

### Summary

#### **PATRYCJA CEMBRZYŃSKA/ A candle flickering out. Shoah and a consumer's memory**

In 1945 in Buchenwald Margaret Bourke-White took one of her most famous photograph. It depicts a group of detainees in vertically striped uniforms standing behind a barbed wire. A few decades later, in 1977, the picture taken by Bourke-White made its appearance in a work by an American photorealist, Audrey Flack which was entitled *World War II (Vanitas)*. The photograph of the survivors is accompanied by fruit, cakes and various items painted with veristic precision.

Who was Margaret Bourke-White and why her photograph was placed in the middle of this coloured kingdom of kitsch?

The famous photo from Buchenwald has become a starting point for the discussion about the ways popculture and mass media disturb memory of the Holocaust experience. Is art capable of saving this memory? Can it baffle consumption of images of suffering? An attempt at answering these questions is an analysis of Audrey Flack's paintings, pictures from the cycle *Pozytywy [Positives]* by Zbigniew Libera and an installation *Historic Photographs* by Gustav Metzger.