

**Abstract of the thesis "Research and compilation of the artists who created works of art in the ghettos and concentration camps nazis, the cataloguing of the works and state of conservation of these works"**

This thesis aims to address the complex and broad topic which some researchers have called the art of the Holocaust. More specifically, as it points out the title of the thesis, this work aims to conduct a research and compilation of the artists who created works of art in the ghettos and concentration camps nazis, cataloguing of the works and a study of the state of conservation of these works.

Therefore, the overall objectives of this thesis consist of dealing with art that emerged from the interior of the ghettos and concentration camps with an amplitude that has not been addressed so far. Throughout my research, I have seen that there was a vacuum in terms of publications that address this complex topic in its entirety, because all the work done in this regard presented any kind of restriction, as geographical or the nationality of the artists; or they had focused only on a particular artist.

In terms of specific objectives, this thesis focuses on a completely new aspect: the state of conservation of these works of art. After more than 65 years since its creation, it is time of studying the state of conservation of these works and to see how have endured the passage of time.

For this reason, the thesis has been structured into five clearly defined sections. First, it begins with a broad historical and artistic context in which we can contemplate what was the attitude of the nazi Government to contemporary art and the reaction of the artists, from the acceptance of the tastes of the regime until the exile or the assumption of the consequences derived from a kind of work that was not of the taste of the ruling political class. Many of the artists that followed the last option, were interned in ghettos and Nazi concentration camps. In this section, you will see a description of the history of each ghetto and every concentration camp in which various artists were detained and were able to create works of art during his detention.

The following section refers to the cataloguing of works of art created in the ghettos and Nazi concentration camps. A wide selection of works has been done (more than 350), which have been classified into three main themes. Each work is accompanied by a index-card which, in addition to the image of the work, including the author's name, title, date of creation, technique, support, measures and current location.

The third chapter examines the state of conservation of these works. It has been done a study of preservation of a sample of 69 works in two different museums: the Centre George Pompidou in Paris and the State Museum of Auschwitz-Birkenau in Poland. To do this study, it has been necessary to visit these museums to be able to develop the corresponding field study

The following chapter focus on in the authors of these works. Numerous prisoners created images during his internment in ghettos and concentration camps despite the hard conditions surrounding their stay. It is impossible to know the exact number of professional artists who passed through the ghettos and concentration camps. For example, the 198 Polish artists, arrested on April 16, 1942 at the House of the artists in Kraków were murdered immediately arriving at Auschwitz. Therefore, this thesis aims to focus on the artists who created works of art during his internment in the camps with a clear and decisive artistic vocation. Therefore, the artists included in this study must meet the following requirements:

- To have had a prior artistic training before entering in the concentration camps
- To have participated in exhibitions, collective or individual, before having been detained in the camps
- To have produced a minimum corpus of works during his stay in the camps
- If they entered in the camps being a teenagers, which makes it impossible to comply with the above requirements, have subsequently developed an outstanding artistic career.

This section includes a biographical file of 90 artists who, throughout this investigation, we have found that they met the above requirements

Finally, this thesis contains the main conclusions obtained throughout the investigation, as well as a complete bibliography with more than 200 entries

Regarding to the news presenting in this thesis in comparison with other works done on this subject, we can say, firstly, that this thesis is the first approach to the state of conservation of works of art made in the ghettos and Nazi concentration camps. Until today, no study relating to this matter has not been published.

Also, there is no publication that intends to encompass all the greatest possible number of artists who worked in the ghettos and camps regardless of their nationality, religion or the Ghetto or the camp in which they were held. Other publications have focused well on the artists who created in a particular camp, such as the publication of *The Last Expression: Art from Auschwitz*, mainly focused on the artists of the Auschwitz camp, or in collections which possess different museums on this subject as the Beit Lohamei Haghetot (Museum of the fighters of the ghetto) of Israel.

Other approaches to this topic, such as Glenn Sujo in *Legacies of Silence. The visual arts and Holocaust Memory*, are more extensive in terms of artists and the provenance of the works than the previous ones but less intensive in relation to the number of artists, the cataloguing of the works and the study of the state of conservation which this thesis aims.

By other hand, this thesis uses, for the first time as a documentary source, a series of newspaper articles collected over the years of the research. For example, they are very useful to know the death of several artists object of this thesis; to discover exhibitions that have been held in various parts of the world about artists who were in Nazi camps or ghettos, to discover new artists or to complete information about other; or to access to testimonies of survivors already deceased through interviews which were carried out in the press.

Finally, I would like to add that the research necessary to undertake this thesis began about ten years ago and it has been developed in cities such as Berlin, Paris, Jerusalem, Prague, Amsterdam, New York, London and Auschwitz, where I visited museums such as the George Pompidou Center, the Museum of Montparnasse and the Jewish documentation centre in Paris; the Jewish Museum, the Martin Gropius Bau, the Neue Nationalgalerie, the Museum of German history and the Käthe Kollwitz Museum in Berlin; the Yad Vashem and the Israel Museum in Jerusalem; the Jewish Museum in Prague; the Jewish Museum in New York; the Imperial War Museum in London; the Anne Frank Museum in Amsterdam; and the State Museum of Auschwitz-Birkenau.