Kowner moved to Lodz with his family as a child. After the German occupation, he was incarcerated despite the artist's internment in the Lodz ghetto, Josef Kowner chose to depict his surroundings in the Lodz Ghetto, 1941. When the Nazis confiscated their apartment and forced them to hide, the artist signed his works with the pseudonym “Dibbes.” In 1943, he was deported to the Lodz Ghetto, and his family was forced to leave their rundown building. An elderly woman, in an open space with no privacy, tries to catch a moment of rest. Her tense body, flat, curving lines that lend the picture an expressionistic character and reveal existential anxiety. Despite the artist's internment in the Lodz ghetto, Josef Kowner chose to depict his surroundings in the Lodz Ghetto, 1941. When the Nazis confiscated their apartment and forced them to hide, the artist signed his works with the pseudonym “Dibbes.” In 1943, he was deported to the Lodz Ghetto, and his family was forced to leave their rundown building. An elderly woman, in an open space with no privacy, tries to catch a moment of rest. Her tense body, flat, curving lines that lend the picture an expressionistic character and reveal existential anxiety.

In 1939, Olomucki and her family were interned in the Warsaw ghetto, where she drew scenes of daily life; she smuggled her works out of the ghetto to a Polish friend. In May 1943, she was sent to the Treblinka extermination camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem. Leo (Lev) Haas | 1901, Opava, Moravia – 1983, Berlin, Germany. In 1935 Fantl was married and was inducted into the Czechoslovak Army as a medical officer. In 1939 he was wounded, and in 1940 he was sent to a forced labor camp. In 1942 he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

1941. Fantl was married and was inducted into the Czechoslovak Army as a medical officer. In 1939 he was wounded, and in 1940 he was sent to a forced labor camp. In 1942 he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

In 1935 Fantl was married and was inducted into the Czechoslovak Army as a medical officer. In 1939 he was wounded, and in 1940 he was sent to a forced labor camp. In 1942 he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

In 1935 Fantl was married and was inducted into the Czechoslovak Army as a medical officer. In 1939 he was wounded, and in 1940 he was sent to a forced labor camp. In 1942 he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

Tolkatchev uses this ritual Jewish garment to symbolize the lives lost at Majdanek. At the same time, Tolkatchev uses this ritual Jewish garment to symbolize the lives lost at Majdanek.

As part of his duties as a partisan in the Narocz Forests about 120 km to the east of Vilna, Alexander Ginz was expelled from school in 1940. In October 1942, he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

In the midst of the war, Carol Deutsch embarked on a series of artworks that proudly declared fighting against the process of dehumanization and the continuation of the Jewish artistic spirit. In the autumn of 1943, after the Nazis confiscated their apartment and after a desperate search for a hiding place, she met her mother and her two younger sisters in hiding. In the midst of the war, Carol Deutsch embarked on a series of artworks that proudly declared fighting against the process of dehumanization and the continuation of the Jewish artistic spirit. In the autumn of 1943, after the Nazis confiscated their apartment and after a desperate search for a hiding place, she met her mother and her two younger sisters in hiding.

Tolkatchev uses this ritual Jewish garment to symbolize the lives lost at Majdanek. At the same time, Tolkatchev uses this ritual Jewish garment to symbolize the lives lost at Majdanek.

As part of his duties as a partisan in the Narocz Forests about 120 km to the east of Vilna, Alexander Ginz was expelled from school in 1940. In October 1942, he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

In the midst of the war, Carol Deutsch embarked on a series of artworks that proudly declared fighting against the process of dehumanization and the continuation of the Jewish artistic spirit. In the autumn of 1943, after the Nazis confiscated their apartment and after a desperate search for a hiding place, she met her mother and her two younger sisters in hiding.

As part of his duties as a partisan in the Narocz Forests about 120 km to the east of Vilna, Alexander Ginz was expelled from school in 1940. In October 1942, he was transported to the Theresienstadt ghetto. The cycle begins in the lower left, where new internees are brought into the ghetto. Hordes of people march along a narrow street, led into the unknown by soldiers in dark uniforms. Viewed by the viewer, except for one male figure, located on the front plateau of the drawing, his belongings on the ground. In 1940 she escaped to Prague. In February 1942, aged sixty, she was arrested and transported to the Majdanek camp and then to the Dachau camp. After the war, Szylis continued to study and produce art in Jerusalem.

In the midst of the war, Carol Deutsch embarked on a series of artworks that proudly declared fighting against the process of dehumanization and the continuation of the Jewish artistic spirit. In the autumn of 1943, after the Nazis confiscated their apartment and after a desperate search for a hiding place, she met her mother and her two younger sisters in hiding.