

Museum Label Assignment

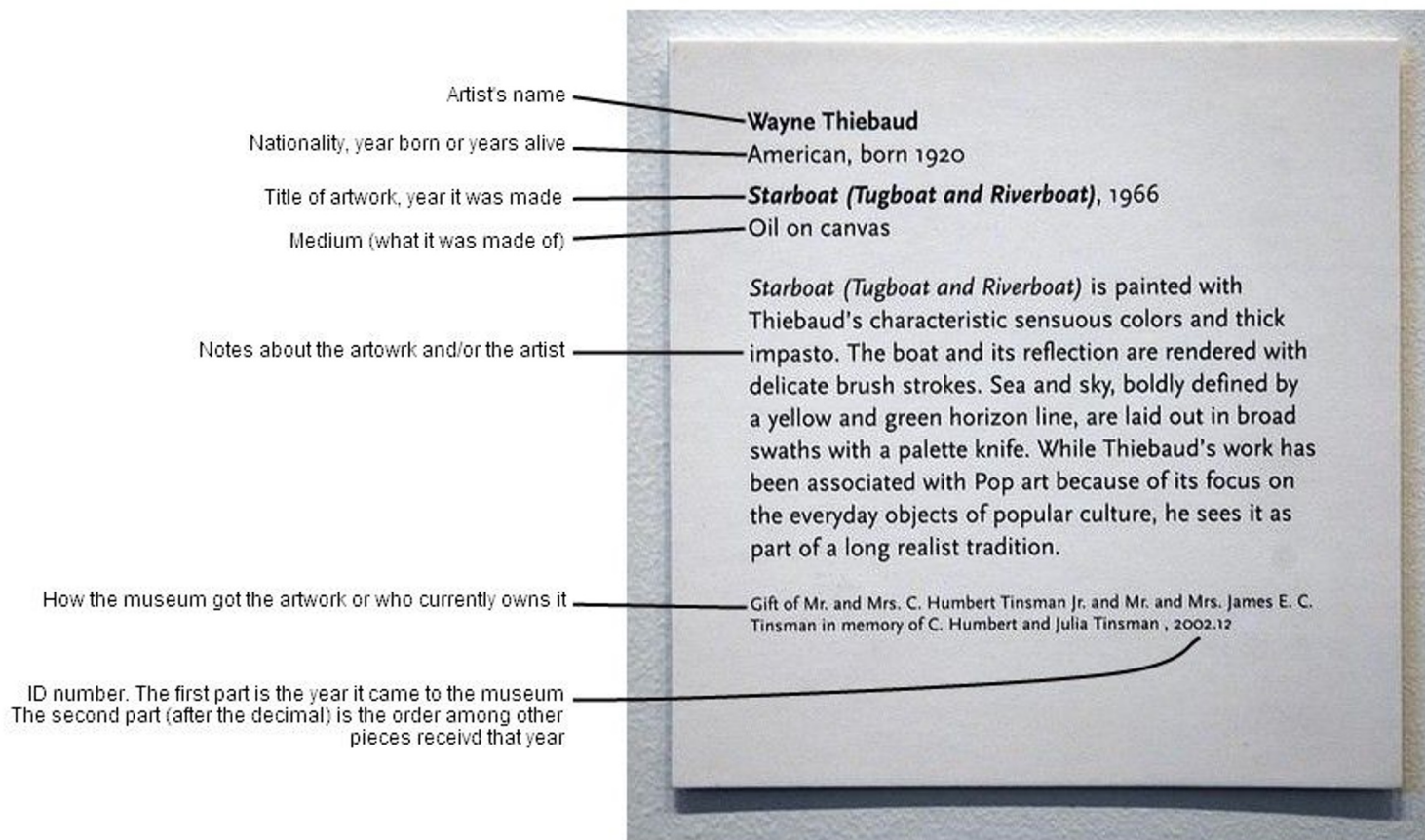


Holocaust
Photography
by Judith
Glickman
Lauder

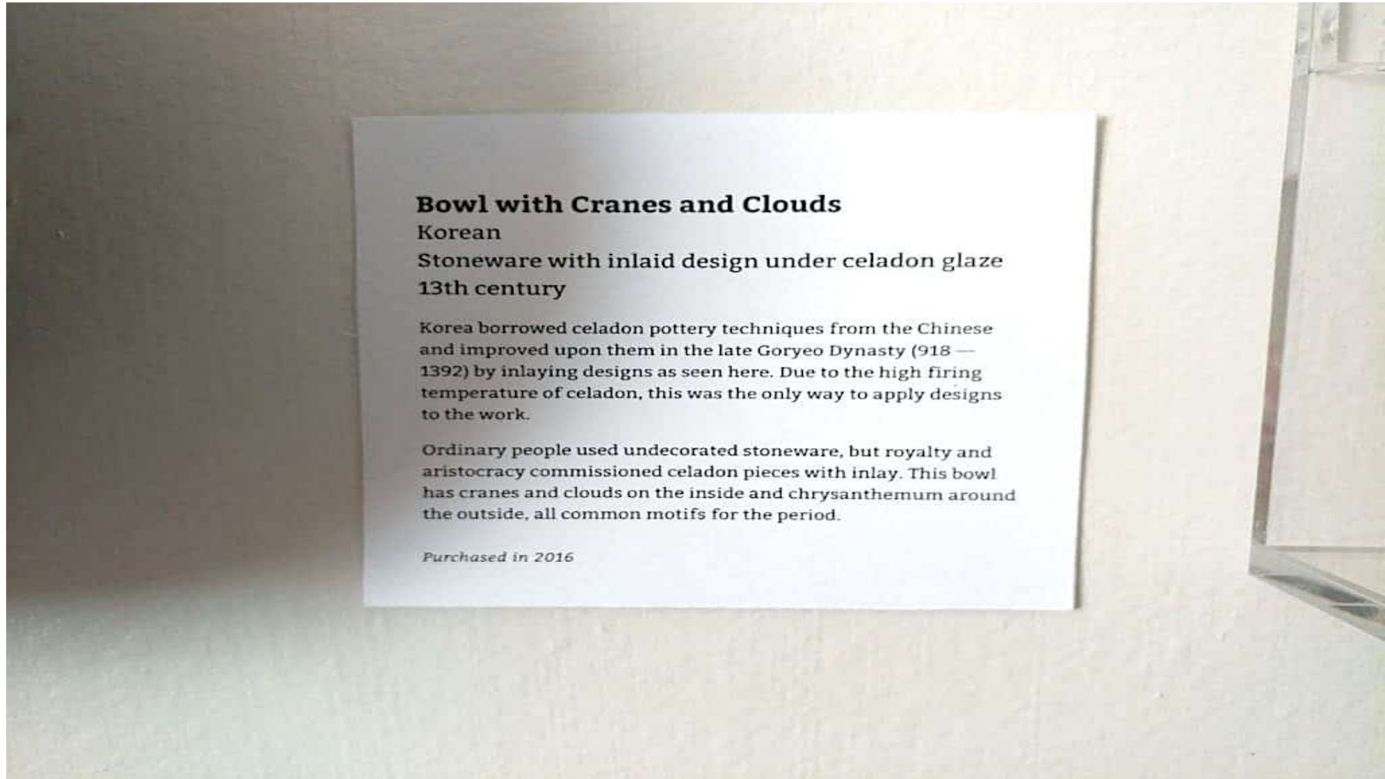
What is a museum label?



Sample museum label



Sample museum label



Bowl with Cranes and Clouds

Korean

Stoneware with inlaid design under celadon glaze
13th century

Korea borrowed celadon pottery techniques from the Chinese and improved upon them in the late Goryeo Dynasty (918 — 1392) by inlaying designs as seen here. Due to the high firing temperature of celadon, this was the only way to apply designs to the work.

Ordinary people used undecorated stoneware, but royalty and aristocracy commissioned celadon pieces with inlay. This bowl has cranes and clouds on the inside and chrysanthemum around the outside, all common motifs for the period.

Purchased in 2016

from Artist Statement

Over the years, I have traveled extensively, cameras in hand, following the light, the landscape, the people, the atmosphere, and the feeling of a destination.

My most intense and life-changing photographic experience has been the years I spent delving into the actual sites of the Holocaust period of history.

Witnessing the enormous evidence of man's capacity for evil was earthshaking. I felt at one with the suffering and the loss. I also felt the need to record these experiences photographically and to share my feelings with others.

We live in a dangerous world, and our ability to destroy has only grown many-fold since World War II. We cannot allow hatred and injustice, power and greed to gain a foothold—anywhere or towards anyone.

--Judith Glickman Lauder

from Artist Exhibit

All that I see and photograph speaks to me of its past, as if each object is bearing witness, a silent witness...

--Judith Glickman Lauder

As you view the following images from her exhibit, “The Holocaust: Presence of the Past,” consider how the collection creates “the feeling of a destination” as she describes in her Artist Statement.

Museum Label How-to

- 1) Research the photographer
- 2) Research the particular photograph (copy/paste/Google the given info)
- 3) Discuss with your group what you see in the image
- 4) Discuss with your group what choices the photographer made & why
- 5) Discuss the CONTEXT of the photograph (who/what/where/when/why)
- 6) Discuss an INSIGHT or INTERPRETATION of the photograph w/evidence
- 7) Discuss a CONNECTION between photograph and Night w/evidence
- 8) Discuss a QUESTION & possible answer your group has about the photo
- 9) Discuss how you will present your photo and who will say what parts
- 10) Create a Museum Label for your group's photograph



Judith Glickman Lauder
American, born 1938

Bohusovice Train Station
Theresienstadt, Czechoslovakia, 1991
Photograph, Gelatin silver print

Glickman is praised for her unique command of the key components of black and white photography: light and shadow. As she writes in her Artist Statement, “In the early 1990s, I was asked to go to Denmark to locate and photograph many Danish World War II rescuers and survivors and to record their stories visually. I have tried to be open and intuitive in my work, using simple equipment and allowing myself to be guided by what presents itself.” Consider why the interior building (under its roof) and within the traincar might emphasize darkness while the exterior settings reveal light. How might the black and white imagery relate to symbols of darkness and light within Elie Wiesel’s memoir, Night? What is the impact of shooting this image in daylight vs. at night?



Judith Glickman Lauder
American, born 1938

Exterior
Auschwitz Concentration Camp, Poland
1990
Photograph, Gelatin silver print

Glickman was a renowned humanitarian known for her expert use of black and white imagery as well as blurred focus to relay emotion and empathy through her photography. As she said “From the purity of light itself to its deepest shadows “ we see how she commands these light and dark visuals to display good and evil in a single photograph. Consider why Glickman choose to include both nature and Auschwitz in a light and dark aspect and what message she was attempting to convey.

Judith Glickman Lauder
American, born 1938

Reflection of Woman Viewing Oven Auschwitz Concentration Camp,
Poland 1988
Photograph, Gelatin silver print

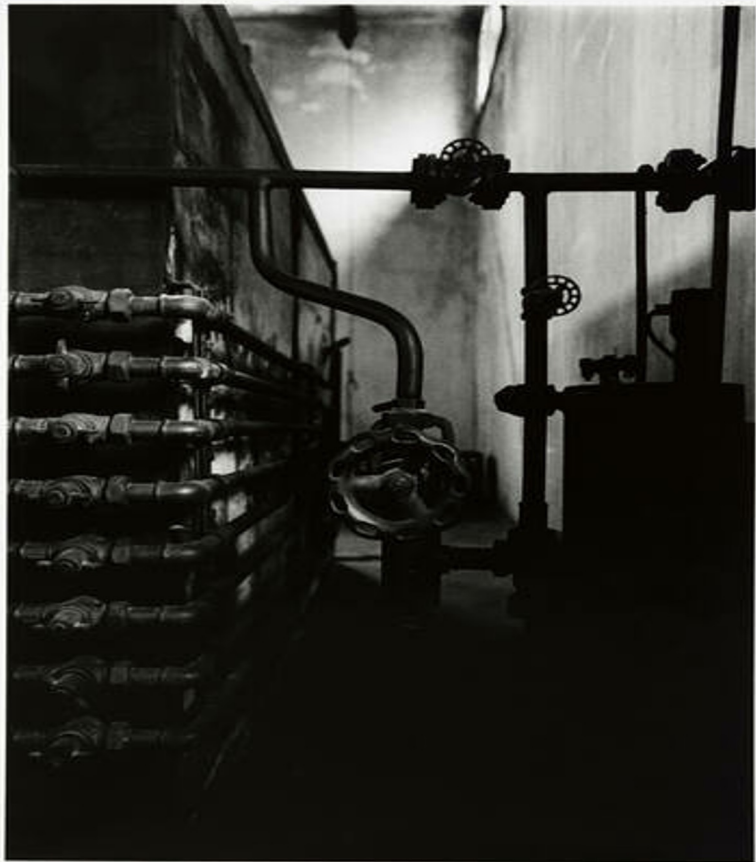


Judith Glickman Lauder is a world acclaimed photographer with an immense focus on humanitarian ideals, who uses their photography and emphasis with light and darkness to inform others on issues like the Holocaust. The photo at left has an unforgettable and unfortunate past, with Lauder saying, “all that I see and photograph speaks to me of its past, as if each object is bearing witness, a silent witness...”, which relates to the photo by revealing the tragedies that occurred during World War II; one from the perspective of person set for the deathly crematorium. It could be argued that the woman in the reflection is within the oven room, where her presence is highlighted by the dark contrast of the environment and the silhouette of a dark shadow. An environment that many were “going to be burned. Frizzled away. Turned into ashes.” (Wiesel, 23)



Judith Glickman Lauder
American, born 1938

Prayer Shawls (Tallit)
Auschwitz Concentration Camp, Poland 1990
Photograph, Gelatin silver print



Judith Glickman Lauder
American, born 1938

Gas Valves, Crematorium
Theresienstadt, Czechoslovakia 1991
Photograph, Gelatin silver print

Judith Glickman Lauder

American, born 1938

Cell

Auschwitz Concentration Camp, Poland 2018

Photograph, Gelatin silver print

To remember those who died during the Holocaust Judith Glickman Lauder has taken emotional/dramatic photos in the concentration camps where millions of Jews died and experienced the horrors within. These photos use perspective and immerse you into the scene. In the photo there are light and dark accents, the light could resemble hope as it shines through the window while the dark parts of the cell resemble the depression and evil faced throughout the camps. Most of Judith's photos are in black and white which resemble the tragic human suffering. The walls of the cell are covered in marks scratches which came from those wishing for freedom, instead they suffer and feel empty. Now all that's left of the cell is absence and emptiness. How does the window's light highlight the letters and words on the walls of the cells?



Judith Glickman Lauder
American, born 1938



Bunks
Birkenau Concentration Camp, Poland 2019
Photograph, Gelatin silver print

Judy Glickman Lauder grew up surrounded by photography, specifically black and white imagery, that of which she fell in love with and pursued as a career. She feels extremely in tune with her photographs, feeling as though she has lived through it as well, stating “every image that I’ve collected I have seen and touched and held”. The gruesome events of the Holocaust can be viewed through this image by Judith Lauder, in which it portrays two of the “bunks” where up to 18 prisoners were confined to whilst at Birkenau. The black and white contrast allows the viewer to see in incredible detail, the filth and dilapidated conditions prisoners were forced to live in. The bunks in the camp were not used for humans in the German’s eyes but for cattle that was being sent to the slaughter house. During Elie Wiesel’s retellings of the Holocaust in his book, “Night”, he speaks about the constant death surrounding everything within the camps, even within the barracks, which should be a place of comfort and rest, in chapter 9, we see that the death of Wiesel’s father lurks among the horrid space through memory and smell, the lack of sanitation becoming evident when having to sleep in a bed where the dead once were.



Judith Glickman Lauder
American, born 1938

Canisters of Zyklon-B Gas Pellets
Majdanek Concentration Camp, Poland 2019
Solarized gelatin silver print

This photo of the deadly Zyklon-B gas canisters used during the holocaust was taken by Judith Glickman Lauder, a well known american photographer whose career began in the 1970s, is best known for her images examining the Holocaust. She spent decades traveling to different sites and photographing the evidence of what American theologian Reinhold Niebuhr called “man’s capacity for evil” to create her “Holocaust” series. The entire series is in black and white featuring topics ranging from human experimentation tables to prison cells from former concentration camps. Nearly all of the pictures in the series are devoid of humans. Her black-and-white images evoke an ominous feeling, capturing the human presence and violence that once existed in these now-abandoned spaces. These canisters were used to commit mass genocide to the people of the Jewish culture. The overtly aggressive black and white tones of the photo appear almost ghostly giving the viewers evocative feelings of death and dread caused by the eerie silver quality of the image. These choices that the photographer had made were potentially used to interpret the darkness of the situation and to highlight the deterioration of the canisters over the years but to also ensure that deterioration of the holocaust history will be prevented.



Judith Glickman Lauder
American, born 1938

Luggage
Auschwitz Concentration Camp, Poland
2019
Photograph, Gelatin silver print



Judith Glickman Lauder
American, born 1938

Child of Theresienstadt Poster
Old Jewish Cemetery, Prague 2018
Archival Pigment Print

Judith Glickman Lauder
American, born 1938



Execution Wall

Auschwitz Concentration Camp, Poland 2019
Solarized gelatin silver print

Judith Glickman Lauder is known for taking pictures in black and white to portray a dark gloomy feeling brought with the topic of the Holocaust. This specific image shows a wall located on the side of block 11 in Auschwitz-Birkenau. At this wall prisoners were lined up and executed one of the many ways of torturing the prisoners. Through showing light in the bullet holes, one can interpret that the prisoners at the concentration camps are being put out their misery. The flowers are the living memory of the victims. Who destroyed the wall and reconstruct it? Why would they reconstruct The Death Wall if they had already destroyed it?