

Containing the Terror: Boxed Art of Bob Barancik and Scott Mullenberg

B1 **Anatomy of Anger**, c. 2009; 11 Mixed media collages on marbled paper, affixed to a panel, and fitted in presentation box that is covered in red archival cloth and stamped with title.



Anger is one of the most powerful and somatic human emotions. It can be a call to violence or a creative act of expression. Based on the classic 16th century anatomical drawings of Andreas Vesalius, Bob Barancik combines rationality of geometric shapes with the irrational gruesomeness of modern warfare.

A relevant [online video](#) produced by Barancik highlights the graphic imagery of "Anatomy of Anger," with inspiration from contemporary poetry written and performed by actress Aleshea Harris.

Presentation box: 9.25" (L) x 3.25" (D) x 15" (H)

Individual collage: 8" (L) x 14" (H)

**Custom shipping box is included*

B2 **Ghosts**, c. 2012; 14 white gauche brush paintings on 8 black rag-boards that are bound to hang from the ceiling and fitted into a white leather presentation box with stamped title.



The concept of "Ghosts" as disembodied spirits of the dead that wander the world and haunt the living figures remains a theme throughout all European cultures. Bound and hanging in midair, these white gauche brush paintings on black background evoke the memory of murdered and cremated victims whose lives went up in smoke during the Holocaust.

Presentation box: 8" (L) x 1.75" (D) x 6" (H)

Individual rag-board card: 7" (L) x 5" (H)

8 rag-board cards stretch to 43" linear

** Custom shipping box included*

B3 **KVITL**, c. 2006; 18 mixed media collages on 9 panels that are bound together to create an accordion-like fold and stored in a rag-board presentation box stamped with photograph.



“Kvitl” are messages written on small pieces of paper and placed into the cracks of the Western “Wailing” Wall in Jerusalem remains a tradition amongst Yiddish-speaking, Orthodox Jews. With these messages, they petition God to answer their prayers in response to the travails of their lives. Created by a secular Jew, Barancik, in a post-Holocaust world, these collages represent his interpretation of the “Kvitl.” An [online video interview](#) with Barancik explains the concept of “Kvitl” and its relevance to contemporary society.



Presentation box: 9" (L) x 2" (D) x 6" (H)

Individual collage: 8" (L) x 5" (H)

9 paper panels stretch to 15.5" linear

** Custom shipping box is included*

B4 **Lamentations**, c. 2007; 25 Brush paintings on rice paper sheets bounded in a hardcover with a brown slipcase.



"Lamentations" are the poetic book of the Hebrew Bible that articulates the passionate expression of deep, mourning sorrow for the destruction of Jerusalem and the Holy Temple in the 6th Century BCE. This wordless, bound folio of brush paintings conveys an inconsolable grief at the eradication of both the Eastern European and Sephardic Jewish communities during the Holocaust.

Presentation cover: 13" (L) x 1" (D) x 19" (H)

24 Individual sheets: 12.5" (L) x 0.5" (D) x 18.5" (H)

B5 **Passport to Israel**, 2013; 25 mixed media photo collages on black rag paper with sanded Mylar slip-sheets between images bound in a brown leather book cover with a varnished collage.



This bound folio explores the generally unspoken, connection between Hitler's war of annihilation of the Jewish people during WWII and the unremitting siege of modern Israel by hostile Arab countries. Photo collages depict the twin realities of the historical Holocaust and life in a thriving Jewish state. If the 6,000,000 Jews in Nazi-occupied countries held passports to Israel with its strong army of coreligionists, they would have survived genocide.

Book cover: 15" (L) x 2" (D) x 14.5" (H)

Individual sheet: 13" (L) x 13" (H)

** Custom shipping box included*

B6 **Postcards from Hell**, 2011; 20 mixed media postcards in archival Mylar envelopes with custom presentation box with handwritten calligraphy and authentic historical stamp.

This series of mini-prints manipulate fragments of archival photos of the Jewish Warsaw Ghetto snapped by both German soldiers and Polish civilians. Barancik's handwritten poems on the back of each card were inspired by the images on the front. Each postcard has an authentic German postage stamp from 1942 Nazi-occupied Poland affixed to it.

An award-winning dance video titled "[Saving Remnants](#)," produced by Barancik, relates to the "Postcards from Hell" series.

Also, see [online educational material](#) on Jan Karski (messenger of the Holocaust and Warsaw Ghetto) developed by the distinguished scholar Dr. Abraham Peck and writer Jean Peck.

Presentation Box: 4.5" (L) x 1" (D) x 7" (H)

Postcards: 6" (L) x 4" (H)"



- B7 **Postcards to Wallenberg**, 2011; 9 mixed media postcards in archival Mylar envelopes with custom presentation box with handwritten calligraphy and authentic historical stamp.



This is a companion piece to "Postcards From Hell" and "Passport To Israel." It manipulates fragments of archival photos of the Swedish diplomat Raoul Wallenberg whose acts of courage saved nearly 100,000 Hungarian Jews at the end of WWII. His heroic humanitarian activities on behalf of the Jews cost him his own life.

Wallenberg was especially known for handing out bogus Swedish passports to Jews who were going to be shipped in cattle cars to Nazi death camps. In many cases these fictional documents stopped their deportation. An act of U.S. Congress in 1997 created a commemorative postage stamp honoring Wallenberg.

The back of the postcard has an original handwritten poem relating to the image on the front. Each postcard has an authentic Wallenberg stamp affixed to it.

Four award-winning videos on Hungarian Jewry, produced by Barancik, are available online: "[Saved by Wallenberg](#)," "[Offerings for Wallenberg](#)," "[Blues4Kafka](#)," and "[Saving Remnants](#)."



Presentation Box: 7" (L) x 0.5" (D) x 4.5" (H)

Individual Postcard: 6" (L) x 4" (H)

B8 **Resistance**, 2012; 40 mixed media graphics on 20 panels with custom-made wood stands. Custom presentation box is covered in grey archival cloth and stamped with title.



One of the most pernicious myths of the Holocaust is that Jews passively went to their deaths “like sheep to their slaughter.” In reality, when able-bodied men and women could resist, some did most valiantly. This nucleus of WWII Jewish partisans created one of the most advanced, humane, and powerful armed forces after the war in the new Jewish state of Israel.

Two short companion essays that put this artifact in context have been written by distinguished scholar Dr. Abraham Peck. They are in PDF format and are available upon request.

The panels can be displayed in custom wood stands or hung from the ceiling for a more dramatic effect.

Presentation Box: 8.5" (L) x 7.75" (D) X 7.5 (H)

Individual panel: 6" (L) x 0.25" (D) x 6" (H)

** Custom shipping box included*

B9 **Shoah Hungary**, 2012; 14 mixed media collages on 7 panels attached by leather strips fitted into a presentation box with a hand painted surface and title.



This artifact depicts the deportations and hurried executions of Budapest's Jews by Nazi soldiers and Hungarian fascists at the end of WWII. The photo-collage panels have a unique staggered accordion style binding.

Four award-winning videos on Hungarian Jewry, produced by Barancik, are available online: "[Saved by Wallenberg](#)," "[Offerings for Wallenberg](#)," "[Blues4Kafka](#)," and "[Saving Remnants](#)."

Presentation box: 11.75" (L) x 2.75" (D) x 5.5" (H)

Individual panel: 5" x 7"

7 panels stretch to 49" linear

** Custom shipping box included*

B10 **Shoah Scroll**, c. 2005; 10 mixed media collages on parchment rolled to store in a painted linen box and fitted in a black leather sheath.



Ancient scribes wrote the most sacred Jewish texts on scrolls of parchment. This wordless, rolled-paper artifact expresses Barancik's horror of the Holocaust. Displayed on a flat surface or hung from the ceiling, "Shoah Scroll," is designed as a companion piece to "Lamentation." This artifact can create a unique "stained glass" effect with spot illumination.

Presentation Box: 20.5" (L) x 3.5" (D) x 3" (H)

Individual sheet: 18" (L) x 2.2"5 (Diameter)

10 sheets stretch to 120" linear

** Custom shipping box included*

B11 **Shoah Walls**, c. 2005; 34 mixed media collages on 17 aqua board museum panels attached with leather straps into various configurations.



Jews have always been “a people apart.” Most European countries put their Jewish communities into walled sections of their cities called “ghettos.” In these dark, cramped, and unsanitary spaces, Jews created a deeply religious and often creative culture. “Shoah Walls,” a collection of accordion-fold “walled” panels, are a contemporary response to this painful and constrained architecture of anti-Semitism.

Presentation Box: 8.25" (L) x 6" (D) x 5.75" (H)

Individual panel: 7" x 5"

Set I: 4 panels, 28.5" linear

Set II: 3 panels, 21.25" linear

Set III: 5 panels, 35.5" linear

Set IV: 5 panels, 35.5" linear

B12 **Spirit Shtetl**, c. 2006; 9 Giclée prints & includes DVD.



Presentation box: 5.5" (L) x 1" (D) 7.5" (H)

Individual print: 5" x 7"

A "shtetl" is a small and impoverished Eastern European Jewish village or hamlet. These communities were subjected to repeated attacks by their surrounding Gentile neighbors. The "shtetl" exists in popular American imagination as the "Fiddler on the Roof" musical — a sentimental and nostalgic place filled with odd but endearing Yiddish characters and words.

This mini-print series and video express a different and more accurate facet of reality. Virtually all of the actual Almost completely wiped out, these struggling "shtetls" were wiped out during WWII. Their doomed Jewish inhabitants became metaphorical ghosts who haunt today's historically aware Jews and Christians. Barancik's DVD can be found online: "[Spirit Shtetl.](#)"

B13 **Torn Asunder**, c. 2008; 34 mixed media collages on 17 rag paper sheets in a leather-bound sketchbook with removable metal screws and Mylar slip-sheets between pages.



The Post-Holocaust world has been characterized as an age of anxiety, alienation, and fragmentation. These double-sided paper artifacts express this particular zeitgeist.

Leather cover: 8.5" (L) x 11.5" (H)

Individual collage: 8" (L) x 11" (H)

B14 **Warsaw Ghetto Tapestry**, 2012; 18 black rag cards with mixed media collages on both sides attached by accordion-fold in blind-embossed leather box.



A companion piece to "Ghosts" and "Postcards from Hell," this small artifact unfolds into an emotional panorama of the destruction of the Warsaw Ghetto.

An award-winning dance video titled "[Saving Remnants](#)," produced by Barancik, relates to the artifact.

Also, see [online educational material](#) on Jan Karski (messenger of the Holocaust and Warsaw Ghetto) developed by the distinguished scholar Dr. Abraham Peck and writer Jean Peck.

Presentation Box: 7.5" (L) x 5" (H) x 2.5" (D)

Individual card: 6" (L) x 4" (H)

18 cards stretch to 110" linear

** Custom shipping box included*

B15 **Seeing Red**, 2008; 6 sets of mixed media diptychs attached by leather strips fitted in a fabric presentation box



Human figures appear as raw flesh against deep red and crimson backgrounds. They inhabit an alarming world of torn dollars and pointless pennies.

In the 1920s and 30s, Hitler's rise to power was made possible by the economic chaos in pre-World War II Germany. This intractable financial crisis was caused by the shortsighted and vindictive Treaty of Versailles that ended WWI. The Jews became the primary scapegoat of German national malaise — and ultimately the object of genocide.

The "Seeing Red" metaphor expresses Barancik's anger at our current self-inflicted financial meltdown and a realistic fear of a protracted global depression. Such a state of affairs could lead to massive ethnic and racial antagonisms and acts of both spontaneous and state sponsored violence.

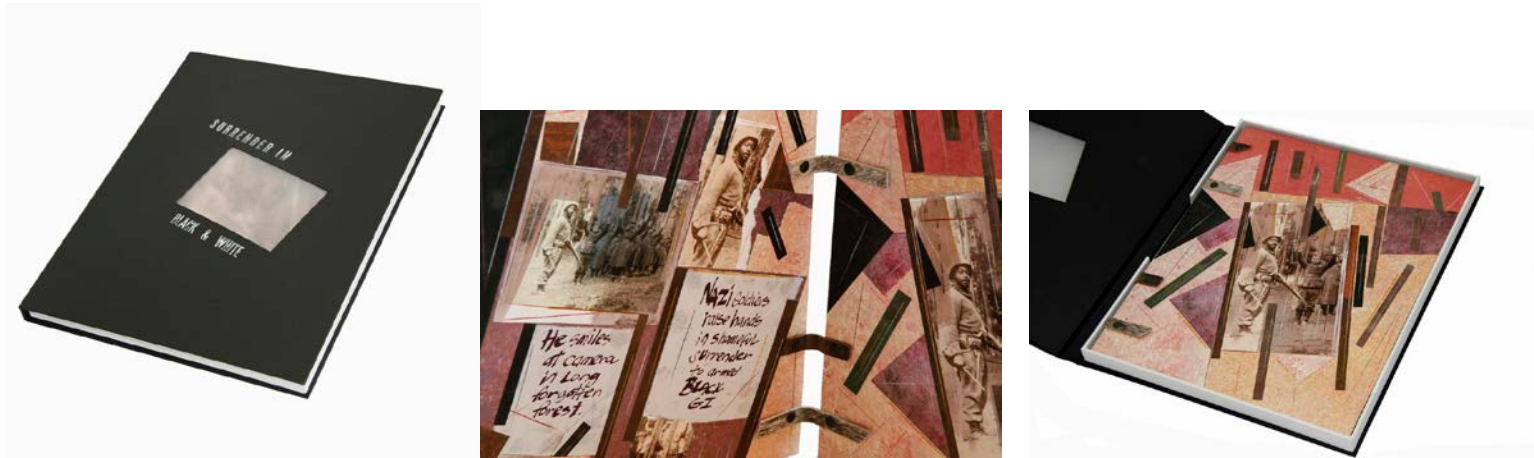
Presentation Box: 4.75" (L) x 7.75" (D) x 6.25" (H)

Panel: 5" (L) x 7" (H)

Set: 10" (L) x 7" (H)

** Custom shipping box included*

B16 **Surrender in Black and White**, 2012; Freestanding diptych iconic panels; mixed media collage on 4 sides with archival photos stored in a fitted presentation box.



This artifact is created around the photo of German soldiers surrendering to an African-American GI at the end of WWII. It makes a mockery of Hitler's sacred national image of the invincible, white male, Aryan warrior. In official Nazi ideology, Jews and Roma, aka gypsies, were "vermin" to be exterminated; Slavs were a "slave race" to be used for manual labor; and Negroes were considered "animals" of no consequence.

Presentation Box: 11.75" (L) x 1" (D) x 14.75" (H)

2 Panels: 11" (L) X 14" (H)

B17 **Charles Payne Diptych, 2015**



Barack Obama's great-uncle, Charles Thomas Payne, was born in 1925 and had a typical early life, growing up in Peru, Kansas, with his parents, two sisters and a brother.

In an interview 2009 with Der Spiegel, a German magazine, Payne said, "From the time I was in about the 7th grade, I knew there was going to be a war. There were these threatening headlines in the newspapers and more and more extra editions were coming out. Actually, in high school I never really worried much about going to college because I grew up expecting I would be in the Army and fight in a war."

After graduating high school, he went to the draft office to enlist and serve in World War II. The Selective Service officer told him, "Don't you worry about it, honey. You're on the list [to be drafted]." He was placed as a private in the U.S. Army's 89th Infantry Division.

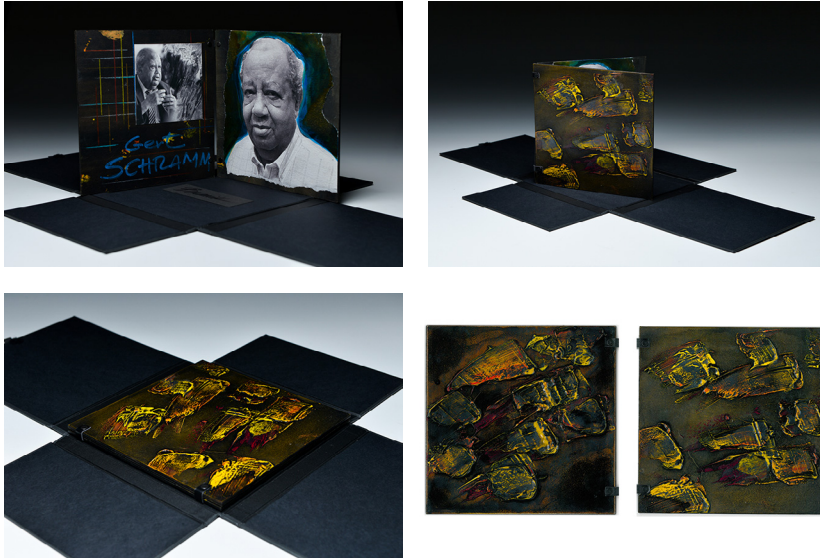
Read more about this work:

<http://www.artnothate.com/gallery/boxes/charles-payne.php>

8"x8" archival textured gesso board bound with black leather straps; mixed-media acrylic ink, paint, and modeling paste.

Custom presentation and storage flaps included.

B18 **Gert Schramm Diptych, 2015**



Jews were not the only people imprisoned in Nazi concentration camps: there were also Polish, Roma/Gypsies, homosexuals, communists, and black people. There were about 20-25,000 blacks in Germany at the time of the Third Reich out of a population of 60 million.

German antagonism toward blacks dates back to the 1800s, when Germany had African colonies. By 1890, some colonial officials refused to register interracial marriages, arguing that interracial children were inferior, and this became policy throughout most German colonies by 1912. The German parliament debated the policy, concerned that these colonial interracial children would have German citizenship and could return to Germany, vote, serve in the military, and hold public office.

Under the Third Reich, blacks were socially isolated and forbidden to have sex with or to marry Aryans. They experienced discrimination in employment, welfare, and housing, and were not allowed to pursue higher education. They were at the bottom of the racial scale of non-Aryans, along with Jews and Roma people.

This was what Germany was becoming when Gert Schramm was born to Marianne Schramm, a German woman, and Jack Brankson, a black American engineer from an American steel company who was in Germany working on a contract to build a bridge.

Read more about this work:

<http://www.artnothate.com/gallery/boxes/gert-schramm.php>

8"x8" archival textured gesso board bound with black leather straps; mixed-media acrylic ink, paint, and modeling paste.

Custom presentation and storage flaps included.

B19 **Russian Trinity: Icons for Our Times, 2015**



Vasili Alexandrovich Arkhipov
Stanislav Yevgrafovich Petrov
Andrei Sakharov

The nearly 50-year Cold War between the East (the Soviet Union and its satellite countries) and the West (the United States, Great Britain, France, other European countries) marked most of the second half of the 20th century. This time was characterized by tensions between the two blocs and a growing nuclear arms race.

The United States was the first country to develop nuclear weapons, first used in Japan at the end of World War II. The Soviet Union followed suit in building nuclear weapons, as did other countries. At their peak during the Cold War, the United States had 32,000 nuclear weapons and the USSR had 45,000. The end of the Cold War in 1991 marked a period of moving toward disarmament, with each bloc having 5,000 weapons by 2005.

There were some events during this period when the world was on the verge of nuclear war: the 1962 Cuban Missile Crisis, and in 1983, in what became known as the Soviet nuclear false alarm incident. The stories of the heroes who prevented nuclear destruction in these events, Vasili Arkhipov in Cuba and Stanislav Petrov in 1983, are told below.

Another hero is Andrei Sakharov, the inventor of the Soviet atomic bomb and later a dissident and activist against nuclear weapons.

Read more about this work:

<http://www.artnothate.com/gallery/boxes/russian-trinity.php>

8"x8" archival textured gesso board bound with black leather straps; mixed-media acrylic ink, paint, and modeling paste.

Custom presentation and storage flaps included.



BOB BARANCIK

Bob is an award winning artist, new media producer, and exhibit developer. He has been working with Holocaust themes since 1977. In 2010, the Florida Holocaust Museum presented a retrospective show of his paintings, prints, videos, and boxes. For more information visit: [Art Not Hate website](#) and [Creative Share website](#).



SCOTT MULLENBERG

Scott is the owner of Mullenberg Designs and Portfolio Design Studio, a professional hand bookbindery specializing in custom fabrications for artists, designers and photographers. He has collaborated with Bob Barancik on numerous projects since 1992. For more information visit: [Mullenberg Designs](#)