Images and a Thousand Words: WWII Violence in Private German Photo Albums
Bibliography

Phil Bana, Student Intern
William Paterson University
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Crane, Susan A. "Choosing Not to Look: Representation, Repatriation, and Holocaust Atrocity Photography." *History and Theory* 47, no. 3 (2008): 309–30. https://doi.org/10.1111/j.1468-2303.2008.00457.x.

Similarly to *Teaching with Photos*, Susan Crane's article discusses the extensive availability and common knowledge of Holocaust photography, and its effects on popular understanding of the Holocaust. She argues in favor of "Repatriation" of images, essentially retracting them from easy availability so that the general population would become less desensitized to their contents. Crane also goes into detail on examples of biases in photography, the objectification of the victims, and the ethics of using photos like this in a manner that leads individuals to become desensitized instead of horrified. She concludes with the familiarization of viewers with holocaust imagery creating a sense of familiarity which does more harm than good for remembering the Holocaust.

Didi-Huberman, Georges. *Images in Spite of All: Four Photographs from Auschwitz*. Chicago, Illinois: University of Chicago Press, 2012.

In the first chapter of Georges Didi-Huberman's work, the process by which authentic photos taken from within Auschwitz-Birkenau is explained in full. The photographs, showing cremation pits outside of Crematorium V, as well as a "convoy" of prisoners being forced to undress before they are herded into the pit are included within the text, alongside primary sources relevant to the journey these photos took from Auschwitz-Birkenau, to resistance

members in Krakow. The chapter also describes the *Sonderkommando*, and their procedures for operating "the mass extermination with their bare hands". Importantly, these are some of the only photos of these crimes taken during the act, as are likely the earliest seen by the Allies. This is in stark contrast to more professional looking liberation photography that documented the immediate aftermath of Concentration Camp operation.

Hebert, Valerie. "Teaching with Images." *Understanding and Teaching the Holocaust*. S.l., Wisconsin: University of Wisconsin Press, 2022.

In this chapter, Valerie Hebert explores the use of photographs in an educational setting to teach about the Holocaust. Hebert uses a variety of angles to criticize the use of photographs, including their inherent biases, their limited scope, and inherent lack of context. A photograph cannot tell the viewer it's backstory, historians must use critical thinking and external knowledge to find where in the puzzle of history the photo fits. There is also a section posing the question as to whether or not the frequent distribution of Holocaust photography has over-familiarized the public with these extreme acts of violence, thus depriving them of the warranted impact. The concluding points of the article discuss the means by which Historians can engage with photographs in an educational environment to contextualize them, ensure they have impact, and can display the horrors of the Holocaust without the "aestheticization of violence".

Hüppauf, Bernd. "Emptying the Gaze: Framing Violence through the Viewfinder." *New German Critique*, no. 72 (1997): 3–44. https://doi.org/10.2307/488567.

Bernd Hüppauf's work goes to great length to discuss photography, and subjectivity of photography. It does this with the intent to explore violence captured on film during the war on a

theoretical level. It discusses art, historiography, and how historians should think in interpreting photographs as a primary source. It also discusses the reliability of photography as a historical source, as well as identifying and inferring emotion based on the figures visible in the photographs, as well as utilizing framing to establish emotion and intent in them. The article goes as far as exploring how, and why it should be determined whether or not to categorize photographs as documentary, or political. Hüppauf also discusses the difficulties of conveying emotion orally, and in writing, what can be captured well in photographs. The concept of Gaze is also featured predominantly, exploring the viewpoint of the photographer, and their goals in taking the photos, and how to reconcile the use of photographs as a primary source even if we know their intent was to be fetishistic of violence, or serve as propaganda to further the violence depicted.

Kühne Thomas. "Spreading Complicity." Essay. In *Belonging and Genocide: Hitler's Community, 1918-1945*, 95–136. New Haven, CT: Yale University Press, 2013.

In one of the most influential works on exploring the spread of murderous intent throughout German society, Thomas Kühne explores the attitudes of various German soldiers in various ranks and roles, and how they grapple with genocide on the eastern front. Specifically, this chapter delves into "anti-partisan" actions, and the Holocaust by bullet. It addresses those who were complicit in the acts, their thoughts, how they explained their own actions in journals and letters, as well as those who stood by. Amongst those who stood by, it mentions both those who wrote to higher echelons to complain of the criminal acts being carried out by the Army, as well as those who watched on, and didn't attempt to stimmy the tide of violence. Kühne attributes multiple concepts to helping spread genocidal actions throughout the army, including

groupthink amongst soldiers, a collective sense of revenge that formed in response to partisan activity (Both real and imagined.), and ideological actors which were made to lead by example.

Langford, Martha. "Speaking the Album:" *Locating Memory*, 2006, 223–46. https://doi.org/10.2307/j.ctv287sj4z.14.

Martha Langford writes about the positive ways in which photos are gathered for historical use, as well as how they are used positively. Reasons like contextualization, and preservation of memory, are listed. An example of photographs from Montreal in the 20s is provided, along with the means of procurement, and the style of indexing these photographs. Later in the article, Langford analyzes several of the photographs, explaining what can be gathered from them, and why. Langford also poses hypothetical questions about the fate of those within the photos, as well as the process afterwards for seeking further context. The conclusion of the article also notes how analyzing these photos gives them a "voice", which allows viewers to learn emotionally about the contents as a moment in time captured.

Mailänder, Elissa. "Making Sense of a Rape Photograph: Sexual Violence as Social Performance on the Eastern Front, 1939-1944." *Journal of the History of Sexuality* 26, no. 3 (2017): 489–520. http://www.jstor.org/stable/44862408.

This article revolves around a single photograph, one depicting fifteen Wehrmacht soldiers pretending to sexually assault a woman in the east, whether or not she was alive is unknown. Beyond the appalling act of sexual assault, it's the fact that the photograph appears to have been staged as a joke, a comedic bit. The article wrestles with trying to understand the psychology of this act, the potential background of the photograph, as well as the culture and

groupthink of the Wehrmacht to explore how something like this could have become so normalized to the point of humor. It also makes frequent use of citations from historians such as Thomas Kühne to explore the thinking of Germans at the time. One of the major sections of the article is exploring framing as well, exploring the image as it was meant to be interpreted by those who took it, as well as the role of all present including the photographer in framing such a horrific "joke".

"Rare Photographs Shed Light on the Events of the November Pogrom 84 Years Ago." Yad Vashem. The World Holocaust Remembrance Center, November 9, 2022. https://www.yadvashem.org/press-release/09-november-2022-14-38.html.

This relatively recently released set of photographs acquired by Yad Vashem shows photographs from Kristallnacht, a watershed moment in the buildup to the Holocaust. It shows on one hand, a willingness of criminal elements to document their own crimes, and on the other hand, a rare look into this tragic event in action. Instead of the usual photos of the aftermath of the pogrom, these photos show members of the SS and SA carrying out the acts of looting and razing a synagogue. In total 1400 synagogues would be razed over the course of two days. These photos serve as reminders of the individuals who willingly took part in these crimes being unashamed in that moment, intentionally documenting themselves committing these acts. While the story of how these photos were eventually preserved isn't known, nor who took them, the insight they provide is important in giving us a view through the lens of those who were complicit, while capturing themselves and their expressions in that moment.