stones, Speak out all the louder!"³⁹ May the panels speak out all the louder; Holocaust must never be repeated again!

"Never forget that moment in time, when the world ignored G-d's people. Never forget the cry of the humble, or the deafening silence that responded. Never forget man's cruelty, and what he did unto himself. Never forget when tears of sorrow reigned, flooded and drowned the world. And never forget that moment in time, when a roaring silence spread over the earth."⁴⁰

Elizabeth DiFiore



FOOTNOTES

Resettlement

¹ Hellman, Peter, Lili Mierer, Beate Klausfeld. *The Auschwitz Album*. New York: Random House, Inc. 1981.

A Mourner's Prayer

² Marilyn J. Harran, Ph.D., *The Holocaust Chronicle, A History in Words and Pictures*. International Limited, Louis Weber, 2000.

³ Eliach, Yaffa, *Hasidic Tales from the Holocaust*, New York: Random House, Inc., 1982.

They Taught In Secret

⁴ Rossel, Seymore. *The Holocaust, The World and The Jews*. New York: Behrman House and Random House, Inc., 1992.

⁵ Lewin, Abraham. *Cup of Tears, Diary from the Warsaw Ghetto*. New York: HarperCollins, 1990.

There Will Be A Day When We Will Be Remembered

⁶ Gutman, Israel. *Resistance, The Warsaw Ghetto Uprising*. New York: Houghton Mifflin, 1994.

The Watchtower Drove Us To The Edge Of Madness

⁷ Cripps, Lucie. Niagara Gazette, Niagara Falls: 1983.

⁸ Ibid.

⁹ Schiff, Vera. *Theresienstadt The Town the Nazi's Gave to the Jews*. Edmonton: Hurtig Publishers, 1996.

¹⁰ Cripps, Lucie. Niagara Gazette, Niagara Falls: 1983.

The Porters

¹¹ Eliach, Yaffa. *Hasidic Tales of the Holocaust*. By Jaffa Eliach, New York: Vintage Books, Random House, Inc., 1982.

Branded On The Sinew And The Bone

¹² Meir, Golda. *Land of Our Own*. New York: Penguin Putnam Group, Inc., 1973.

¹³ Ibid.

¹⁴ Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books,

Division of Random House, Inc., 1988-1991.

The Empty Shoes

¹⁵ Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books,

Division of Random House, Inc., 1988-1991.

¹⁶ Schiff, Vera. *Theresienstadt The Town the Nazi's Gave to the Jews*. Edmonton: Hurtig Publishers, 1996.

¹⁷ Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books, Division of Random House, Inc., 1988-1991.

¹⁸ Weiss, Reska. *Journey Through Hell*. Auchwitz Album, New York: Peter Hellman, Lili Mierer, Beate Klausfeld, Random House, Inc., 1981.

To Eat Days And Swallow Tears

¹⁹ Meir, Golda. *Land of Our Own*. New York: Penguin Putnam Group, Inc., 1973.

²⁰ Ibid.

²¹ Gutman, Israel. *Resistance, The Warsaw Ghetto Uprising*. New York: Houghton Mifflin, 1994.

²² Eliach, Yaffa. *Hasidic Tales of the Holocaust*. By Jaffa Eliach, New York: Vintage Books, Random House, Inc., 1982.

Smoke Cannot Speak

²³ Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books, Division of Random House, Inc., 1988-1991.

²⁴ Ibid.

²⁵ Gurion, David Ben. *Lamentations of Jeremiah*. Holy Scriptures. Jerusalem: Israel Shalom Publishing House, 1970.

Holocaust Endured

²⁶ Wiesel, Elie. *Night*, New York: Hill and Wang, A division of Farrar, Straus and Giroux, 1958.

²⁷ Bialik, Hayyim Nahman. *Selected Poems, City of Slaughter*. New York: Bloch Publishing Company, 1948, revised by Efros, 1965.

Portraits At Auschwitz

²⁸ Bagley, Jessica. *Student's response*, Buffalo: Mt. St. Mary's Academy, 2006.

Loved Forever

²⁹ Frank, Anne. *Diary of a Young Girl*. Translated by B.M. Mooyart. New York: Washington Square Press Division of Doubleday Dell Publishing Group, 1991.

³⁰ Schiff, Vera. *Theresienstadt The Town the Nazi's Gave to the Jews*. Edmonton: Hurtig Publishers, 1996.

³¹ Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books, Division of Random House, Inc., 1988-1991.

We Have No Scale By Which To Judge

³² Meir, Golda. *Land of Our Own*. New York: Penguin Putnam Group, Inc., 1973.

KZ Photo Documentary Booklet Of Five Concentration Camps

³³ KZ, *Photo Documentary of Five Concentration Camps*. Germany: 1945.

1945 Holocaust Ends–Liberation Begins

³⁴ Schiff, Vera. *Hitler's Inferno: Eight Personal Histories from the Holocaust*. Library of Congress Control Number, 2002.

³⁵ Uris, Leon. *Exodus*. Doubleday Broadway Publishing Group, Garden City, N.Y. 1958.

Trials And Tribulations In Creating The State Of Israel

³⁶ Gidal, Nachum T. *Henrietta Szold*. Jerusalem: Gefen Publishing House, 1997.

Never Forget

³⁷ Stadler, Bea. *The Holocaust: A History of Courage and Resistance*. New York: Behrman House, Inc., 1973.

³⁸ Cohen, Dr. A. *Book of Job, Books of the Bible*. London: Soncino Press, 1946.

³⁹ Bieber, Hugo. Editor; Moses Hadas. *Heinrich Heine, A Biographical Anthology*. Philadelphia: The Jewish Publication Society of America, 1956.

⁴⁰ DiFiore, Elizabeth. *Never Forget*, Lewiston, 2003.

BIBLIOGRAPHY

Bagley, Jessica. *Student's response*, Buffalo: Mt. St. Mary's Academy, 2006.

Bialik, Hayyim Nahman. *Selected Poems, City of Slaughter*. New York: Bloch Publishing Company, 1948, revised by Efros, 1965.

Bieber, Hugo. Editor; Moses Hadas. *Heinrich Heine, A Biographical Anthology*. Philadelphia: The Jewish Publication Society of America, 1956.

Cohen, Dr. A. *Book of Job, Books of the Bible*. London: Soncino Press, 1946.

Cripps, Lucie. Niagara Gazette, Niagara Falls: 1983.

DiFiore, Elizabeth. *What If?, We Wish We Could and Never Forget*. Poetry, Lewiston: 2003.

Eliach, Yaffa. *Hasidic Tales of the Holocaust*. By Jaffa Eliach, New York: Vintage Books, Random House, Inc., 1982.

Frank, Anne. *Diary of a Young Girl*. Translated by B.M. Mooyart. New York: Washington Square Press Division of Doubleday Dell Publishing Group, 1991.

Frankl, Dr. Viktor E. *Man's Search for Meaning*. Touchstone Books, Boston: Beacon Press, 1984.

Gidal, Nachum T. *Henrietta Szold*. Jerusalem: Gefen Publishing House, 1997.

Gurion, David Ben. *Lamentations of Jeremiah*. Holy Scriptures. Jerusalem: Israel Shalom Publishing House, 1970.

Gutman, Israel. *Resistance, The Warsaw Ghetto Uprising*. New York: Houghton Mifflin, 1994.

Harran, Marilyn J., Ph.D., Dieter Kuntz, Ph.D., Russel Lemmons, Ph.D., Robert Ashley Michael, Ph.D., Keith Pickus, Ph.D., John K. Roth, Ph.D., Abraham Edelheit, Ph.D., Michael Berenbaum, Ph.D.

The Holocaust Chronicle, A History in Words and Pictures. Lincolnwood: Publications International Ltd., 2000.

Hellman, Peter, Lili Mierer, Beate Klausfeld. *The Auschwitz Album*. New York: Random House, Inc., 1981.

KZ, *Photo Documentary of Five Concentration Camps*. Germany: 1945.

Lewin, Abraham. *Cup of Tears, Diary from the Warsaw Ghetto*. New York: HarperCollins, 1990.

Lindwer, Willy. *The Last Seven Months of Anne Frank*. Translated by A. Meersschaert, New York: Pantheon Books, Division of Random House, Inc., 1988-1991.

Meir, Golda. *Land of Our Own*. New York: Penguin Putnam Group, Inc., 1973.

Rossel, Seymore. *The Holocaust, The World and The Jews*. New York: Behrman House and Random House, Inc., 1992.

Schiff, Vera. *Hitler's Inferno: Eight Personal Histories from the Holocaust*. Library of Congress Control Number, 2002.

Schiff, Vera. *Theresienstadt the Town the Nazi's Gave to the Jews*. Edmonton: Hurtig Publishers, 1996.

Stadler, Bea. *The Holocaust: A History of Courage and Resistance*. New York: Behrman House, Inc., 1973.

The Holocaust Martyrs' and Heroes' Remembrance Authority. Yad Vashem, Jerusalem:1975.

Uris, Leon. *Exodus*. Doubleday Broadway Publishing Group, Garden City, N.Y. 1958.

Wiesel, Elie. *Night*, New York: Hill and Wang, A division of Farrar, Straus and Giroux, 1958.

ACKNOWLEDGEMENTS

Barbara Applebaum

Dr. Morley Bernstein

Brand, Ltd.

David Cohen

Magdalla Corcoran

Lucie Cripps

Mary and Fred DeVries

Janet, John and Elizabeth DiFiore

Suzyn S. Epstein

Barbara and Alan Fine

Bill Fisher

Warren Glauber

Cantor David M. Goldstein

Eleanor Gray

Biff Hendrich

Leila Kahn

MaryJean Kushner

Karen and Douglas Lustig

Mary Marx

Sue Moss

Brian J. O'Connell, C.M.

Sandra H. Olsen

Barbara Parker

Leatrice B. Rabinski, PhD

Bilha Ron

David Sass

Dr. Lester H. Schiff

Dr. Michael and Rachel Schiff

Sandy Schiff and Rob Robinson

Vera Schiff

Cornelius Suijk

Bonnie Wachter

Marianne Wisbaum

FEAR

A flood of memories.

Teeth

Knowing,

Knashing,

Tearing at flesh and bone.

Heat rises in waves of smoke

Thick,

Curling,

Twisting around the senses,

Suffocating.

You there!

Stand up!

Stand up where the others couldn't.

Stand where they were forced down

To the ground

On mud,

In cold,

In ash,

In history.

Stand up and look strong

Because they can't.

They can't any more.

You're scared,

But look strong for them

Because they needed it

And no one gave it.

Give it to them now

Because they deserve it.

They deserve your strength.

Liz DiFiore



BIOGRAPHY

Mimi Schiff has devoted the past twenty years in making an attempt to teach history through her paintings. Born in Buffalo, New York in 1929 she has vivid memories of her father's impassioned response to the atrocities of the Holocaust. It wasn't until 1980, while studying with a rabbi, when Schiff began to fully understand the painful truth of the Holocaust and why it must never be forgotten.

Schiff embarked on this series of paintings after meeting Holocaust survivor Lucie Cripps, and listening to her describe her life in the concentration camps. The paintings would then go on to immortalize these horrors inflicted on millions of innocent people by the Nazis.

After seventeen years, a complete multi-media educational art exhibit entitled, *Engrained Forever Holocaust* has been

created. She combines unfinished wood panels and acrylic paint to produce a marriage between the two mediums. The panels express the raw emotions of Schiff's response to one of the greatest tragedies the world has ever known.

Mimi Schiff studied at the Tyler School of Fine Arts at Temple University in Philadelphia between 1948 and 1951. She also held apprenticeships with Abstract Expressionist artist Hans Hofmann and famed American Watercolorist Charles Burchfield. Her work has been exhibited throughout the country including the Burchfield Art Center in her native Buffalo and the Butler Institute of American Art in Youngstown, Ohio. She hopes that a new quality of life will evolve through artistic endeavors.

"The true tragedy of the Holocaust, but also the victory of the human spirit over the agony of injustice and terror, has become tangible through the artistic skill of Mimi Schiff."

*Cornelis Suijk
International Director, Anne Frank Foundation
June, 1992*

“Carry on after we’re gone”

Anonymous Holocaust victim