

to Switzerland by her favourite aunt. These described the terrible conditions in the camp and Gerda felt they should be published as a memorial to her aunt. Later she became the author of many books, the last being *A House in Jerusalem* (2003).

Judith Hübner had a very different early background, as she grew up in a very formal and religious family. She describes family life in pre-war Vienna and there are many interesting and amusing anecdotes about members of her extended family. Up to the Anschluss, she had a happy childhood, although she had become aware of anti-Semitism in school even before then. When she was nine years old, her greatest wish was answered: a baby sister was born.

In March 1938, their lives were changed for ever: first her father was sent to a concentration camp, then they were thrown out of their flat and Judith out of her school. Among her bitterest memories was how erstwhile friends turned against them. Desperate attempts were made by her mother and herself to get the family out of Vienna but right up to the beginning of the war they were unsuccessful. In November 1939 Judith was miraculously able to leave with a student visa for Palestine. Her departure was at only a few hours' notice and became particularly poignant: neither her parents nor her little sister survived the *Shoah*.

In contrast to Gerda, Judith had always wanted to go to Palestine and had been a member of a Zionist youth movement in Vienna. Her early days in Palestine were not easy as she was practically penniless, but with perseverance she was able to settle down. She entered the Hebrew University, where she was a good student and this led to a successful career in the Israeli civil service. She reached a high position in the Interior Ministry and recounts many of the social problems she had to deal with relating to new immigrants, in particular the question 'Who is a Jew?' Later she became Israeli ambassador to Norway and Iceland, which provided new challenges, especially when a new Norwegian prime minister, critical of Israel, came to power. Her writing casts interesting insight into the human side of life in the diplomatic corps. Returning to Israel, she became closely involved with Emunah, the women's section of the National Religious Party. This led to her election to the Jerusalem City Council, culminating in her becoming a Deputy Mayor and Honorary Citizen of the city.

These biographies show how two very different Viennese women, whose lives appeared shattered by the events of 1938, were able by their courage and resilience to make new and worthwhile lives for themselves and to contribute so much to their new homeland.

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George Vulkan

Exhibition

Portrait of a period

DODO (1907-1998) – EIN LEBEN IN BILDERN (A LIFE IN PICTURES)

*Kunstbibliothek
Kulturforum
Staatliche
Museen zu
Berlin*



Dodo, In der Loge, 1929

Berlin has done one of its émigrés proud in staging this major exhibition (to 28 May 2012). Dodo Burgner, my mother, left Berlin in 1936, when Nazi anti-Jewish measures were taking effect, to make a new life in London with her family. This is the first public display of around 125 pictures, covering the late 1920s-early 1930s.

The artworks are arranged thematically and cover most of Dodo's range: fashion and theatre design, scenes of Berlin middle-class urbanite life and leisure activities, Jungian psychoanalysis and portraiture. It is excellently curated, so that the development and vagaries of Dodo's private life relate to the pictures.

Dodo herself, born of and married into comfortable, middle-class Berlin Jewish secular society, managed to escape any boundaries that such a background might have imposed.

She trained at the prestigious Reimann Schule at an early age. Her first freelance illustrations date from this period. She then worked for the satirical magazine *ULK*. The magazine epitomised the *Neue Sachlichkeit* (New Objectivity) style, characterised by the use of intense colour.

During this period (1927-29) Dodo produced a series of gouaches which depict quite graphically the decadent life of the Weimar Republic (this is the world of Christopher Isherwood, Emil Jannings, Kurt Jooss). And these scenes of nightclub life illustrate the shallowness of cosmopolitan life and often have some intimations of menace. Women shown there are invariably sinuously elegant, the accompanying men louche, voyeuristic and weighty in equal measure. She knew the notorious dancer Josephine Baker, drew her and was fascinated by black bodies.

The section devoted to the Jungian period – Dodo left Berlin for several months and went to Zurich with her lover Gerhard Adler to be psychoanalysed by Toni Wolff (Jung's lover) – are darker altogether. They show dream imagery and 'unconscious' drawings and conflict and can be seen to symbolise her own irresolution. They demonstrate an alienation and unhappiness which could relate to developments in the wider world at this time.

The artworks gathered together here

for the first come from various sources. Some are from the *ULK* archives (the magazine is defunct), where Dodo donated them; some are from private collections. Others are still in circulation and appear in salerooms. They are certainly collectible.

This exhibition makes a huge visual impact. What is particularly remarkable is that someone so young was able to capture the *Zeitgeist* so exactly. To peruse these pictures is to understand the somewhat gilded, joyous, wilful society and world, before it all fell apart. Yet saying this, there is nothing superficial about this demonstration. Underlying it all is acute social observation – one of the later black-and-white illustrations depicts a Jew looking in three directions. This exhibition is in no way escapist: it is a portrait of a period.

Anja Amsel

For those not able to view this exhibition in Berlin, the major part of it will be displayed at the Ben Uri Gallery in London from 22 June to 9 September this year. It would be greatly appreciated if readers who have any recollections of Dodo, who lived in north London in 1936-98, would telephone the Ben Uri Gallery on 020 7604 3991 or contact the curator, Rachel Dickson, on 07919 221 788 or at rsilman@aol.com (Ed.).

Music

A remarkable conference INTERNATIONAL TEREZIN MUSIC CONFERENCE

*Leeds College of Music,
Postgraduate Studies and Research
Centre, 26-27 February 2012*

In a much appreciated gesture, a number of Holocaust survivors were invited as guests to this remarkable conference, which was well attended by academics and students alike. There was a good mix of academic papers, concert performances and film. The 100th anniversary of Lisa Kleinova's birthday was celebrated and Zdenka Fantlova spoke about her time in Terezin and her participation in some of the music.

The conference opened with a remarkable performance of a new work by the British composer Martin Ellerby, who introduced the piece, which comprises nine musical pictures of life in the camp. Towards the end of the conference Jakob Fichert performed a piano recital including a sonata by Gideon Klein and works that would have been forbidden in the camp.

There was much discussion during the conference of the significance of pieces that were played. Were they chosen by chance or was there a deeper meaning? Also debated was whether music became a therapy or had the opposite effect, amounting to torture.

Prominent musicians were sent to Terezin, notably Rafael Schächter, who, despite the terrible conditions, directed repeated

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