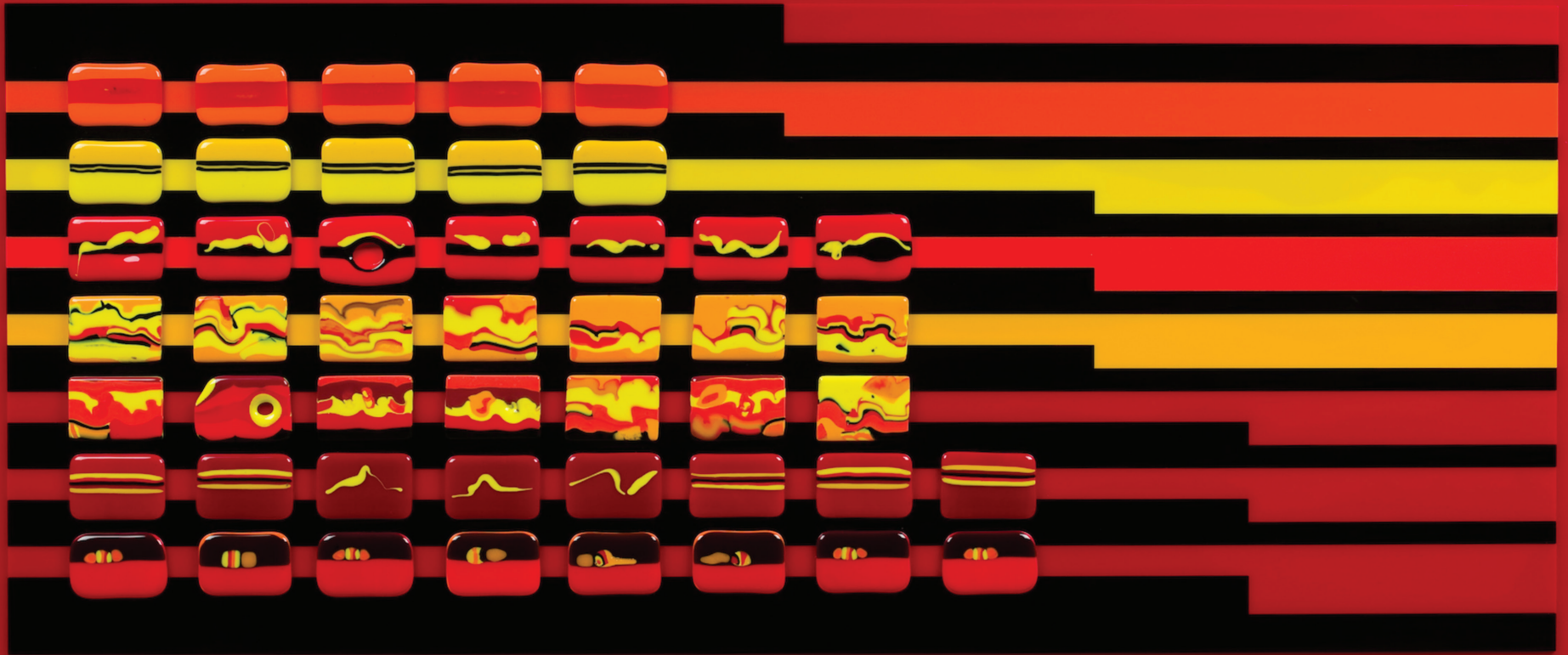


DAVID GEV



THE TRAIN FROM AUSCHWITZ  
A JOURNEY FROM SHAME TO SELF-REALIZATION

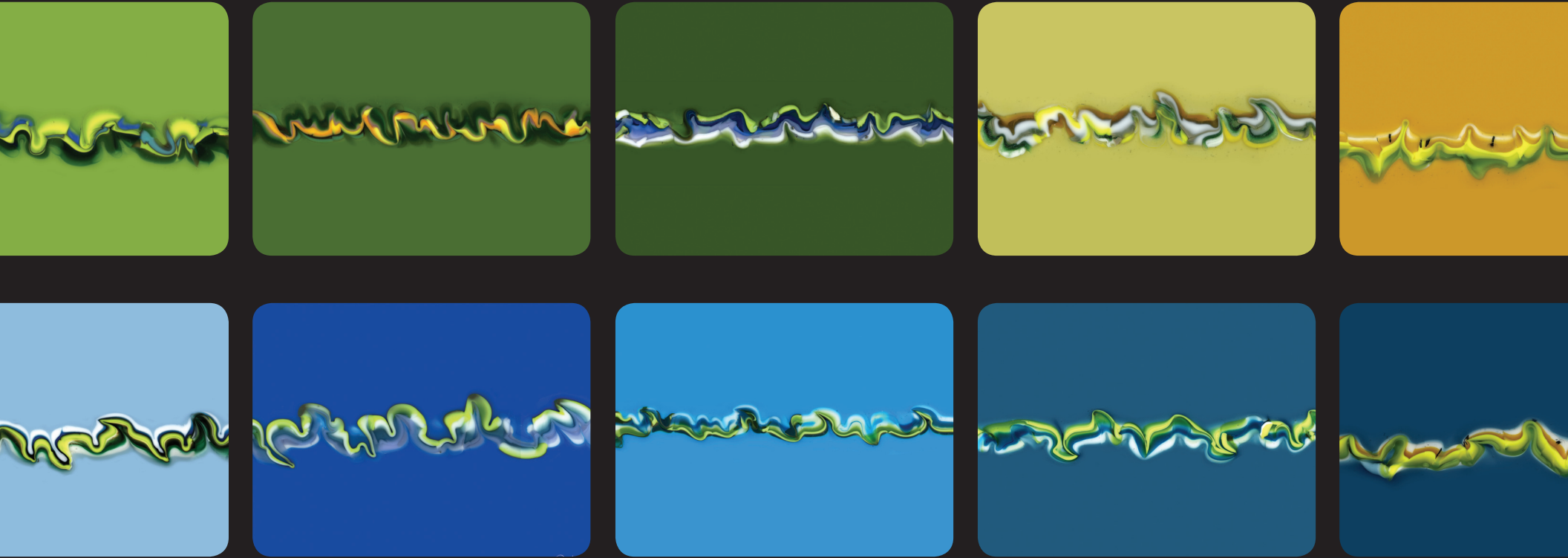
ART INSTALLATION  
BY DAVID GEV, MIXED MEDIA SCULPTOR

QUEENSBOROUGH  
COMMUNITY COLLEGE



The Harriet and Kenneth Kupferberg  
HOLOCAUST RESOURCE CENTER  
AND ARCHIVES





ABOVE AND RIGHT:  
INDIVIDUAL GLASS TILES

ON THE COVER:  
JOURNEY 11-1, 27" x 60", 2006  
FUSED GLASS TILES ON PLEXIGLASS SHEETS

# THE TRAIN FROM AUSCHWITZ

## A JOURNEY FROM SHAME TO SELF-REALIZATION



### ART INSTALLATION BY DAVID GEV, MIXED MEDIA SCULPTOR

Arthur Flug, Ed.D., Executive Director,  
The Harriet and Kenneth Kupferberg Holocaust Resource Center and Archives

The exhibit opened on March 10, 2013 at  
The Harriet and Kenneth Kupferberg Holocaust Resource Center and Archives  
at Queensborough Community College

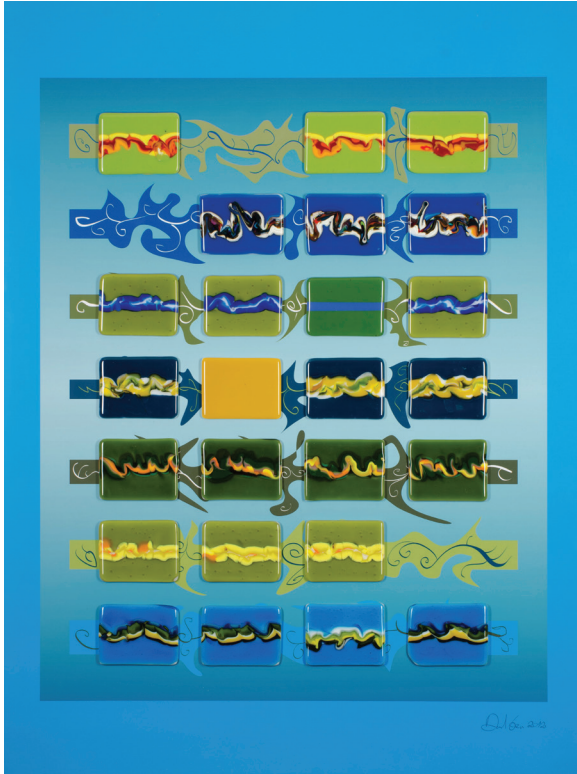
#### Acknowledgments:

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Howard Simpson, Joe Hartnett, Joshua Targownik and Lisa Danna.

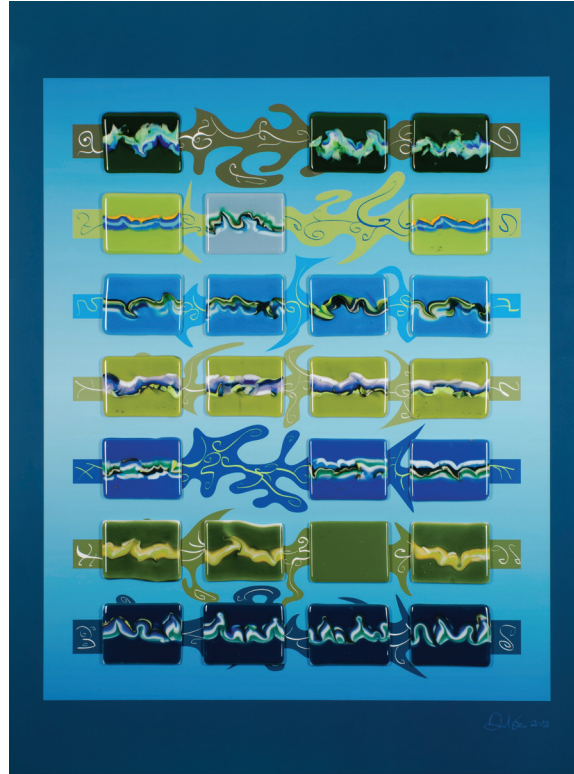
Special thanks to all my friends— without their love and support this journey  
would have not been the same.

This exhibition is dedicated to my loving parents Nechama and Baruch Ginzberg.

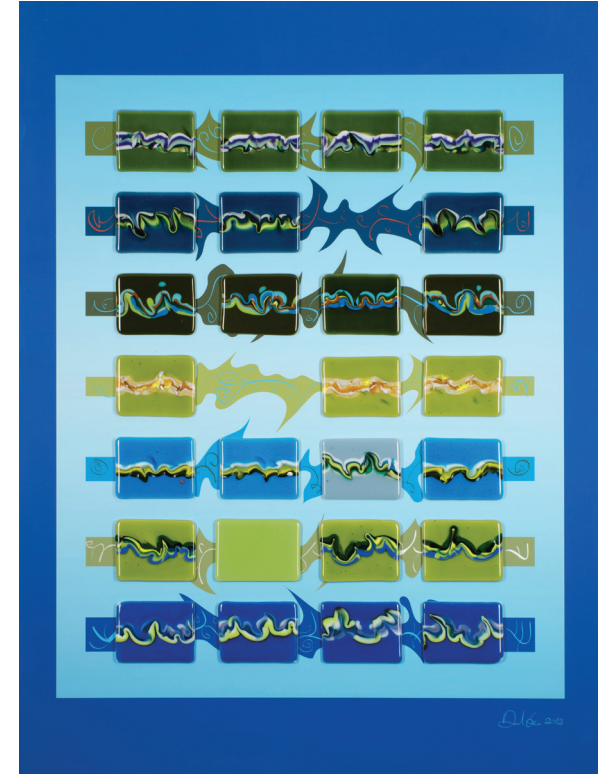
# THE TRAIN FROM AUSCHWITZ



JOURNEY 54, 40" x 30", 2013



JOURNEY 57, 40" x 30", 2013



JOURNEY 58, 40" x 30", 2013

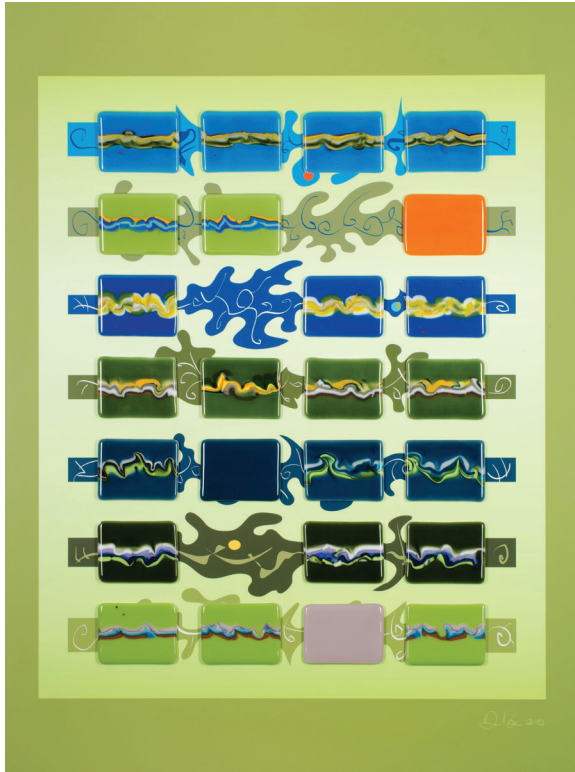
FUSED GLASS TILES ON PRINTED METAL SHEET

## THE TRAIN...

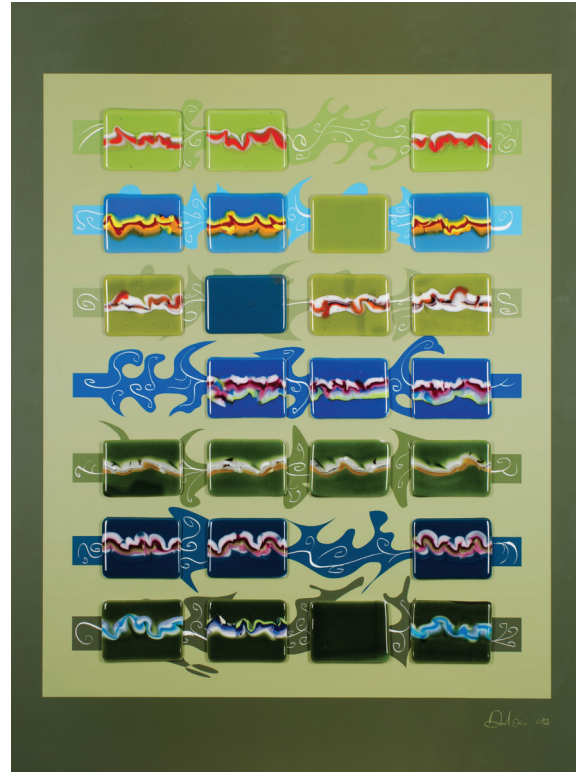
As a child, when my father would share his memories of the Holocaust, I imagined him peering out through the slits of a livestock car and taking in the beauty of the passing landscape on the railroad to Auschwitz-Birkenau. This is where my work, struggle and journey begin.

## ...FROM...

All previous trains traveled to Auschwitz. For a second-generation survivor like me, it is now time to thoughtfully and deliberately move on from Auschwitz and the other defiled grounds to seek healing and personal growth.



JOURNEY 55, 40" x 30", 2013

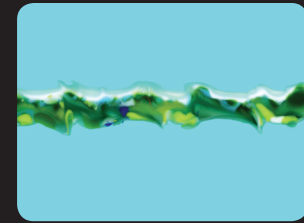


JOURNEY 56, 40" x 30", 2013

FUSED GLASS TILES ON PRINTED METAL SHEET

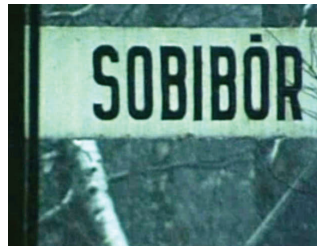
...AUSCHWITZ.

Eli Wiesel said, "The Holocaust cannot be described, it cannot be communicated, it is unexplainable. To me it is a mystical event. I have the feeling almost of sin when I speak about it."

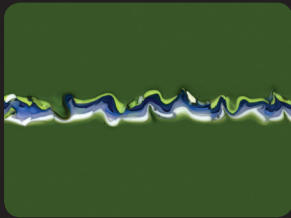
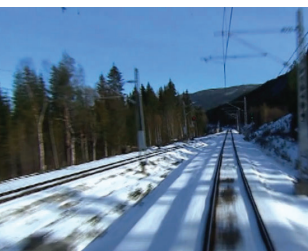
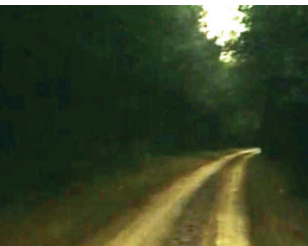


"I FEEL THAT A CERTAIN ASPECT OF MY WORK IS ABOUT TOUCHING THAT WHICH IS INDESCRIBABLE."

DAVID  
GEV

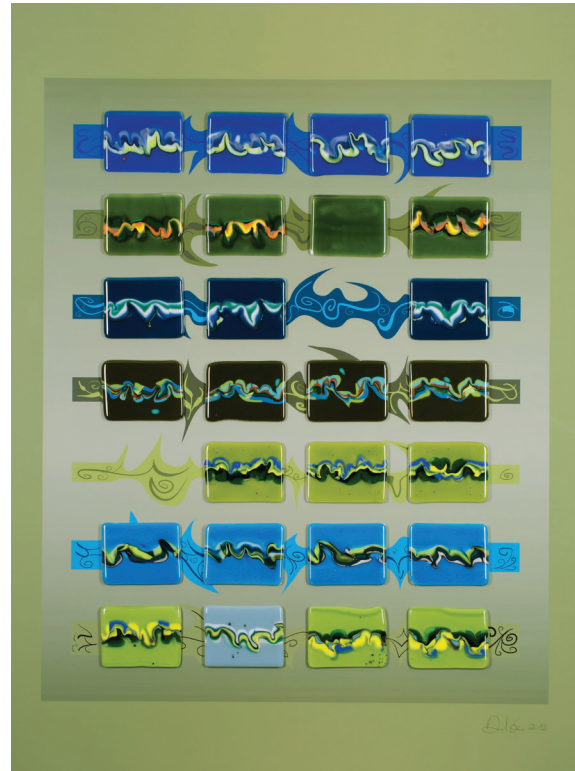


# A JOURNEY

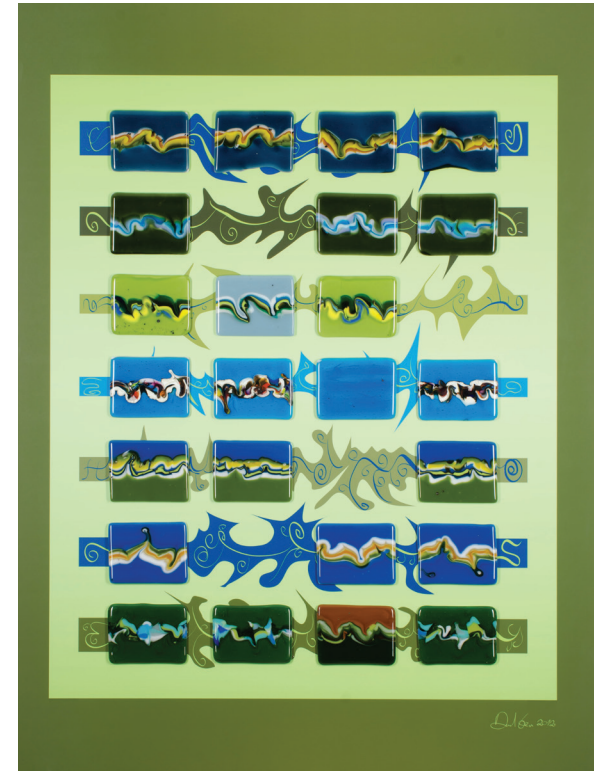


“OUT OF THE  
FIRES IN MY  
KILN  
ARE CREATED  
THE COLOR  
THEMES  
OF MY WORK AT  
EACH STATION  
OF MY  
JOURNEY.”

DAVID  
GEV



JOURNEY 59, 40" x 30", 2013



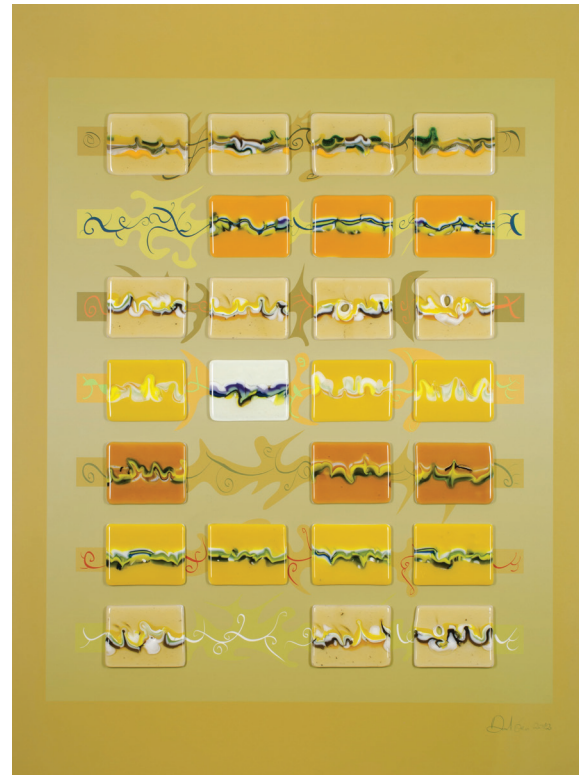
JOURNEY 60, 40" x 30", 2013

FUSED GLASS TILES ON PRINTED METAL SHEET

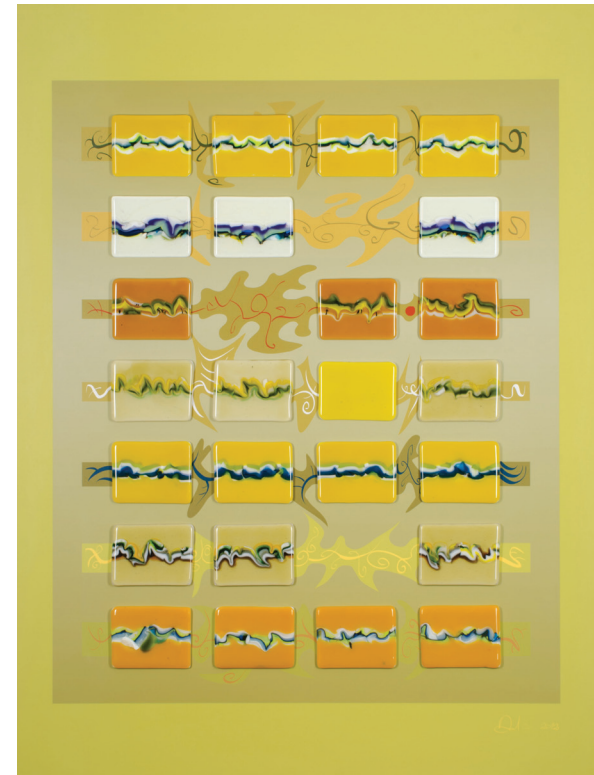
“I am working my way through a sometimes painful, sometimes glorious, and frequently mundane artistic and very personal journey.”



JOURNEY 50, 40" x 30", 2013



JOURNEY 51, 40" x 30", 2013

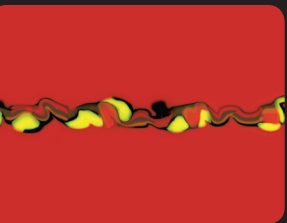


JOURNEY 52, 40" x 30", 2013

FUSED GLASS TILES ON PRINTED METAL SHEET

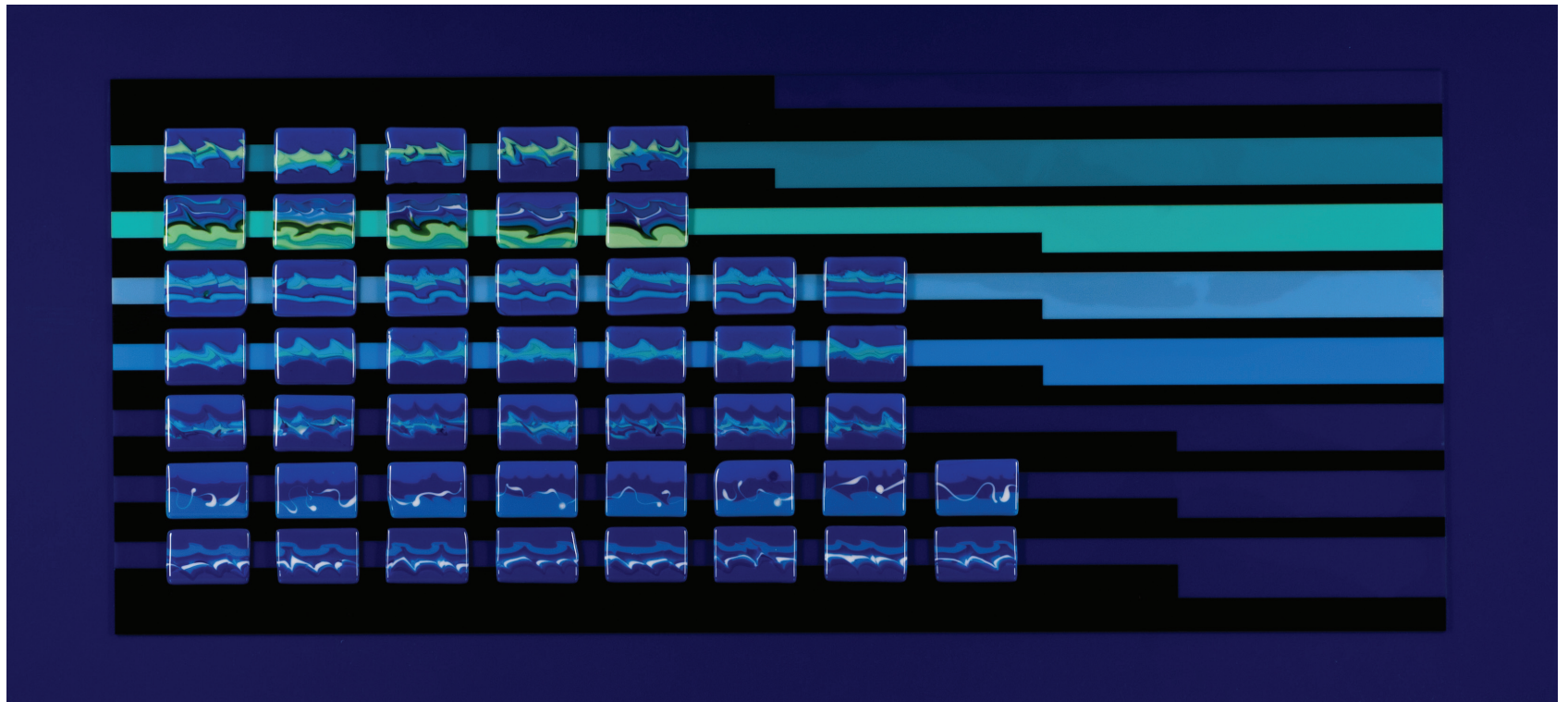
"I feel as if I am inviting visitors to join my journey, if only briefly, and perhaps encourage them to reflect on their own journey."

# ...FROM SHAME...



“THE  
BEAUTY  
I ATTEMPT  
TO CREATE  
IS MY  
PARTICULAR  
TOOL,  
YET THE  
MESSAGE IS  
UNIVERSAL.”

DAVID  
GEV

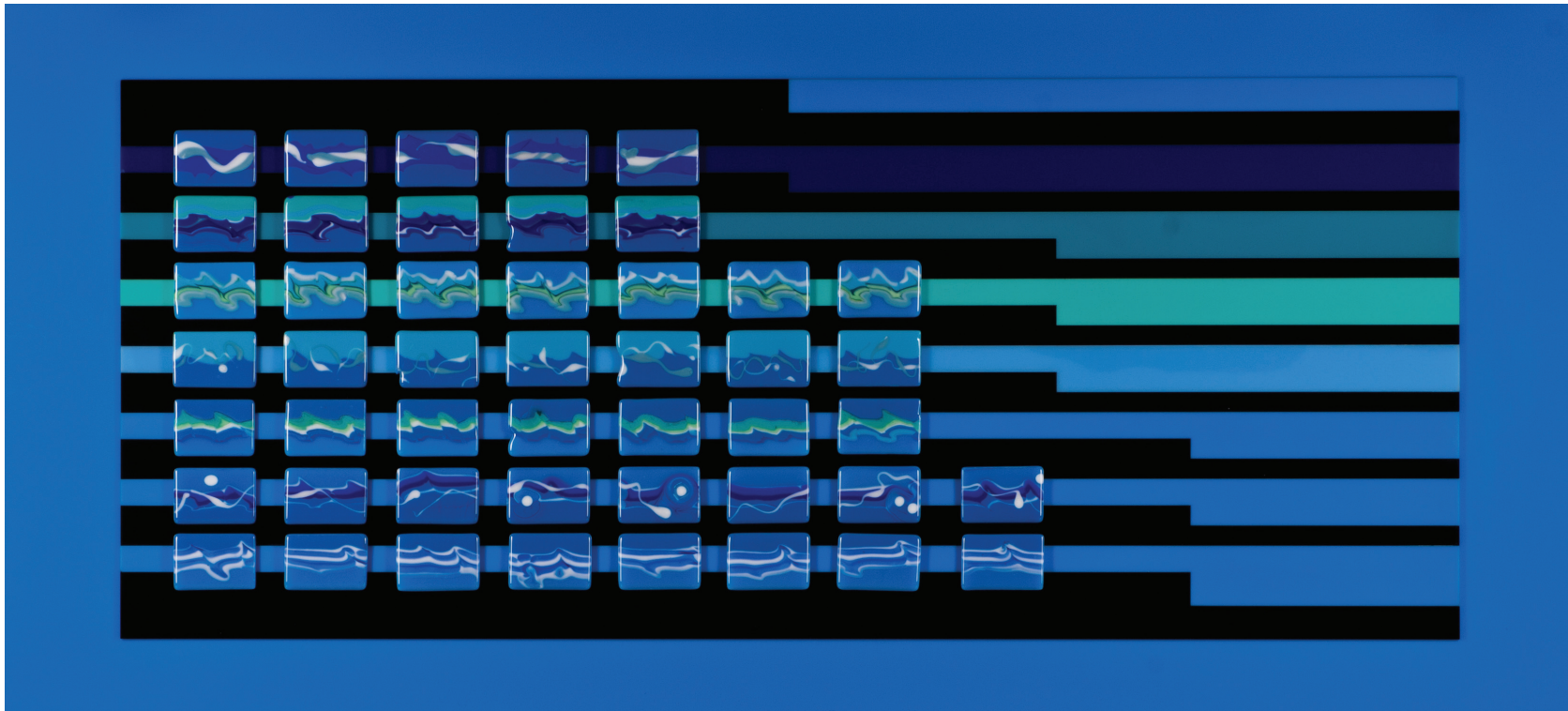


JOURNEY 26-1, 27" x 60", 2008

FUSED GLASS TILES ON PLEXIGLASS SHEETS

“The actions taken against my parents in the Holocaust were so devaluing that they became anguished and shamed.”





JOURNEY 27-1, 27" x 60", 2008

FUSED GLASS TILES ON PLEXIGLASS SHEETS

“This describes my own struggle with claustrophobic anguish, the response to utter powerlessness, to the suspension of all possibilities, and to unwilling passivity and weakness.”

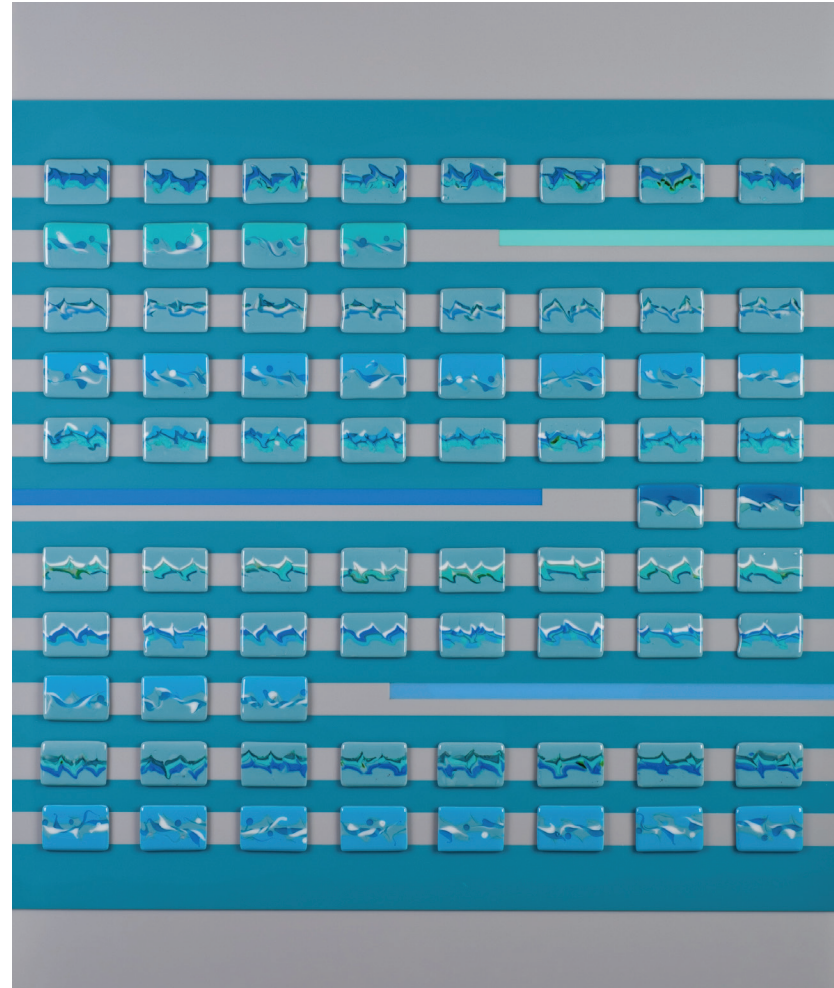
“This is the root of my shame, the unfathomable sense of failure and weakness that cuts deeper into my soul, and which is at the core of my life struggles.”



# ...TO SELF REALIZATION...

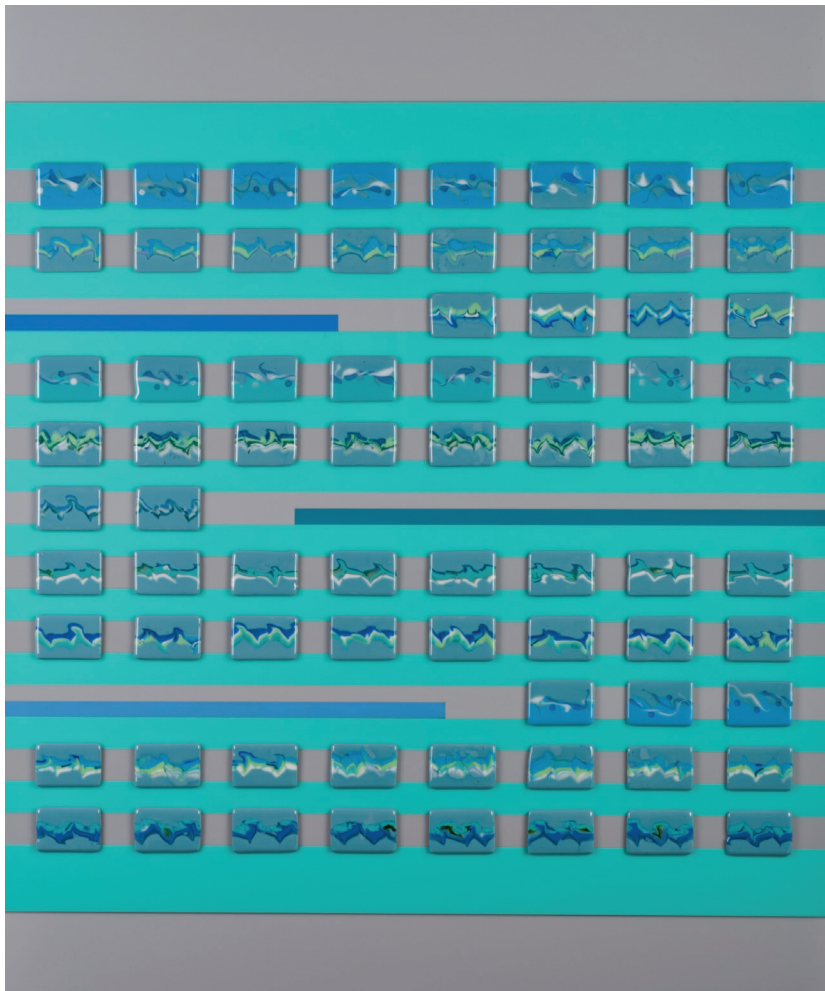


JOURNEY 31, 47.5" x 39", 2009



JOURNEY 32, 47.5" x 39", 2009

FUSED GLASS TILES ON PLEXIGLASS SHEETS

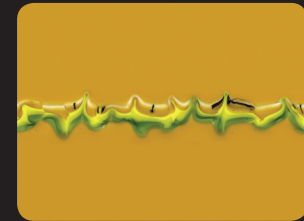


“The journey into self-realization, which seeks to discover the authentic self is on-going, and involves extensive preparation of mind and emotions to recognize, accept and embrace its occurrence.”

“To lift the weight of carrying a whole ancestral shame on one’s shoulders is an everlasting process.”

JOURNEY 33, 47.5" x 39", 2009

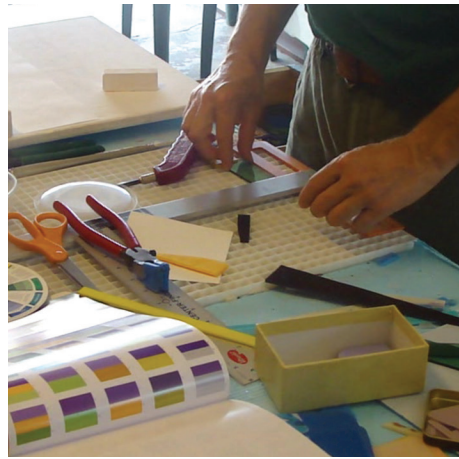
FUSED GLASS TILES ON PLEXIGLASS SHEETS



“THE TAO,  
‘THE WAY’  
MEANS  
KNOWING  
ONE’S PLACE  
IN THE  
COSMOS,  
AND ALSO  
KNOWING  
THAT ONE’S  
PLACE IS  
VERY  
SMALL.”

DAVID  
GEV





## DAVID GEV...

...was born in 1960, in Be'er Sheva, Israel. He grew up in Bat-Yam ("daughter of the ocean"), south of the old city of Jaffa.

Coming from a family of artists, his aesthetic sensibility was nurtured by his mother, Nechama. David recalls watching "her work for hours at a time in her tiny home workspace, making garments for our family. As a small boy tagging

along as she shopped for fabrics, I experienced her flair with color choices. She would create the paper patterns, pin them to the fabric, then cut and sew the clothing with such energy and care."

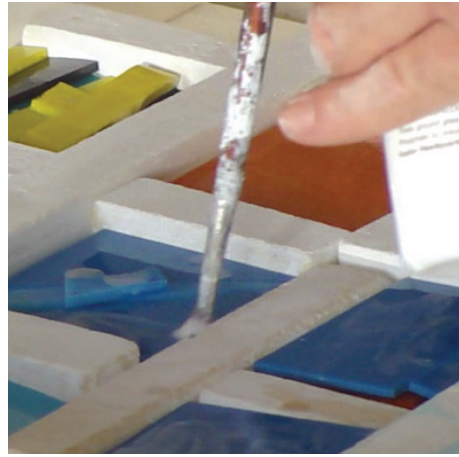
David's father, Baruch Ginzberg, was a colonel in the Israeli Army in charge of food supply logistics. He would tell his sons the stark stories of his journeys in a livestock

car between four different concentration camps.

After finishing his military service as a paratrooper, David traveled the world and completed his first college degree. He came to the USA in 1987 with two suitcases and big dreams, got an MBA at USC in 1991. A brief stint in corporate America led him to pursue the entrepreneurial track

involving international trade in telecommunication's commodities just as the Internet took off.

In 2004, David decided to drop it all in favor of attending to his soul, through being the best father he could be, participating in recovery programs and following his own artistic process. He was inspired by the technical aspects of his



former profession and fascinated by the design and function of silicon based products, in particular the printed circuit board.

David fuses glass and combines it with acrylic, aluminum and wood panels to create abstract, colorful, and sleek mixed-media sculptures. His work is a reflection of recounted memories told by his father and explores the dynamics

of rhythm and tensions between individual color and the colors gamut. The essential element in his art is the concept of form which is associated with shape, structure, relationships; and ultimately, with questions of proportion and balance. David says that "if the unbearable can become bearable it will only be through beauty and love."

David has a 20-year-old son, Tomer, a student at California State University, San Diego.



“MEMORY IS  
THE  
TREASURY  
AND  
GUARDIAN  
OF ALL  
THINGS.”

MARCUS  
TULLIUS  
CICERO

“YOUR  
MEMORY IS  
A MONSTER;  
YOU FORGET  
- IT DOESN'T.  
IT SIMPLY  
FILES THINGS  
AWAY. IT  
KEEPS THINGS  
FOR YOU,  
OR HIDES  
THINGS FROM  
YOU - AND  
SUMMONS  
THEM TO  
YOUR RECALL  
WITH A WILL  
OF ITS OWN.  
YOU THINK  
YOU HAVE A  
MEMORY; BUT  
IT HAS YOU!”

JOHN  
IRVING

I did not witness the most important events of my life. They happened before I was born, yet their memory persists. How does one take on the memories of another individual, let alone the collective memory of millions? How does one sanctify a memory? What would I remember had I been an eyewitness? These questions echo in my mind as a quintessential dilemma of my particular identity, and as a broader contemplation on affliction.

The sculptural works in this installation serve as interpreted material visualizations of the specific accounts my father gave of his journey in the livestock train carts taking him to Auschwitz-Birkenau, Sachsenhausen, Bergen-Belsen, and eventually Dachau. His stories were about the horrors of starvation, exhaustion, cold, fear and death. At times I go with him on that journey, trying to imagine the scenery through a slit in the wood panels. I see the landscape, colors, horizon line. I see beauty which I try to create by twisting molten colored glass.

The line plays a significant and reoccurring role in my work. In each line of tiles an imagined view of the landscape is mapped, a moment in time, ever moving and changing. This work acts as a kind of mapping or indexical record, a rendered visualization of traveling through a particular geography.

My choice to implement a material process of firing and combing hot glass presents a significant irony – my kiln at 1,650° Fahrenheit can evoke the horror of a crematorium.

The video installation integrates footage of a beautiful 7.5 hour train ride<sup>1</sup> across Norway from Bergen to Oslo, with 10 to 30-second clips<sup>2</sup> of rails, train carts and stations that played role in the horror of the Holocaust. These clips come to the surface as ‘memories’ often when the train enters the bleak darkness of a tunnel.

The original soundtrack<sup>3</sup> sets a meditative tone of conscious expectation, interrupted by a howl rising from the depths of one’s being (performed by an Israeli musician<sup>4</sup> whose parents are Holocaust survivors themselves).

The installation is a reminder of where trains can take us, but even more it’s an attempt to reflect on one’s own journey. I hope it will encourage you to contemplate on your beginnings, your present and perhaps your future.

<sup>1</sup>Norwegian TV Broadcasting Authority

<sup>2</sup>Shoah, by Claude Lanzman (1970)

<sup>3</sup>Mac Quayle

<sup>4</sup>Yehuda Poliker

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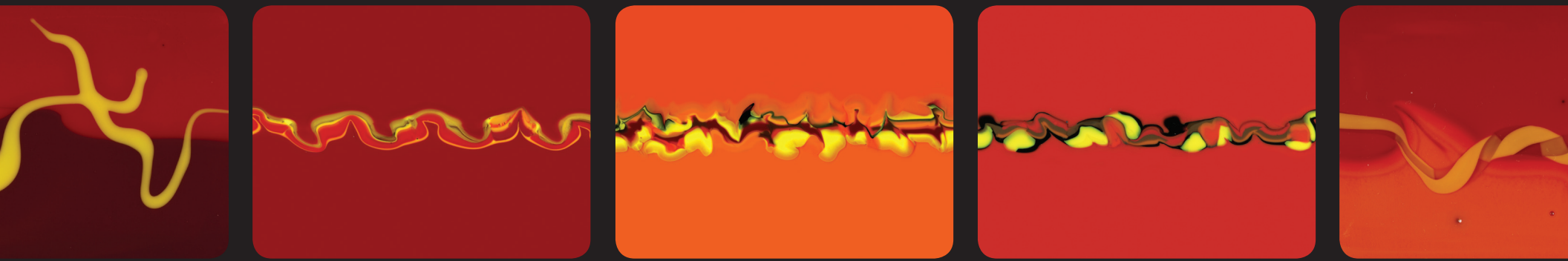
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