



August Sander, *Persecuted*, c. 1938
Gelatin silver print, produced by Gerhard Sander, 1990. © Die Photographische Sammlung/SK Stiftung Kultur – August Sander Archiv, Cologne; VG Bild-Kunst, Bonn; ADAGP, Paris, 2018. Courtesy of Galerie Julian Sander, Cologne and Hauser & Wirth, New York.

PRACTICAL INFORMATION

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Open from 10 am to 6 pm

all days except Saturdays

Late opening Thursdays until 10 pm

Free entry

Metros Saint-Paul or Hôtel-de-Ville

[expo-photo-sander.](http://expo-photo-sander.memorialdelashoah.org)

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EXHIBITION

AUGUST SANDER : PERSECUTED / PERSECUTORS, PEOPLE OF THE 20TH CENTURY

March 8 to November 15, 2018

Level 1 – Free entry

Media opening 9:30 am to 1 pm March 8

“We can tell from a facial expression the work someone does or does not do, if they are happy or troubled, for life leaves its trail there unavoidably. A well-known poem says that every person’s story is written plainly on their face, although not everyone can read it.” – August Sander*

From March 8 to November 15, The Shoah Memorial is holding a major exhibition dedicated to a series of portraits taken during the 3rd Reich by one of German photography’s leading figures, August Sander (1876-1964). Internationally recognized as one of the founding fathers of the documentary style, August Sander is the man behind many iconic 20th century photographs.

Towards the end of the First World War, while working from his studio in Cologne, August Sander began what would become his life’s work: a photographic portrait of German society under the Weimar Republic. He called this endeavor “People of the 20th Century”. While his first publication was banned from sale in 1936 by the National Socialist government, in around 1938 Sander began to take numerous identity photographs for persecuted Jews. Later, during the Second World War, he photographed migrant workers. August Sander included these images, and some taken by his son Erich from the prison where he would die in 1944, in “People of the 20th Century”, along with portraits of national socialists taken before and during the war. Sander was unable to publish his monumental work during his lifetime, but his descendants still champion his vision to this day.

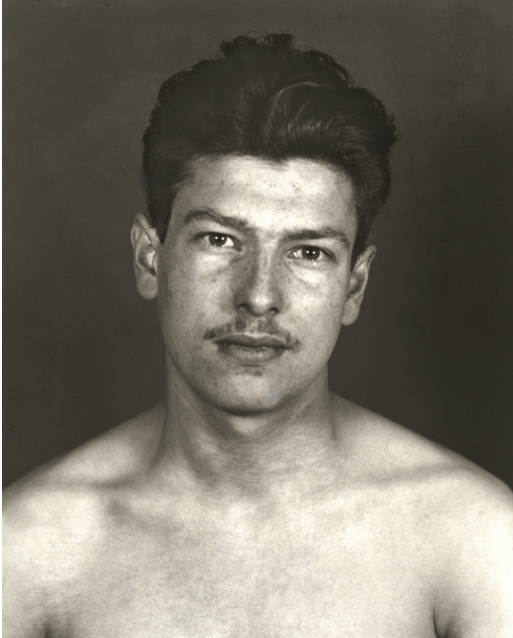
These photographs are exhibited here together for the first time, along with contact prints, letters and details about the lives of those photographed. They are portraits of dignified men and women, victims of an ideology, taking their rightful place as “People of the 20th Century” in defiance of Nazi efforts to ostracize them.

The exhibition is organized with the assistance of the August Sander Foundation and the NS-Documentation Center of the City of Cologne, the largest commemorative site for the victims of Nazism in Germany, founded in 1988.

* August Sander, 5th radio lecture, “Le carrousel des métiers”, 1931.

AUGUST SANDER - BIOGRAPHY

Born in November of 1876, the son of a miner from Herdorf (Rhineland-Palatinate), August Sander began his career in photography at an early age. In 1910, married with four children, he moved to Cologne where he established his own studio and worked as a portrait photographer. During the 1920s, Sander frequented numerous artists, musicians, writers, architects and in particular the Cologne Progressives who helped shape the guiding principles of his work.



Erich Sander et August Sander, *Political Prisoner*, 1943. Gelatin silver print, produced by Gerhard Sander, 1990. © Die Photographische Sammlung/SK Stiftung Kultur – August Sander Archiv, Cologne; VG Bild-Kunst, Bonn; ADAGP, Paris, 2018. Courtesy of Galerie Julian Sander, Cologne and Hauser & Wirth, New York.

Alongside his commercial photography work, Sander began to cultivate a personal project, entitled “People of the 20th Century”. He photographed people from all different social and professional walks of life, in Cologne and throughout Germany. These included the artists and communist activists frequented by his son Erich, as well as farmers, craftsmen, civil servants, artists, members of the upper-class, giants of industry, laborers, the unemployed, carnival workers and disabled people.

His work features a mix of studio portraits, some of which were identity photographs, and images taken specifically for his project, thus blending the work of craftsman and artist in accordance with his own ideas and those of the Cologne Progressives.

In 1929, Sander published *Antlitz der Zeit* (*Face of Our Time*, with an introductory essay by Alfred Döblin), a collection of 60 portraits constituting a sociological inventory of German society in the 1920s.

The rise of Nazism brought hardship for Sander. *Antlitz der Zeit* was banned from publication and his photographic plates were destroyed. His eldest son, Erich Sander, was imprisoned in 1934 for his political beliefs and died ten years later, shortly before his release date. Erich left behind a series of photos that Sander included in his work under the title “Political prisoners”. In 1938-39, Sander took numerous identity photographs for Jews in Cologne,

who were obliged to obtain new identity papers, stamped “J” for Jewish, or who wished to leave Germany, particularly in the wake of *Kristallnacht*. At the end of the war, Sander would add twelve of these portraits to his photographic corpus under the title “The Persecuted”.

In 1942, Sander moved some of his negatives and archives into the basement of his country house, effectively saving them from destruction. His Cologne studio was bombarded in 1944. Sander died in 1964, leaving behind more than 40 000 photos, a photographic chronicle and sociological inventory of his time. His direct, objective style and constant search for truth decisively influenced the history of photography, marking a rupture from the classical style of portraiture that camouflaged imperfections.

EXHIBITION LAYOUT

The August Sander exhibition includes 120 portraits, extracts from "People of the 20th Century" and previously unpublished contact prints.



August Sander, *National Socialist*, c. 1940
Gelatin silver print, produced by Gerhard Sander, 1990.
© Die Photographische Sammlung/SK Stiftung Kultur
– August Sander Archiv, Cologne; VG Bild-Kunst,
Bonn; ADAGP, Paris, 2018. Courtesy of Galerie Julian
Sander, Cologne and Hauser & Wirth, New York.

1. August Sander

This section is dedicated to the photographer's life and includes self-portraits, photos of places that influenced him and various documents. It reflects on who he was: an unwilling dissident, a man with strong left-wing sympathies who never identified as such, who witnessed history unfold first-hand. It sheds light on his work through his friendships and his close relationship with his eldest son Erich, with whom he corresponded during his 10-year imprisonment. It also retraces the plight of the Jewish community in Cologne from 1933 to 1945.

2. Antlitz der Zeit (Face of Our Time)

A selection of portraits from the work of the same title published in 1929 and banned in 1936. A portrait of German society in the 1920s, from Westerland farmers to the unemployed of Berlin, it reveals the tensions between tradition and avant-garde, intellect and labor, and touches on the state of politics, with portraits of anarchist, communist and democratic leaders.

3. Portraits

The exhibition presents five different sets of Sander's photographs, juxtaposing the persecuted and the persecutors. There are twelve portraits of members of the National Socialist party: soldiers, officers, members of the SS and Hitler Youth, mainly taken in the early forties; twelve portraits of German Jews; and ten photographs of political prisoners taken by Erich Sander inside Cologne prison between 1934 and 1944. The latter are a mix of self-portraits, portraits of other prisoners and shots of prison life. Six portraits of migrant workers are also displayed. The collection finishes with a picture of Erich Sander's death mask, a personal photograph belonging to August Sander, which completes his work "People of the 20th Century".

Lastly, forty contact prints of Jews in Cologne and political prisoners, not included by Sander's descendants in "People of the 20th Century" are on display for the first time.

These portraits are accompanied by biographical information gleaned from research initiated by The Shoah Memorial and carried out with the NS-Documentation Center of the City of Cologne, recounting the fates of some of those photographed, both Jews and political prisoners.

** A contact print has the same dimensions as the negative*

Exhibition curating team: Sophie Nagiscarde and Marie-Édith Agostini, with the help of Noémie Fillon, The Shoah Memorial.

With the support of: Gerd Sander, Julian Sander and Kristina Engels, Foundation August Sander.

Exhibition design: Éric Benqué, assisted by Nicolas Girard.

Graphic design: Achim Reichert, Vier5, assisted by Paul Bernard.

CATALOGUE

August Sander. Persecuted / Persecutors, People of the 20th Century

- Publishers: The Shoah Memorial / Ernst Wasmuth Verlag
- Graphic design: Anette Lenz
- Publishing date: March 2018
- 264 pages

Graphic design : Anette Lenz

Contributors:

- Preface, Sophie Nagiscarde and Marie-Édith Agostini, exhibition curators.
- August Sander and the "People of the 20th Century", biographical text by Dr. Gabriele Betancourt, professor at Hamburg University
- The manuscript (1925-1945) by Gerhard Sander, grandson of August Sander
- "About Faces, Portraits and their Reality", Alfred Döblin – extract from the preface of *Antlitz der Zeit*, Munich, Kurt Wolff/Transmare-Verlag, 1929.
- "The work of the model: the portrait", by Olivier Lugon – in *The Documentary style from August Sander to Walker Evans*, Paris, Macula, 2001, 4th ed. 2017.
- "The history of Jews in Cologne", by Dr. Barbara Becker-Jákli, NS-Documentation Center of the City of Cologne
- "August and Erich Sander, Photographs from Father to Son", by Werner Jung, head of the NS-Documentation Center of the City of Cologne
- "Identity denied" by Alain Sayag, Honorary curator, Centre Pompidou - Paris
- "The level gaze of the camera: the rehabilitation of society over community", by Johann Chapoutot, Professor at the Sorbonne.

THE SHOAH MEMORIAL

The Shoah Memorial is Europe's largest archive of the history of the Shoah. It is a space for commemorating, understanding and passing on the history of the Jewish genocide during the Second World War in Europe. The Shoah Memorial consists of two sites, one in Paris at the heart of the historical Marais district, and one in Drancy across from the "Cité de la Muette", a former prison camp and the point of departure for the vast majority of deported French Jews.

Opened to the public on January 27, 2005 in the historical Marais district, the Parisian site includes a number of different spaces and educational programs designed for all different sections of the public: a permanent exhibition on the Shoah and the history of Jews in France during the Second World War, a space for temporary exhibitions, an auditorium for screenings and symposia, the Wall of Names, engraved with the names of 76,000 Jewish men, women and children deported from France between 1942 and 1944 as part of the "final solution", a Documentation Center (containing several million archives, 280,000 photographs, 2,500 witness accounts, 3,000 films and 80,000 works) with a reading room, educational spaces for children's workshops and events for teachers and students, as well as a specialized bookstore.

A better understanding of the history of the Shoah is a weapon in the fight against the return of hate and all forms of modern-day intolerance: for the last ten years the Memorial has also been involved in raising awareness about other 20th century genocides, such as the genocide of the Tutsi people in Rwanda and the Armenian genocide.