In 1981 and 1983, American photographer James Friedman traveled to the sites of twelve Nazi concentration camps, from Belgium to Poland. His pictures, created in color with an 8” x 10” field camera, are idiosyncratic, often highly personal and sometimes surprising. They present counterpoints to the historical and contemporary black-and-white photographs of the camps made at the end and just after the war that comprise most people’s image of the Holocaust and may challenge the viewers’ perceptions and assumptions.

“(James) Friedman’s ‘12 Nazi Concentration Camps’ is arguably the most significant body of photographic work on the concentration camps in the post-Holocaust era...” — Art Historian Dora Apel, Ph.D., author of Memory Effects: The Holocaust and the Art of Secondary Witnessing (2002) and W. Hawkins Ferry Chair in Modern and Contemporary Art History, Department of Art and Art History, Wayne State University, Detroit, Michigan

“I saw Jim Friedman’s photographs and was deeply moved.” — Elie Wiesel, Andrew W. Mellon Professor in the Humanities, Boston University, March 23, 1993