

DUNERA



STORIES *of*
INTERNMENT

Dunera: Stories of internment is a free exhibition at the State Library of NSW from 17 August 2024 – 4 May 2025.

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Dunera Mass, Agnus Dei, 1940 by Max-Peter Meyer;

P Baker and R Peelman (eds)

Male voices of:

The Oriana Chorale

Luminescence Chamber Singers

Choral Direction: Roland Peelman, AM

Choral Preparation: Dan Walker

Sound Engineering & Production: Jim Atkins

Research: Dr Nicole Forsyth

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This publication accompanies the State Library of NSW's *Dunera: Stories of internment* exhibition. The State Library's exhibitions onsite, online and on tour connect audiences across NSW and beyond to our collections and the stories they tell.

ACKNOWLEDGMENT OF COUNTRY

The State Library of New South Wales acknowledges the Gadigal people, the First Peoples and custodians of the land on which the Library stands and whose skies and waters surround us. We offer our respects to Elders past and present.

Opposite: Theodor Engel painting (detail), Tatura, 1942 by Robert Hofmann



DUNERA

STORIES *of*
INTERNMENT

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Dunera: Stories of internment is an important exhibition presenting what the Library does best — coupling our rich and evolving collection with deep scholarship. It is a story that traverses the continents, an international story, and an Australian story that includes local stories with extraordinary impact and legacy. The exhibition is the culmination of years of curatorial research and sleuth work. The Library has been actively collecting *Dunera* material for the past five years and this is the first time it has been displayed. It has required great collaboration from our curators working with experts and the families of internees across the globe.

This exhibition is a living record of internees who recorded their experiences in diaries, letters, oral histories and artworks. Many of these men were artists, producing numerous works across a range of mediums while in the camps. Six are represented by multiple works in the exhibition: Robert Hofmann, Georg Teltscher, Erwin Fabian, Paul Mezulianik, Ludwig Hirschfeld-Mack, and Klaus Friedeberger. Creativity also provided a psychological retreat from feelings of homesickness, isolation and uncertainty. Importantly, artwork is the only visual record of these camps, as cameras were not permitted.

The images and stories speak of humanity, of purpose, of creativity in the face of trauma, of injustice, of adversity. It is a profoundly moving story that holds contemporary relevance. As Seumas Spark wrote in *Openbook*, winter 2024, Robert Hofmann, who was classified as a ‘refugee alien’ and was one of the ‘*Dunera* Boys’, turned to creating portraits and art to make sense of what he was experiencing, of his circumstances and his emotions. Spark says that Hofmann’s sketches were ‘a window to what remained decent in a world consumed by chaos and prejudice’.

In our libraries we find the voices and records of Australian life that have international connections, both past and present. Core to our history, *Dunera* is one of the many remarkable stories that, as a leading collecting and research library, we are uniquely placed to share with the community. I am grateful to the whole team at the State Library, led by Louise Anemaat, for their outstanding work building this collection and interpreting these important stories.

**Dr Caroline Butler-Bowdon,
State Librarian**



TATURA VICTORIA

Robert M. ... 1972

STORIES OF INTERNMENT



Theodor Engel painting, Tatura, 1942 by Robert Hofmann

Art has long been an outlet to communicate when seeking to understand and give voice to what is not easily put into words. Images connect with people in emotional and visceral ways. *Dunera* art connects us to a specific time and place, echoing something from the moment it was created. Today, *Dunera* artwork reminds us that forced displacement is both a historic and a contemporary story, whether the result of war, genocide, natural disaster, colonisation; whether on racial, ethnic, political or religious grounds, or increasingly because of climate change.

Opposite: Unknown internee, Tatura, 1942 by Robert Hofmann

Drawings have a great capacity to beguile, to seduce across time but perhaps their real power is their direct link to the people who created them and the tangible closeness they bring to an otherwise inaccessible world. In part, they are a tribute to the compulsion to try to make sense of the world and our place in it — evidence of the enduring nature of human friendships, vitality and resilience. They speak of making do and making more out of a situation and build an image of the past that can be intimate and surprisingly relatable. They are a reminder that coping and surviving is about intellectual engagement with place almost as much as it is about physical needs.

CONSIDERED ENEMY ALIENS

Following the declaration of war in September 1939, the British Government began classifying, then arresting and finally deporting German-speaking and other European nationals who had been long-term residents in Britain or had sought refuge from National Socialism during the 1930s. Many were Jewish or had Jewish heritage, others opposed the regime and, reading the signs, had escaped Nazi persecution at home by fleeing to Britain. Suddenly considered 'enemy aliens', often after years living and working in Britain, thousands were arrested and interned first in camps in England, then transported and interned in Canada or Australia.

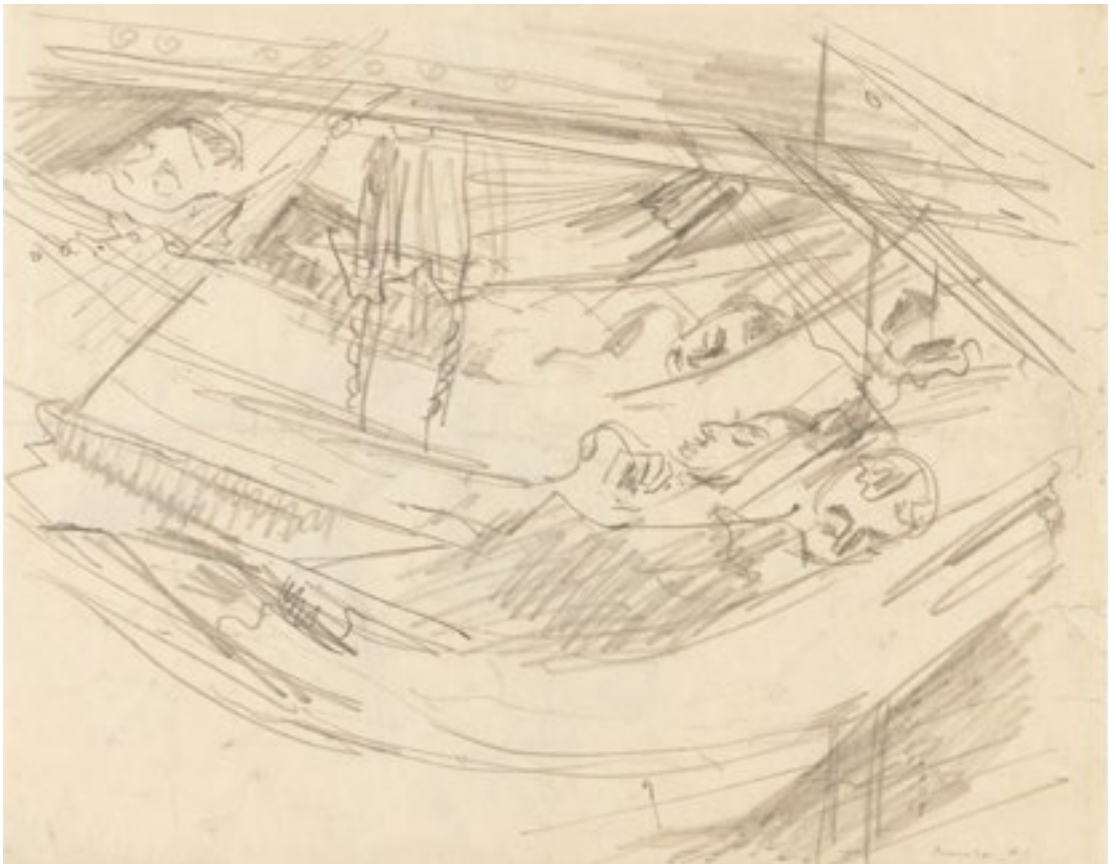
They included people from all walks of life whose connections or socio-economic status, foresight or sheer luck provided a chance to leave that was not afforded to others, or whose experience or observation of persecution provided the impetus to leave. Among them were artists and designers, authors, musicians and composers, tradesmen, doctors, teachers, scientists, curators and academics, students and schoolboys, religious brethren and at least two judges, representing diverse nationalities, political opinions and religious beliefs.

Some had previously been imprisoned in Dachau, Sachsenhausen, Buchenwald and other concentration camps before fleeing to Britain. The British were also holding captured German Merchant Navy seamen.

A single ship, the *Dunera*, transported 2546 men and boys, aged 16 to 66, from Britain to Australia in July 1940. The 57-day voyage, which they believed to be taking them to Canada, was marked by severe overcrowding, shortages of almost all necessities, and ill treatment and cruelty at the hands of their British guards in what has been described as a 'hellish voyage'.¹ Housed below deck, the bulkheads and the upper decks were barricaded with barbed wire. *Dunera* was twice fired on by a German U-boat in the Irish Sea. One torpedo failed to hit its target, the other seemingly glanced off the hull causing a frightening noise and great panic but failed to detonate. The *Dunera* also carried survivors of the ill-fated *Arandora Star* that had been torpedoed and sunk only 10 days earlier.



Seasick, 1940 by Robert Hofmann



Hammocks aboard HMT *Dunera*, 1940 by Erwin Fabian



Camp huts at Hay, 1941 by Erwin Fabian

Dunera arrived at Melbourne on 3 September 1940 where 545 internees were disembarked and taken by train to camps at Tatura, Victoria. Three days later the remaining internees disembarked at Pyrmont in Sydney. A train journey brought them to internment camps in Hay, New South Wales. Many internees recorded their surprise at the friendliness of the Australian guards who seemed determined to put them at ease.

The internees generally had autonomy within the camps, choosing how they were organised, and spending their time as they liked with the exception of two roll calls each day and the requirement to carry out essential tasks such as cooking, cleaning and laundry work. Internees wore their own clothing and could buy ex-military coats, dyed burgundy red to make them easier to identify.

At Hay and Tatura, internees elected camp leaders and hut captains to maintain order and raise concerns. Religious services were held, the camps generally had a library and ran schools offering a wide range of practical and theoretical classes and lectures in more than 100 subjects. They ran artist workshops, discussion groups and debates, formed choirs, held art exhibitions, theatrical performances and musical recitals.

Many internees lobbied to be released or attempted to arrange visas to other destinations, or passed their time reading, writing letters, poems and diaries. Others created art or composed music. European handball, table tennis and soccer competitions, chess and bridge tournaments were popular.

A piano and some stringed instruments, printed music, textbooks and novels were provided by welfare societies and church groups. Despite this, few felt any satisfaction in camp life. For the majority boredom and depression were a feature of internment.

Internee reading at Tatura, 1942
by Robert Hofmann





Internees laying pipes at Hay, April 1941 by Erwin Fabian

Relations between the guards and the internees were generally considered to be cordial especially at Hay, too cordial for the authorities at times resulting in some guards being transferred elsewhere. Relatives and friends, or representatives of aid and welfare agencies were allowed to visit but the distances were great, visits were brief and always in the presence of a guard.

Extreme heat or cold, dust storms and occasional torrential downpours were a feature of life at Hay where most internees were held. The camp perimeter was fenced by three rows of barbed wire with guard towers at each corner. The two camps at Hay, 7 and 8, each held around 1000 men and were completely segregated from each other by further rows of barbed wire and a high galvanised iron fence. Interaction between the camps was impossible.

Food was standard Army rations supplemented with produce from the camp gardens. Internees did the cooking and some provision was made for special diets including kosher food. A canteen sold groceries, sweets, canned fruit and tobacco. Profits were used to support internees who had no money, and token payments were made to those who carried out regular mess, latrine and other duties. Some internees at Hay, under guard, were granted permission to swim in the nearby Murrumbidgee River.



Internees tending vegetable gardens at Hay, 4 April 1941 by Erwin Fabian



Internees in camp workshop at Hay, 1941 by Erwin Fabian



Orange camp, with grandstand and main agricultural pavilion of the Orange Showground, 20 July 1941 by Klaus Friedeberger. Courtesy of Julie Friedeberger

Each internee's experience was different. The younger internees often described a disorienting but, in some ways, almost exciting experience. For the older internees, especially those with wives or children left behind in Britain or in Europe, the separation was harder. Far from home and with no control over their lives, most felt a sense of frustration, helplessness and injustice. Comparatively benign as conditions were in the Australian camps, their experience was set against the background of one of the great tragedies of the twentieth century.

In May 1941 the internees at Hay were transferred to Tatura where they joined those who had disembarked in Melbourne on arrival. Roughly 400 applied to join the British Army's Pioneer Corps, a non-combatant labour corps, as a means of returning to Britain and also helping the British war effort. They were held in Tatura awaiting security clearance by the British Home Office and ships to transport them back to Britain.

Another 400 or so, some suffering from a variety of minor ailments, were moved temporarily to a camp located at the showground in Orange, New South Wales. After six weeks in Orange most then joined the camps at Tatura, considered a more suitable location with a milder climate and generally more agreeable surroundings.

At Tatura, internees classified low risk and refugees from Nazi oppression were largely held separately from those thought to be Nazi sympathisers, described in the official record as 'Germans proper'², though all were governed by the same rules and regulations which caused humiliation and distress.

By late 1942 most of the remaining internees had been released, many on joining the Australian Army's 8th Employment Company, a labour corps. Around 600 chose to remain in Australia following internment. Others returned to Britain or went to Palestine, or following the war, made their way to the United States and other destinations. Comparatively few returned to their country of birth.

Many created rewarding and productive lives though often did not speak of their internment experience. Others had difficulty adjusting. At least 15 were hospitalised during or directly after their internment suffering from trauma related conditions. One had committed suicide on the *Dunera* and another in Tatura, and an uncertain number, at least eight, committed suicide in the years following their release.



Internees on mess duty, Tatura, 28 July 1941 by Erwin Fabian

ART OF INTERNMENT



Camp 7, Hay, currency, one shilling, 1941 by Georg Teltscher

Among the internees were a surprising number of highly trained or aspiring artists and for many in the camps, drawing became a lifeline, recording the same limited, everyday subjects: the woodpiles, their vegetable gardens, sport, mess duties, the boredom and lethargy of internment, and each other, unposed and seemingly unaware, or posed in portraits and life drawing.

In his diary, 21-year-old Eli Rosenbluth describes a life drawing session in Hay:

Some time after lunch our artists, George 'Ferdinand' Teltscher, Erwin Fabian and Willy Tichauer had a life drawing session, Ziba Spanglet, the model, lying on the hut table.³

These five men all lived in Hut 26, Camp 7 at Hay. Tichauer, Spanglet and Rosenbluth all returned to Britain and enlisted in the Pioneer Corps to secure release from internment. Willy Tichauer (1915–1991) settled in Britain where he taught art and exhibited as Willy Tirr. Heinz 'Ziba' Spanglet (1917–1998), later known as Stephen Dale, joined the British Special Operations Executive (SOE) during the war, a unit engaged in espionage and sabotage in occupied Europe. He was captured in Italy and held prisoner in Austria until the end of the war. He eventually made his life in Britain. Eli Rosenbluth (1919–1945), later Michael Howell, was killed in Italy in a road accident while serving in the Royal Electrical and Mechanical Engineers (REME).



Camp fence with guard box at Hay, c 1940 by Georg Teltcher

Georg Teltcher (1904–1983), later George Adams, had studied at the Bauhaus art school in Weimar, Germany, under its famous founder Walter Gropius. In Hay he won a competition to design a camp currency. Three notes, in denominations of sixpence, one and two shillings, were printed on the press of the local newspaper, the *Riverine Grazier* and incorporated messages hidden in the design, such as the phrase repeated in the barbed wire border: ‘We’re here because we’re here.’ Official orders to destroy the notes as illegal currency were only partially heeded.



Camp 7, Hay, currency, two shillings (verso), 1941 by Georg Teltcher



Goal box and huts at Hay, 1940/41 by Georg Teltcher



Desolation, 1941 (detail) by Ludwig Hirschfeld-Mack.
Courtesy of Jan Bell

Erwin Fabian (1915–2020) left Berlin in 1937 after being warned that as a Jew he was not safe. More successfully than most *Dunera* artists, Fabian captured the colours, quirks and big spaces of the Australian landscape and equally skillfully conveyed the tedium and hopelessness of life in internment. He eventually made his life as a sculptor in Melbourne.

Fabian formed a lifelong friendship with fellow internee Klaus Friedeberger (1922–2019). In the camps they attended classes in art and art history held by Franz Philipp (1914–1970) and Ernst Kitzinger (1912–2003), later both renowned academics and art historians, Philipp at the University of Melbourne, and Kitzinger first at Dumbarton Oaks, Washington and finally at Harvard University. Fabian's most important teacher, fellow internee and surrealist artist Hein Heckroth (1901–1970) later won an Oscar for his art direction of the film *The Red Shoes* (1948).

To secure his release from internment in 1942 Friedeberger had joined the 8th Employment Company. In Melbourne he befriended artists Sidney Nolan, William Dobell and Arthur Boyd. Supported by the Commonwealth Reconstruction Scheme, in 1947 he enrolled at East Sydney Technical College — now the National Art School — where he exhibited and formed friendships with artists Guy Warren, Tony Tuckson, Elizabeth Rooney and Oliffe Richmond. Friedeberger eventually settled in London and established himself as an artist.

One of the best known of the *Dunera* artists, Ludwig Hirschfeld-Mack (1893–1965) was released from internment in 1942 to take up a teaching role at Geelong Grammar School, thanks to the patronage of its Headmaster James Darling. He remained there for the rest of his working life.

Possibly one of the most highly trained of the camp artists, Robert Hofmann (1899–1987) was already drawing on board the *Dunera* and had clearly brought sketchbook and pencils with him. Hofmann is notable for the many skilled portraits of fellow internees and camp officials he created, often produced as farewell gifts as internees left the camp. His refined and technical portraiture shows the effect of his academic training at the Academy of Fine Arts in Vienna. Many are contemplative, deeply reflective likenesses.

Internee artists made use of everything they could for drawing and printmaking. Some materials were supplied by welfare and aid organisations or were officially supplied for the running of camp schools such as white and coloured chalk, paper and ink.

The works they created were mostly in watercolour, chalk, charcoal or conte crayon, wax crayon or coloured pencil and, very occasionally, oil paint on board. They also experimented with various forms of simple printmaking. Loose pieces of timber around camp, as well as being used to make tables, desks and chairs, could be carved into woodblocks for printmaking. Ink, paint or even boot polish were used to produce the prints.

The landscape at Hay was often depicted brightly coloured, especially the striking sunsets, but always expansive, flat, and seemingly endless, broken only by fence lines and guard towers. Tree stumps, dead trees, gnarled branches reaching out of river or ocean evoke an enigmatic otherworldly quality, and feelings of loneliness, isolation and despair, a sense of being a spectator, an outsider.



Guard tower, 1941 by Robert Hofmann



Untitled, 1941 by Erwin Fabian

Dunera artwork is predominantly representational. Hofmann remained steadfastly realist throughout his career. Others broke out of these confines and began drawing from their imagination. In Fabian's work, the figurative gave way to interplay of line as he shaped new themes. A series of three similar pen and ink images seem to evoke a playfulness, even exuberance that quickly gives way to an impression of a sort of living death. One image includes a self-portrait of Fabian balancing precariously on a glass coffin.

Looking closer, the coffin encloses an image of Camp 7 at Hay, creating an intense feeling of claustrophobia and doom, of lives trapped within the coffin.

His dreamlike, even nightmarish images add poignancy and pathos to the backdrop of major world events, an attempt to imagine the unimaginable as news of the Holocaust increasingly filtered to Australia and the wider world. They offer ways of thinking about and making art that was very contemporary.

Drawing each other and their surroundings served an important function in the camps offering a form of respite and the chance to rise above the reality and the frustrations of the everyday. It provided a space for learning and sharing ideas, and for psychological retreat from feelings of homesickness, isolation and anguish. The intense concentration required of drawing was a means of coming to terms with a new and alien world, physically in regional Australia but also emotionally, and perhaps moderating some of its fears and uncertainties.

Today, the images can be seen as visual testimony, a means of describing and recording personal experience, and communicating larger themes of companionship and friendship, but also trauma and despair. They are an acknowledgment that traumatic experiences, oppressive social and political situations, grief, uncertainty, and physical or political dislocation can push some people into incredibly creative ways of first surviving, then adapting, and push others to their limits; of how the trauma of physical and cultural displacement was sometimes alleviated through drawing and recording thoughts and impressions, of making do and making more out of a situation through intellectual engagement with people and place.

Internee drawing at Tatura, c 1941 by Klaus Friedeberger. Courtesy of Julie Friedeberger



COLLECTING *DUNERA*



Internee carving a woodblock, Tatura, 1941 Ludwig Hirschfeld-Mack.
Courtesy of Jan Bell

The *Dunera* collections are an eyewitness record of the activity and remarkable creativity and determination, and also the lethargy, boredom and despair of everyday life in Australia's internment camps during the Second World War. They record an important aspect of Australian wartime experience; of the transportation and internment of foreigners; of the Jewish diaspora; of the attitudes of the British and Australian governments to refugees during the Second World War; and the British view of Australia as a destination for their 'unwanted', another story with a long history.

The *Dunera* collections document a generation rapidly fading from living memory. It is thought only one former *Dunera* internee remains alive today. Their stories are the connection between that period of internment and our present. The explicit intention of gathering and preserving the record of *Dunera* is not just to archive the past, but to understand how this now distant history echoes, and at times repeats, our present.

Louise Anemaat
Executive Director,
Library Services and Dixon Librarian

¹Heino Israel Alexander, Diary. HO 215/263. National Archives, Kew

²Minute Sheet, 21 February 1941. HO 215/234. National Archives, Kew

³Eli Rosenbluth (1919-1945), Diary, 1 January 1940. MLMSS 11735/1/1. SLNSW.

TANZEN MATILDA

Einst ein alter Wanderbursch
sass bei einem Wasserloch,

Unter dem Schatten eines
Coolibabaums.

Und er sang, als er sass, und
wartete bis der Kessel kocht,

Du kommst `mal tanzen Matilda
mit mir!

*Tanzen Matilda, tanzen Matilda,
Du kommst `mal tanzen Matilda
mit mir!*

Ploetzlich kam ein Schaefchen,
wollt' trinken von dem Wasserloch,

Auf sprang der Wanderbursch und
fast es mit Freud,

Und er lacht, als er steckt das
Schaefchen in sein Rucksack 'rein,

Du kommst 'mal tanzen Matilda
mit mir!

*Tanzen Matilda, tanzen Matilda,
Du kommst `mal tanzen Matilda
mit mir!*

Nun kam ein Farmer, der ritt auf
seinem hohen Pferd.

Auch Polizisten
- eins, zwei, drei,

Wem gehoert das Schaferl,
das du da im Rucksack hast?

Du kommst `mal tanzen Matilda
mit mir!

*Tanzen Matilda, tanzen Matilda,
Du kommst `mal tanzen Matilda
mit mir!*

Auf sprang der Wanderbursch,
warf sich in das Wasserloch,

Lebend fast ihr mich nicht!
schrie er.

Und seinen Geist hoert man
immer noch beim Wasserloch,

Du kommst `mal tanzen Matilda
mit mir!

*Tanzen Matilda, tanzen Matilda,
Du kommst `mal tanzen Matilda
mit mir!*

Camp fence at Hay, 1940/41 by Georg Teltscher

German translation of 'Waltzing Matilda' by *Dunera* internee Walter Trebitsch later Travers

Background image from Camp fence at Hay, 1940/41 by Georg Teltscher

LIST OF WORKS

INTERMENT

Camp N in Sherbrooke, Canada, 1940-42

by Marcell Seidler
photograph (reproduction)
MLMSS 5467/1
courtesy of the Estate
of Marcell Seidler

Huyton, 1940

by Robert Hofmann
graphite (reproduction)
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/1

Das Tagebuch der Internierung, 1940-41

by Harry Seidler
typed manuscript
presented in 1991
MLMSS 5467/1

HMT Dunera, Melbourne, 3 September 1940

by Victor Neville Bruce
photograph (reproduction)
presented by Robert Bruce, 2024

INTERNEES

1

Robert Hofmann's beret, mid-20th century

maker unknown
textile and leather
on loan from Seumas Spark

2

Robert Hofmann's cigar holder

maker unknown
nickel-plated copper alloy
acquired from Mark Topp
and James Skvarch, 2021
R 2362/2

3

Der „Bürgermeister“ Heinrich Sachs. Bruck a. d. Leitha, Hay, September 1940

(‘The Mayor’ Heinrich Sachs,
Bruck an der Leitha, Austria)
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/2

4

Selbstbild mit Alex Roeder als Mephisto. Meine Faustschen Tatbejahung, Hay, November 1940

(Self-portrait with Alex Roeder as
Mephisto. My Faustian affirmation)
by Robert Hofmann
oil on board
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/12/1

5

Unknown internee, Tatura, 8 October 1941

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/42

6

Der Letzte Ritter, portrait of unknown internee, Tatura, 1942

(The last knight)
by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/7

7

Unknown internee on board Dunera, ‘Indian Ocean’, 1940

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/2/4

8

Unknown internee, Tatura, 1942

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/10

9

Unknown internee, Tatura, 1943

by Robert Hofmann
crayon and coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/32

10

Moritz Lissauer on board Dunera, 1940

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/2/3

11

Herbert Barber, Tatura, 1942

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/8

12

Portrait of Herbert Barber, Tatura, 1942

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/11

13

Unknown internee, Hay, 10 September 1940

by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/37

14

Herbert Barber, Tatura, 1942

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/16

15

Unknown internee, Tatura, 1942

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/13

16

Rabbi Blumenthal, portrait of Hans Elchanan Blumenthal, Hay, 1940/41

by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/39

17

Unknown internee, 1940, Hay

by Robert Hofmann
wax crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/1

18

Unknown internee, Tatura, 1942

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/12

- 19
Unknown internee, Hay, 1940/41
by Georg Teltscher
conté crayon
acquired from Sara Adams, 2020
PXD 1539/81
- 20
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/15
- 21
Unknown internee, Hay Camp Hospital, 8 September 1940
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/29
- 22
Unknown internee, Hay Camp Hospital, 1 October 1940
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/30
- 23
Unknown internee, Hay Camp Hospital, 10 September 1940
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/31
- 24
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/19
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Portrait of Klaus Loewald, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/14
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Fritz Feibes, portrait of Fritz Heinrich Feibes, Tatura, 1942
by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/44
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George Lederer, Orange, 29 May 1941
by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/3
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Unknown internee, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/20
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Unknown internee, 3 August 1941, Hay
by Georg Teltscher
charcoal with touches of opaque
watercolour
acquired from Sara Adams, 2020
PXD 1539/105
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Teddy, portrait of Erwin Fabian, Hay, 1940/41
by Georg Teltscher
monotype
acquired from Sara Adams, 2020
PXD 1539/83
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Unknown internee, Tatura, 1942
by Robert Hofmann
pastel and conté crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/22
- 32
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel and crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/21
- 33
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel and crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/23
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Michael Ullmann, Hay Base Hospital, 1940
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/41
- 35
Dr Rauchmann born Rozembuck (Slovakia), portrait of Emil Rauchmann, Hay, 1941
by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/38
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Henry Nowotny, portrait of Henry Nowotny, 15 January 1942, Tatura
by Klaus Friedeberger
charcoal
presented by Julie Friedeberger,
2022
PXD 1560/12/11
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Unknown internee, Tatura, 28 August 1941
by Klaus Friedeberger
charcoal
presented by Julie Friedeberger,
2022
PXD 1560/11/6
- 38
Unknown internee, Tatura, 1941
by Robert Hofmann
conté crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/27
- 39
Unknown internee, Tatura, 1942
by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/9
- 40
Unknown internee, Orange, 6 June 1941
Robert Hofmann
conté crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/40
- 41
Unknown internee, Orange, 24 June 1941
by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/5

- 42
Rosenbusch, portrait of Berthold Rosenbusch, Hay, 1940
by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/36
- 43
Unknown internee, Hay, 1940/41
by Paul Mezulianik
charcoal
presented by Æone Shrimpton, 2023
PXD 1616/1/15
- 44
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/18
- 45
Unknown internee, Hay, 1940/41
by Paul Mezulianik
charcoal
presented by Æone Shrimpton, 2023
PXD 1616/1/16
- 46
Blank, portrait of Georg Blank, Orange, 5 June 1941
by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/6
- 47
Mr Rothfels, portrait of Kurt Rothfels, Tatura, 1942
by Robert Hofmann
charcoal
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/25
- 48
Unknown internee, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/17
- 49
Max Baer
by Erwin Fabian
charcoal
acquired from the Estate of Erwin Fabian, 2023
PXD 1626/1/43
- 50
Paul Mezulianik, Tatura, 1942
by Robert Hofmann
pastel
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/24
- 51
Paul Mezulianik, Tatura, 1941 or 1942
by Robert Hofmann
pastel
presented by Æone Shrimpton, 2023
P2/593
- 52
Stern, portrait of Rudolf Stern, Tatura, 7 August 1942
by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/43
- 53
Unknown internee, Orange, June 1941
by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/35
- 54
Gutfreund, portrait of Paul Gutfreund, possibly Orange, 1941
by Robert Hofmann
coloured pencil
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/34
- 55
Unknown internee, Hay, 1940/41
by Paul Glass
oil on board
presented by Valerie Reynolds, 2022
P3/283
- 57
Sketches of internees on board the Dunera, 1940
by Klaus Friedeberger
graphite, drawn on toilet paper from the *Dunera*
presented by Julie Friedeberger, 2022
PXD 1560/8/1
- 58
Sketchbook, 1940
by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/1
- CAMP LIFE**
- 1
Paper model of a camp hut, Hay, 1941
by Eli Rosenbluth
pen and ink with touches of wax crayon
acquired from Sara Adams, 2020
SV/361
- 2
Internee outside a hut at Hay, 1940/41
by Georg Teltscher
watercolour over traces of graphite
acquired from Sara Adams, 2020
PXD 1539/18
- 3
Interior of a hut at Hay, January 1941
by Georg Teltscher
monotype
acquired from Sara Adams, 2020
PXD 1539/46
- 4
Interior of a hut at Hay, 1940/41
by Georg Teltscher
monotype
acquired from Sara Adams, 2020
PXD 1539/44
- 5
View through a window at Hay, 1940/41
by Georg Teltscher
watercolour and opaque watercolour
acquired from Sara Adams, 2020
PXD 1539/47
- 6
Camp fence at Hay, 1940/41
by Georg Teltscher
pen and ink and ink wash
acquired from Sara Adams, 2020
PXD 1539/20
- 7
Barbed wire from internment camp 2, Tatura
metal

HAY

8

Guard tower, 1941

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/4/6

9

Paddy, Australian guard, Hay, 1940

by Robert Hofmann
oil on board
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/12/2

10

Robert Hofmann's cutlery, c 1940

iron, wood and textile
acquired from Mark Topp
and James Skvarch, 2021
R 2362/1

11

Camp at Hay, 23 March 1941

by Klaus Friedeberger
brush and ink
presented by Julie Friedeberger,
2022
PXD 1560/10/7

12

Internee at Hay, May 1941

by Robert Hofmann
coloured pencil
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/33

13

Yard at the Hay 'Gaol Hospital', October 1940

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/7/8

14

Cleaning at Hay Gaol, 1940/41

by Robert Hofmann
crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/5/7

15

Hay Kitchen, January 1941

by Erwin Fabian
charcoal
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/6

16

Internees in camp workshop at Hay, 1941

by Erwin Fabian
charcoal
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/7

17

Labour at Hay, 1940/41

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/35

Camp huts at Hay, 1941

by Erwin Fabian
charcoal (reproduction, detail)
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/8

18

Repairing boots, 1940/41

by Paul Mezulianik
coloured pencil
presented by Aëone Shrimpton, 2023
PXD 1616/1/8

19

Internees tending vegetable gardens at Hay, 4 April 1941

by Erwin Fabian
watercolour over traces of graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/16

20

Internee posing with broom, 1940/41

by Paul Mezulianik
charcoal
presented by Aëone Shrimpton, 2023
PXD 1616/1/11

21

Pumpkin patch with distant view of camp at Hay, 11 March 1941

by Erwin Fabian
graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/14

22

Internees laying pipes at Hay, April 1941

by Erwin Fabian
watercolour over traces of graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/15

23

Camp at Hay, 13 May 1941

by Erwin Fabian
watercolour
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/18

24

Camp after rainfall, Hay, 1941

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/2

25

Camp at Hay, 14 April 1941

by Erwin Fabian
watercolour
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/17

26

Camp after rainfall, Hay, 1941

by Erwin Fabian
watercolour
private collection

27

Clotheslines between huts at Hay, 1940/41

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/60b

28

Internees at Hay, c 1941

by Robert Hofmann
pastel and conte crayon
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/7/2

29

Internees showering at Hay, 1940/41

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/34

30

Hay, internees at hut entrance, 1941

by Erwin Fabian
charcoal
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/8

31

Goal box and huts at Hay, 1940/41

by Georg Teltscher
watercolour over traces of graphite
acquired from Sara Adams, 2020
PXD 1539/10

- 32
Internee drawing, 1940/41
by Georg Teltscher
brush and ink and ink wash
acquired from Sara Adams, 2020
PXD 1539/16
- 33
Internees playing soccer at Hay, 1940/41
by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/38
- 34
Camp sports at Hay, c 1940
probably by Alfred Landauer
woodcut
acquired from Sara Adams, 2020
PXD 1539/40
- 35
Dezember 1940. Hut 18, Hay
by Ludwig Hirschfeld-Mack
pen and ink
purchased, 2022
PXA 7524/2
- 36
Table tennis, 1941
by Erwin Fabian
watercolour and opaque watercolour
over traces of graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/29
- 37
Internee writing at Hay, 1940/41
by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/80a
- 38
Camp library poster, Hay, c 1940
by Klaus Friedeberger
pen and ink and opaque watercolour
presented by Julie Friedeberger,
2022
PXD 1560/10/10
- 39
Possibly a self-portrait, 1940-42
by Klaus Friedeberger
charcoal and graphite
presented by Julie Friedeberger,
2022
PXD 1560/13/12
- 40
Internee drawing, 1940/41
by Paul Mezulianik
graphite
presented by Aëone Shrimpton, 2023
PXD 1616/1/3
- 41
Internee painting, 1940/41
by Paul Mezulianik
charcoal
presented by Aëone Shrimpton, 2023
PXD 1616/1/27
- 42
Internee at easel, 1940/41
by Paul Mezulianik
charcoal
presented by Aëone Shrimpton, 2023
PXD 1616/1/29
- 43
Benson & Hedges cigarette tin with pencil stubs, 1940s
maker unknown
on loan from the Jewish Museum
of Australia, Melbourne
donated from the Estate
of Herbert Kann, 1997
4087
- 44
Internees at Hay, 1940/41
by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/42
- 45
Internees at Hay, 1941
by Erwin Fabian
graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/9
- 46
Internee posing, 1940/41
by Erwin Fabian
monotype
acquired from the Estate of Erwin
Fabian, 2023
PXD 1626/1/28
- 47
Internee at Hay, 1940/41
by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/75
- 48
Internee posed reclining on a bed, 1940/41
by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/72
- 49
Internee wearing ex-military coat and garrison cap, 1940/41
by Paul Mezulianik
graphite
presented by Aëone Shrimpton, 2023
PXD 1616/1/2
- 50
Internee wearing ex-military coat, 1940/41
by Paul Mezulianik
graphite
presented by Aëone Shrimpton, 2023
PXD 1616/1/1
- 51
Internee resting, internee mending a shoe, 1940/41
by Paul Mezulianik
graphite
presented by Aëone Shrimpton, 2023
PXD 1616/3/1
- 52
Landscape near Murrumbidgee River, Hay, 1941
by Klaus Friedeberger
watercolour
presented by Julie Friedeberger,
2022
PXD 1560/9/12
- 53
Murrumbidgee River, Hay, 1940/41
by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/8
- 54
Landscape, 1940/41
by Hein Heckroth
brush and ink and ink stamp
presented by Julie Friedeberger,
2022
PXX 108/4
- 55
Desolation, 1941
by Ludwig Hirschfeld-Mack
woodcut, monotype and watercolour
(hand colouring)
acquired 2020
PXA 7524/13
- 56
Camp fence and internees at Hay, 1940/41
by Robert Hofmann
charcoal
acquired from Sara Adams, 2020
PXD 1539/29

57

Camp performance at Hay, c 1940

by Georg Teltscher
brush and ink
acquired from Sara Adams, 2020
PXD 1539/48

58

Untitled, 1941

by Erwin Fabian
pen and ink and ink wash
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/13, 12, 11

59

Untitled, 1940

by Ludwig Hirschfeld-Mack
watercolour
acquired 2023
PXA 7728/7

60

One world to another, 1941

by Ludwig Hirschfeld-Mack
watercolour, graphite and varnish
acquired 2023
PXA 7728/3

61

One world to another, 1940

by Ludwig Hirschfeld-Mack
watercolour and graphite
acquired 2023
PXA 7728/5

62

One world to another, 1940

by Ludwig Hirschfeld-Mack
watercolour and graphite
acquired 2023
PXA 7728/4

63

Peace on Earth, 1941

by Ludwig Hirschfeld-Mack
watercolour, graphite and varnish
acquired 2023
PXA 7728/6

64

Unity of mankind, 1941

by Ludwig Hirschfeld-Mack
watercolour, ink, graphite and
varnish
acquired 2023
PXA 7728/1

65

Merry Christmas, 1941

by Ludwig Hirschfeld-Mack
woodcut
acquired 2023
PXA 7728/2

66

Reflections on Christmas and Channukah, 25 December 1940

by Ernst Kitzinger
voice recording
presented by Rachel Kitzinger,
Adrian Kitzinger and Tony Kitzinger,
2020
MLMSS 10518

67

Chanukiah, Camp 7, Hay, 1940

by Georg Chodziesner
kerosene tin mounted on wood base
on loan from the Jewish Museum
of Australia, Melbourne
donated by Ben Chodziesner, 2011
13579.1

68

Untitled, c 1940

by Georg Teltscher
watercolour and opaque watercolour
acquired from Sara Adams, 2020
PXD 1539/63

69

Camp fence and lights at Hay, c 1940

by Georg Teltscher
watercolour and opaque watercolour
acquired from Sara Adams, 2020
PXD 1539/30

70

Camp fence with guard box at Hay, c 1940

by Georg Teltscher
watercolour and opaque watercolour
acquired from Sara Adams, 2020
PXD 1539/23

71

Camp 7, Hay, currency, sixpence, one shilling, two shillings, proof, 1941

by Georg Teltscher
print
acquired from Sara Adams, 2020
SAFE/MLMSS 10515/1

72

Diary of Eli Rosenbluth, 1940/41

by Eli Rosenbluth
pen and ink, graphite and
watercolour
presented by Anthony Howell, 2022
MLMSS 11735/1

ORANGE

1

Orange camp, with grandstand and main agricultural pavilion of the Orange Showground, 20 July 1941

by Klaus Friedeberger
watercolour over traces of graphite
presented by Julie Friedeberger,
2022
PXD 1560/9/7

2

Vegetable garden, Orange, 23 May 1941

by Erwin Fabian
ink wash over traces of graphite
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/19

3

View of Orange depicting the showground, 1941

by Heinz Tichauer
watercolour with traces of charcoal
acquisition
on loan from Lynette Anne Talbot

4

Camp at Orange, 1941

by Erwin Fabian
monotype
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/1/30

5

Captain Miles, Orange, July 1941

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/4

6

Internee on mess duty, possibly Orange, 1941

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/3/26

7

Orange internment camp with showgrounds, July 1941

by Klaus Friedeberger
pen and ink and ink wash
presented by Julie Friedeberger,
2022
PXD 1560/7/1/6, 7

8

Camp at Orange, with grandstand, 23 July 1941

by Erwin Fabian
pen and ink
acquired from the Estate of Erwin Fabian, 2023
PXD 1626/1/20

TATURA

1

Theodor Engel painting, Tatura, 1942

by Robert Hofmann
pastel and conte crayon
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/7/1

2

Robert Hofmann painting, Tatura, 1942

by Theodor Engel
pencil on paper
on loan from Jewish Museum of Australia, Melbourne
donated from the Estate of Hans Bachrach, 2011

3

Internee leisure, Tatura, 1941/42

by Klaus Friedeberger
watercolour over traces of graphite
presented by Julie Friedeberger, 2022
PXD 1560/9/11

4

Internee posing for life drawing, Tatura, 1942

by Robert Hofmann
conte crayon
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/9/44

5

Life drawing, 1943

by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/6/10

6

Portrait of a soldier, Tatura, May 1940

by Robert Hofmann
coloured pencil
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/28

7

Guard with rifle at Tatura, 1941

by Robert Hofmann
coloured pencil
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/6/3

8

Internee carving a woodblock, Tatura, 1941

Ludwig Hirschfeld-Mack
graphite
purchased 2022
PXA 7524/12

9

Klaus Friedeberger, asleep, Tatura, 1941/42

by Erwin Fabian
watercolour and graphite
presented by Julie Friedeberger, 2022
PXD 1560/23/2

10

Internee drawing at Tatura, c 1941

by Klaus Friedeberger
charcoal
presented by Julie Friedeberger, 2022
PXD 1560/13/15

11

Internee reading, Tatura, 2 March 1942

by Klaus Friedeberger
charcoal
presented by Julie Friedeberger, 2022
PXD 1560/12/12

12

Internees at Tatura, c 1941

by Klaus Friedeberger
charcoal
presented by Julie Friedeberger, 2022
PXD 1560/13/11

13

Internees at Tatura, 1941

Ludwig Hirschfeld-Mack
graphite
purchased 2022
PXA 7524/10

14

Internees on mess duty, Tatura, 1941

by Erwin Fabian
ink wash over graphite
acquired from the Estate of Erwin Fabian, 2023
PXD 1626/1/22

15

Internees on mess duty, Tatura, 28 July 1941

by Erwin Fabian
ink wash over graphite
acquired from the Estate of Erwin Fabian, 2023
PXD 1626/1/21

16

Internees on mess duty, Tatura, 1 August 1941

by Erwin Fabian
ink wash over graphite
acquired from the Estate of Erwin Fabian, 2023
PXD 1626/1/24

17

Internee reading, while bathing feet, Tatura, 5 September 1941

by Klaus Friedeberger
pen and ink and ink wash
presented by Julie Friedeberger, 2022
PXD 1560/12/6

18

Internee reading at Tatura, 1942

by Robert Hofmann
graphite
acquired from Mark Topp and James Skvarch, 2021
PXD 1568/3/45

19

Internees at Tatura, 1941

by Ludwig Hirschfeld-Mack
graphite
purchased 2022
PXA 7524/9

20

Guard, Tatura, 1941

by Ludwig Hirschfeld-Mack
graphite
purchased 2022
PXA 7524/11

21

Camp at Tatura with guard tower, 1941

by Ludwig Hirschfeld-Mack
graphite
purchased 2022
PXA 7524/8

22

Study for internment camp, Tatura, 1941

by Ludwig Hirschfeld-Mack
watercolour and graphite
purchased 2022
PXA 7524/7

23

Camp huts at Tatura, 1942

by Robert Hofmann
graphite
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/7/6

POST-CAMP

Robert Hofmann, c 1975

photographer unknown
photograph (reproduction)

Water tower, 1950s

by Robert Hofmann
pastel
acquired from Mark Topp
and James Skvarch, 2021
PXD 1568/9/37

Klaus Friedeberger, c 2015

by Ruth Wurzbürger
photograph (reproduction)

**Klaus Friedeberger and
Erwin Fabian, 9 June 2012**

by Julie Friedeberger
photograph (reproduction)
courtesy of Julie Friedeberger

**Erwin Fabian in his North
Melbourne studio, 2013**

by Viki Petherbridge
photograph (reproduction)
courtesy Viki Petherbridge

Financial Times

Erwin Fabian
print
acquired from the Estate
of Erwin Fabian, 2023
PXX 119/1

Georg Teltscher

photographer unknown
photograph (reproduction)

**'The late Broton's circus
anniversary' poster, 1940s**

by Klaus Friedeberger
opaque watercolour over traces of
graphite
presented by Julie Friedeberger,
2022
PXD 1560/14/4

Untitled, 1949

by Klaus Friedeberger
oil on cardboard
presented by Julie Friedeberger,
2022
PXD 1560/26/5

Untitled

by Erwin Fabian
monotype
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/3

Untitled

by Erwin Fabian
monotype and brush with mixed
water and oil media on printed
paper
acquired from the Estate
of Erwin Fabian, 2023
PXD 1626/4

**View across water
towards coastline, 1941**

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/95

Ship docked at port, 1941

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/97

**Women selling vegetables
on a dock, 1941**

by Georg Teltscher
watercolour
acquired from Sara Adams, 2020
PXD 1539/100

Unknown sitter, 1941

by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/108

Unknown sitter, 1941

by Georg Teltscher
conté crayon
acquired from Sara Adams, 2020
PXD 1539/109

**Unknown sitter, possibly
Captain Bass, 1941**

by Georg Teltscher
charcoal
acquired from Sara Adams, 2020
PXD 1539/111a

Ludwig Hirschfeld-Mack, c 1942

photographer unknown
photograph (reproduction)
held at Australian War Memorial

May They All Be One, c 1943

by Ludwig Hirschfeld-Mack
watercolour and opaque watercolour
over traces of graphite
acquired 2023
P4/51
courtesy of Jan Bell

**Oral history with Henry
Lippmann, 17 October 1994 –
17 January 1995**

interview by Rosemary Block
sound recording
recorded by State Library of NSW,
1995
MLOH 220

**Oral history with Julie
Friedeberger, 17 July 2022**

interview by Louise Whelan
sound recording
commissioned by State Library
of NSW, 2022
9668590

**Oral history with Fritz
Schonbach, 23 July 1996**

interview by Margaret Garrett
sound recording
courtesy of United States Holocaust
Memorial Museum
accession number: 1996.A.0314/RG
Number: RG-50.106.0034

**Oral history with Hans Lindau,
9 June 1976, 10 November 1978**

interview by Suzanne Lunney
and Helene Philips
sound recording
courtesy of National Library
of Australia
ORAL TRC 432

**Oral history with Klaus
Friedeberger, 26 September
2013**

interview by Deborah Beck
sound recording
courtesy of National Art School

**Oral history with Peter Herbst,
21 February – 15 March 1994**

interview by Stewart Harris
sound recording
courtesy of the National Library
of Australia
ORAL TRC 3021

**Oral history with Bern Brent,
18 May 2010**

Interview by Ann-Mari Jordens
sound recording
courtesy of the National Library
of Australia
ORAL TRC 6225/1

