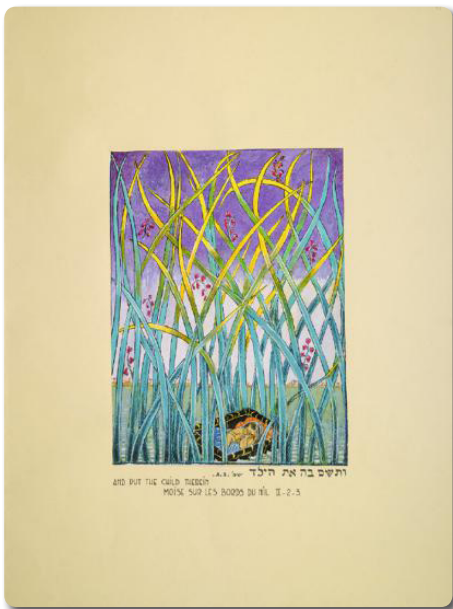


BIBLE

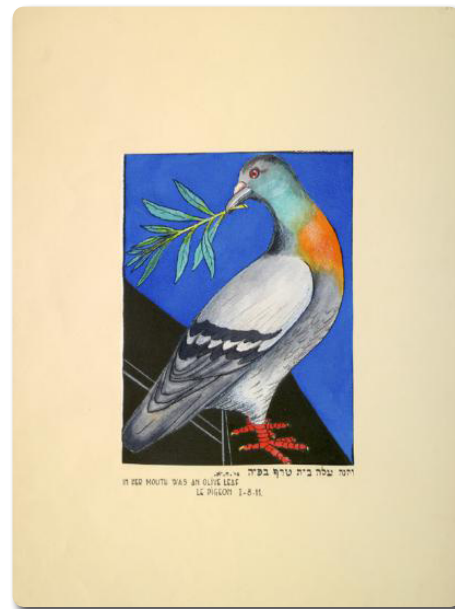
At the end of the war, Ingrid and her grandmother Regina returned home after hiding with a Catholic family in Antwerp, Belgium for 18 months under false identities. They learned that the Gestapo had emptied their home of furniture and valuables, but to their surprise a large wooden box, a masterpiece adorned with a Star of David and a menorah, remained in the house. Inside were 99 drawings, drawn over the course of a year from 1941-1942 by Carol Deutsch, Ingrid's father. For Ingrid's second birthday, already living under German occupation and under the threat of anti-Jewish measurements, Deutsch used his brush to make paintings for her.

The drawings, in spectacular gouache and watercolors colors, depict biblical scenes and characters. The artwork is influenced by subjects, symbols and motifs from Jewish sources, and show his expertise in and connection to his Jewish heritage. The choice to leave his daughter the biblical drawings is a form of resistance against all the Nazis sought to destroy, and is also an expression of love for Ingrid and his wish to connect her to her Jewish heritage.

Deutsch was living in hiding with his wife Fela and under an assumed identity when they were caught and sent to Auschwitz, where Fela was murdered. Carol was sent first to Sachsenhausen and from there on a death march to Buchenwald where he died.



Carol Deutsch (1894-1944), "And Put the Child Therein" (Exodus 2:3), Antwerp, 1941-1942
Gouache, water color, ink and crayon on paper, 70.2x52.2 cm
Collection of the Yad Vashem Art Museum, Jerusalem
Bequest of the artist's daughter, Ingrid Hendrickx Abrams, Chicago
Photo © Yad Vashem Art Museum, Jerusalem



Carol Deutsch (1894-1944), "In Her Mouth Was an Olive Leaf" (Genesis 8:11), Antwerp, 1941-1942
Gouache, water color, ink and crayon on paper, 70.2x52.2 cm
Collection of the Yad Vashem Art Museum, Jerusalem
Bequest of the artist's daughter, Ingrid Hendrickx Abrams, Chicago
Photo © Yad Vashem Art Museum, Jerusalem