"THE THIRD REICH IN 100 OBJECTS": A BOOK BY ROGER MOORHOUSE
TABLE OF CONTENTS

LINKING THE MEMORY OF THE WORLD

BOOK: THE THIRD REICH IN 100 OBJECTS
BY ROGER MOORHOUSE

WORLD JEWISH CONGRESS LAUNCHES DIGITAL
HOLOCAUST REMEMBRANCE INITIATIVE

EXHIBITION "DRAWINGS ON THE SCRAPS OF LIFE" IN THE
STATE MUSEUM AT MAJDANEK

THEATRE: "KANADA" BY NATHALIE BAZAN

PLANS AND PROGRESS OF THE NEW UK HOLOCAUST
MEMORIAL

STORIES FROM WILLESDEN LANE: PROJECT OF
HOLOCAUST EDUCATIONAL TRUST

EUROPEAN ASSOCIATION FOR HOLOCAUST STUDIES
CONFERENCE 2017
Two million one hundred thousand people from all over the world visited the site of the former German Nazi concentration and extermination camp Auschwitz and Auschwitz II-Birkenau in 2017. It’s over 50 thousand more than in 2016, when for the first time the attendance at the Memorial was over 2 million visitors.

People who visit Memorials and museums, take part in educational projects, visit exhibitions, read books and dedicate their time to learn about the tragic history of World War 2 and draw conclusions from it— they give the meaning to our work of preserving Memory.

In January edition of "Memoria" we show its different dimensions: a book by Roger Moorhouse that presents the history of the Third Reich through a hundred objects, exhibition of moving drawings by Joseph Richter in the State Museum at Majdanek, virtual #WeRemember project created by the World Jewish Congress as well as a play by a young British writer Nathalie Bazan. I recommend reading these as well as many other articles.

I also encourage all our readers to cooperate with us. We would be grateful to receive information about events, projects, publications, exhibitions, conferences or research that we could write about. We also accept proposals for articles. Please do share information about this magazine with others, particularly via social media.

Our e-mail: memoria@auschwitz.org

All editions: memoria.auschwitz.org
"The extermination of Jews at KL Auschwitz" is a new online lesson created by the International Center for Education about Auschwitz and the Holocaust. The author of the lesson is Dr. Piotr Setkiewicz, the head of the Research Center of the Auschwitz Memorial.

At the beginning it describes the history of Jewish prisoners that Germans brought to Auschwitz before the beginning of mass extermination in gas chambers.

The lesson then analyses the chronology of events in spring 1942 when Auschwitz was turned into a center of mass extermination of Jews.

It also describes the situation of Jewish prisoners, history of the Jewish resistance as well as a unique story of a family camp for Jews deported from Theresienstadt ghetto.

The lesson is available in:
- English
- French
- German
- Polish
- Spanish

Early in 1942, the process of concentrating Jews in the ghettos on the Polish territory occupied by Germany was in fact over. There were two major clusters of Jews in its western part, incorporated directly into the Reich: in Greater Poland (Birkenau) there was Latosh Ghetto, and in Upper Silesia (Birkenau) there were a number of smaller and larger ghettos, most of which were situated in the central section of Zagłębie Dąbrowskie Basin (Sosnowiec, Częstochowa, Katowice, Dąbrowa Górnicza). At this time, the German administration embarked on their gradual liquidation, yet retaining a large contingent of the Jews in the original ghettos which served to supplement the numbers of those working in the numerous forced-labor camps in the area. To this end, the first extermination camp in Greater Poland was opened in Chelmno in January, and the building of the German system of extermination, brought from all over the German empire, to a point where, especially the civil servants in the Gestapo headquarters in Katowice and the Sonderkommando of Schmetz, already knew that Jews could be sent for extermination to Auschwitz, which had both gas chambers and methods for mass incineration (as burning) of corpses at its disposal. Talks concerning the matter must have been conducted with censorship. One as early as in the spring of 1942. It is also known that lists of those to be deported began to be drafted in the ghettos late in April. The resettlement campaign proper began on 12 May; by the end of August around 30,000 Jews were transported from the ghettos of the Zagłębie region to Auschwitz.

Sova and Icchak Mabich with their son Abraham (b. 1937). Udvardy, 26 December 1942. During the war the family remained in the city's ghetto, from where they were deported to Auschwitz. None of them survived the Holocaust.
A Jewish woman, one of the few Italian children to survive deportation to Auschwitz, has been made a senator-for-life in Italy. President Sergio Mattarella chose Liliana Segre because of her commitment to telling schoolchildren about the Holocaust.

Jewish Material Claims Against Germany (The Claims Conference) is planning to fund several new university lecturer positions for Holocaust focused courses in key European-based universities and is seeking universities that are interested in creating a partnership.

The letters featured in Yad Vashem's "Last Letters from the Holocaust: 1943" exhibition were sent from Ukraine, Bulgaria, Germany, Holland, Greece, Poland, France and Russia. These letters only allowed for few words, and mostly one form of wording: "We are well".

Students from all 108 universities and university colleges in England are set to be taken to visit the Auschwitz Memorial to learn about the Holocaust as part of a Government-funded project. The programme has been announced amid concerns about high levels of anti-Semitism among university students.
"SOMETHING MORE SIGNIFICANT THAN JUST A COLLECTION OF INTERESTING ITEMS": NEW BOOK BY ROGER MOORHOUSE

One hundred objects and one hundred essays make up the latest book by British historian Roger Moorhouse, entitled "The Third Reich in 100 Objects: A Material History of Nazi Germany"
Documents, buildings, military units, personal objects and ideological symbols tell the story of Nazi Germany in a slightly different way. On the following pages we present just one of the hundred items. Paweł Sawicki talked to the author about the new book.

The first question is the most obvious one - why did you decide to present the history of the Third Reich this way? A giant story told through details - sometimes very little details.

There have been a spate of history books in English over recent years, using the approach of ‘100 Objects’, so I certainly can’t claim originality in that respect, but it struck me that this would be a useful – and rather novel – way to examine the history of the Third Reich. Crucially, of course, it hadn’t been done before, but it was clear that this approach allowed me to write about areas that rarely received an airing, so that appealed to me. Of course, the main contours of the history of the Third Reich are well known, but there is still much for readers to learn, especially about aspects such as everyday life, propaganda and so on. The better a subject is known, I think, the more an approach like this, into its minutiae, can have a resonance and be truly effective.

In addition, I was also very much attracted by the material approach – I have always found historical artefacts fascinating, and I’m sure I’m not alone in that, yet they are rarely incorporated or used in conjunction with serious history, instead being left solely to the collectors. This book, I think, combines the fascination of the artefacts with serious historical scrutiny.

What did you find the biggest challenge in writing about such a complicated topic as the history of the Third Reich through objects?

In truth it was not a difficult book to write. The style is more essayistic – with an essay to accompany each object – so there is no requirement to carry a narrative, or even much of an argument, over the length of the book. In that sense, then, it was comparatively easy. I actually found the change of approach that this book demanded to be quite liberating. It was exciting to write about the story of Geli Raubal, for instance – Hitler’s niece who committed suicide in 1931 – though an artefact (a bronze bust of her that Hitler commissioned soon after her death) rather than in the conventional way.

The biggest challenge, actually – as in any book – was what to leave out. Obviously the main areas – the Holocaust, war, political violence, rise and fall, the Hitler-cult etc. – had to be covered adequately, as well as the technological military aspects, and then of course there were my own areas of specialism and interest... So my list of possible items grew and grew, and then had to be whittled back down to 100.

I am curious about the things that were not included. What are some of the things you decided to leave out?

There were a few things for which no decent images were available, or the items were no longer extant, like the “Germania” model, for instance. Other discarded ideas included some of the burned books, an ersatz coffee tin, a fragment of flak...lots of them. Maybe my publisher would like to do a second volume?!
What were your main criteria in choosing the objects?

The criteria I set for myself were simple. Firstly, the items had to be tangible and extant – and so theoretically accessible to the reader. Of course, many of them are in private collections, but the point is that I did not want to use items that were completely destroyed, or lost, or underwater. I think this gives an immediacy to the selection.

I should add that there is one exception to that – the Blood Flag – which was last seen in 1945. However, I felt that its significance in the narrative of Nazism as a political religion warranted its inclusion – albeit in postcard form.

The second criterion was that the item not only had to be interesting in itself, it also had to enable a wider discussion – so, for instance, the Volkspeinfänger radio set can be used to introduce an investigation of the Nazis’ use of mass propaganda.

In this way, I hoped, I could produce something that was both accessible and yet informative.

I feel that one of your goals was to talk about parts of the history which are somehow under-represented in general narratives. Am I correct?

Absolutely. As I’ve said, most of the main aspects of the Third Reich – the War, the Holocaust, Hitler and so on – are rather well known, but there is much beside that which is misunderstood, or almost completely unknown, and this approach gives an excellent opportunity to shed some light on those less well-known areas.

Some things which may not be so obvious, less iconic, are some of the stories of social life in Nazi Germany, things which were used to 'sell' the regime to the masses.

Quite right. This is an area that I personally find fascinating – and have explored in my books before - that of everyday life for Germans under the Third Reich. How could it be, for instance, that many from that generation of Germans after 1945 could still have viewed their recent history in a positive light? We assume – perhaps extrapolating from the awful wartime experiences of occupied countries like Poland – that Nazi rule in Germany was solely oppressive; a rule based purely on fear and repression. But, in the case of Germany, this is inaccurate, however. We have to acknowledge that – for Germans at least - Nazi rule was more based on seduction than oppression. So this aspect is one that I have tried to bring out in the

Heinrich Hoffmann's (Hitler's personal photographer) Leica Ilia camera
Are there any stories told in the book that are particularly important to you? What do you think may surprise readers?

There were a few items that surprised me, certainly. The Treblinka Brooch was a fantastic find, and is a very poignant reminder of a Holocaust site which is still not very well known outside Poland. Also, it still astonishes me to think that Göring’s cyanide capsule survived all these years. But the stand-out for me is the story of Rudolf Hess’s underwear. I had long known of the rumour that Hess’s long-johns were in the archives of the Imperial War Museum in London, but when I contacted them, they told me that they had no idea of how the item had got there. So, I set about trying to solve the mystery, and I’m pleased to say that I did. It is a very interesting story, and a fascinating item.

Well, that is good to hear. The idea was that each item should stand alone and could be read in isolation, but also that a complete narrative of the Third Reich should emerge from the whole. I subtitled the book “A Material History of Nazi Germany”, so it was always intended to be something more significant than just a collection of interesting items.

I understand that your next project will deal with the very beginning of the Second World War.

That’s right. I am currently writing about the Polish defensive campaign of September/October 1939. It is a story that is still woefully unknown in the English-speaking world, so I am trying to rectify that, and to put Poland’s defensive war into its proper context, including, of course, the Soviet invasion as well. I hope it will appear in the UK in 2019, though the Polish edition might be a little later.

On one hand you can take the book and choose some themes - politics, military, propaganda, social life...But what I found really valuable here is that this big, historical image starts emerging because of how they are presented.
Otto and Elise Hampel were supposed to be the sort of people who formed the very backbone of the Nazi national community – the Volksgemeinschaft. They were solid, ordinary, working-class Germans; he worked for Siemens in the Berlin suburb of Reinickendorf, she was a member of the National Socialist Women’s League.

However, something happened to change their reflexive loyalty to the Third Reich. In the summer of 1940, Elise’s younger brother Kurt was killed in the invasion of France. His death hit the childless couple hard, shaking them out of their complacency. That autumn, they began to actively resist Nazi rule.

With little money and no political connections, the Hampels did not have the means to make much of an impact, but they found a simple solution; they would write postcards with anti-Nazi slogans, which they would then distribute in public areas – such as stairwells – around their home suburb of Wedding in north Berlin. Their cards were crudely written, with sometimes disjointed, misspelled text. They often called for civil disobedience, or demanded that their fellow Germans ‘wake up’, or denounced the Nazi Winter Aid scheme as fraudulent.

This example – dating from 1941 – is typical. It begins with the heading “Free Press” – thereby proclaiming itself to be a counterpoint to Nazi propaganda – and goes on to demand a popular struggle against the “Hitler regime” (which is spelled wrong). On the reverse, the Nazis are described as “exploiters”, “riff-raff” and “murderers” who are dragging the German people “into the abyss”. “Down with the despicable Nazi regime!” it demands, “Down with the Hitlerite war!”

For almost two years, the Hampels continued their counter-propaganda campaign, writing over 200 postcards in the process. They left their last one on October 20, 1942, in Nöllendorfplatz, where they were spotted by a passer-by, who called the police. Under interrogation by the Berlin Gestapo both proclaimed that they were “happy” with the idea of protesting against the Nazi regime. They were less happy with what followed. On January 22, 1943, they were sentenced to death by the People’s Court for undermining military morale and preparing high treason. They were executed, by guillotine, on April 8, 1943.

The Hampels would have languished in total obscurity were it not for the fact that their story was picked up after the war by the novelist Hans Fallada, and – at the request of the incoming Communist administration in Berlin – was woven into what was intended to be the definitive novel of wartime resistance. The Hampels became the Quangels, the brother became a son – but otherwise Fallada remained reasonably true to the original. The book – published in English as “Alone in Berlin” – would be Fallada’s last, but would become a posthumous bestseller.

Aside from its remarkable publishing history, what is most astonishing about the case is the petty nature of the Hampels’ crime versus the severity of its punishment. It reminds us that totalitarian systems could tolerate no contradiction; there was no capacity for the airing of discontent – however justified – everyone had to march in lock-step. It also reminds us that, under such regimes, “resistance” could have an extremely broad definition – even extending to brave, futile acts of littering.

Damit Dickt die Hitler Bande, und ein jeder müste sein Leben Opfern! Hier ist deutlich genug zu erkennen wie dieses Ausbeuter Hitler Gesindel um ihren Posten jammert!

Die Möder fleht unser Volk nun an, dass wir Volk einen Frieden mit Gerechtigkeit wollten! wollen jetzt diese Nazi Bande uns mit in den Abgrund reißen.

Nieder mit dem Schurkischen Hitler Regime!

Dieses bringt Not Elend und Tod!

Alle Vernünftigen Deutschen glauben an sich selbst und nicht den Schurken Hitler mit seiner Verbrecher Bande!

Nieder mit dem Hitler Krieg!

Todes Raum der Hitler Bande gewähre!
The World Jewish Congress (WJC), the leading international organization representing more than 100 diverse Jewish communities on six continents, has launched its second annual #WeRemember initiative to combat anti-Semitism and all forms of hatred, genocide and xenophobia.

“Around the world today, anti-Semitism, Holocaust denial, and hatred of others continue to rear their ugly heads. We must remember because there are fewer and fewer survivors among us, and within just a few decades, all will have passed. We must remember because ‘never again’ seems to happen again and again,” said World Jewish Congress President Ronald S. Lauder. “It is now the responsibility of the younger generation to teach their friends about the horrors of hatred, and to spread the message that never again must mean never again.”

Through this initiative, the WJC is reaching out to millions of people across the globe to encourage them to partake in a simple yet meaningful task that will inspire conversation and help ensure that a new generation will learn the story and lessons of the Holocaust.
The World Jewish Congress is asking people to photograph themselves while holding a sign with the words "We Remember", and post the image to social media using the hashtag #WeRemember.

This year the campaign was launched in more than 50 countries and 20 languages. Only a week old, thousands of images have been pouring in from around the globe. Last year’s campaign was viewed the world over by more than 250 million people. Participants included heads of state, celebrities, and citizens from as far away as Canada to Croatia and Russia to Rwanda. Notable figures who joined in 2017 included Prime Minister of Israel Benjamin Netanyahu and President Rueven Rivlin; Prime Minister of Belgium Charles Michel; German Justice Minister Heiko Maas; US Senator Chuck Schumer; Congressmen Jerrold Nadler and Eliot Engel; and philosopher Bernard-Henri Lévy. Within just a few weeks #WeRemember became the number one trending topic in Germany and other countries around the world.

The campaign will run through International Holocaust Remembrance Day, January 27, culminating with a live projection of all participant photos on the grounds of Auschwitz-Birkenau between January 24-27.

See all #WeRemember pictures here.
On November 3, 2017, the State Museum at Majdanek opened an exhibition titled "Drawings on the Scraps of Life: The Extermination of Jews in the Lublin Region in the Sketches of Joseph Richter." The exhibited works, originating from the years 1942-1944, depict scenes from the activities of the labour camps in Trawniki and Lublin, the concentration camp at Majdanek, and the extermination camp in Sobibór, registered by a direct witness.

The figure of Joseph Richter and his drawings were discovered by Miriam Nowicz from the Ghetto Fighters’ House in Israel. Besides the name and surname provided by Miriam, little is known about the artist. According to Nowicz, who traveled all over post-war Europe in search of sources documenting the Holocaust, Richter’s collection was discovered during one of her visits to Poland. The drawings, documenting the activities of the German camps, deportations carried out by the Germans and executions of ghetto residents, were handed over to her by a resident of the area of Chelm, who preserved them until the end of the war. From information left by Nowicz at the Ghetto Fighters’ House, we learn that the author of these unique drawings probably joined the guerrilla units and died in a skirmish.

There are several hypotheses concerning the identity of Richter, but these and Nowicz’s account have not been confirmed to date in the archival sources known to Holocaust researchers. To obtain additional information on the mysterious graphic artist and the history of his sketches, the curators of the exhibition, Krzysztof Banach and Lech Remiszewski preceded its preparation with queries to Polish and foreign archives and museums. Although these measures did not result in the collection of tangible source materials, they provided for partial verification of the hypotheses regarding Richter and his works formulated by historians, and have also become the basis for further research by employees of the State Museum at Majdanek.
From the contents of Richter’s drawings, we learn that during the occupation he was employed as a railway worker on the modernization of the Dorohusk – Chelm – Lublin railway line. It is perhaps due to the nature of his work that he could observe places related to the extermination of Jews. All scenes illustrated by Richter occurred in places located along or on the branches of the aforementioned railway line. The knowledge of the surrounding topography, in particular towns situated in the northern part of the Chelm land, may testify that he originates from these areas.

The nature of Richter’s work and places he frequented, suggests that he could have belonged to the Baudienst - the German Construction Service that employed Poles on forced labour. Workers of this group were quartered in barracks in Chelm. Upon liquidation of the extermination camp in Sobibór, depicted in Richter’s works, they were housed in the territory of Chelm and exploited, among others, for construction works related to the repair of railway lines.

Before the Second World War, the surname Richter could be found in the Chelm region both among Poles and Jews, as well as people of German descent. The Jews, however, were not employed in the Baudienst, while the Germans and Volksdeutsche usually held managerial positions. In everyday life, Richter spoke Polish, in which he described his works on the reverse side. If he was a Jew, he most likely used false documents, the so-called “Aryan papers”, enabling him to avoid the tragic fate of members of Jewish communities in the region. Regardless of his real identity and activities in the places depicted in his sketches of events, his drawings are characterized by compassion and understanding for the tragic fate of the victims of the Holocaust.
The dates of newspapers and announcements on which Richter's drawings were created allow us to conclude that he was still sketching in the spring of 1944, reproducing from memory previously-observed scenes of the years 1942 and 1943. Each sketch bears the artist's signature. In one of the works, illustrating the 1943 transport to Sobibór, Richter presented his portrait - in a group of workers standing by the rail tracks.

Some of the drawings are hastily-compiled records: the fleeting impressions of a direct witness. Others were created at a certain distance in time from the observed scenes. There are no records as to whether the author was artistically educated. On the one hand, his sketches are marked by a certain simplicity and brevity; on the other hand, they are characterised by a good mastery of graphic art. In addition to the artistic value, Joseph Richter's collection of works has a unique documentary value; it reveals places and events described by few surviving historical sources.

The exhibition prepared by the State Museum at Majdanek and the accompanying album contain a complete collection of 18 drawings by Joseph Richter from the collections of the Ghetto Fighters' House in Israel.
The exhibition is mounted on eight free-standing panels and divided into 16 display-boards. Richter’s works, as well as the exhibited original copies of announcements and occupation newspapers on which he drew, along with authors’ accounts and comments in Polish and English, have been placed in lightweight aluminium clip frames.

The presented layout of the exhibition does not come from the author. The works were thematically arranged by the curators of the exhibition, in terms of the narrative about places related to the genocide of Jews perpetrated by the German occupiers in the Lublin region.

In this context, the power of the presented collection is the fact that it illustrates most of the elements of this process, such as ghettoization, property plunder, forced labour, mass executions and transports to extermination camps.

The exhibition “Drawings on the Scraps of Life”, along with the accompanying catalogue, is available for visitors to view in the building of the Visitors' Service Centre of the State Museum at Majdanek in Lublin until March 2018.

www.majdanek.eu/en
Twitter: @MajdanekMuseum

All pictures in the article courtesy of State Museum at Majdanek
The liquidation of the Krakow ghetto. Alexsandra and her only daughter Anya are preparing to evacuate their home to join their fellow Jews until Anya comes up with a plan: one that changes their lives forever.

With the help of a young Hungarian Jew named Nikolai, a friendship emerges where trust and loyalty is more important than ever to survive the death camp.

The play "Kanada", written and directed by Nathalie Bazan, tells the story of Nikolai and Anya and their stories as Jewish prisoners in Auschwitz.

It will be presented in February 2018 at The Old Joint Stock Theatre in Birmingham. Paweł Sawicki spoke with Nathalie Bazan about the play.
The history of Auschwitz is a difficult topic - emotionally and otherwise. What was - on a personal level - the inspiration for you, as a young writer and a young woman, to dedicate the play to a story about the Holocaust?

I remember learning about the Holocaust at a young age; I believe I was around nine years old when I first came across a book where there were horrific images of the concentration camps. That was my first ever encounter with it. After that, it was in history lessons during school and I could never get my head around the fact that this happened (and still can't to this day) . That this isn't a made up story, it is history. That human beings did this to other human beings. I am not a Jew, nor am I a German: I am a young woman who believes in the kindness of strangers and peace amongst us all, so to learn in depth as I have been these past few months on the history and political side of it all has been very interesting to me.

I believe that in life you have to experience everything, though we cannot live long enough to experience everything all at once so we must learn from others. At nine years old, even at fifteen years old, I did not understand the depths of it all, whereas now at 27 years old I can understand it much better. These horrific events took place and mass murder on this scale was caused by man and therefore I wanted to explore all the questions I never got a chance to ask. I don't believe it is ever too late to learn about the history of the world. I believe it is important and we should never forget. Therefore I wrote a play, with its main purpose to educate and to remind audiences that we should never forget that the Holocaust happened, but to serve as a reminder that this should never be allowed to happen again.

Who are Nikolai and Anya, the characters in the play? The history that viewers will follow starts before Auschwitz.

'Anya' represents the spirit of the Jews, the fight for freedom, the determination and strength to survive and the hope that was never lost. Her character's journey from living in the Krakow Ghetto to arriving in Auschwitz represents the young woman that she is and, like many young prisoners, doing what they had to do in order to survive. 'Nikola' represents the innocence of it all. A young boy who is separated from his father, and how he becomes dependent on the friendship of Anya in order to keep his hope alive and, of course, himself.

You do not tell an individual story, but it is all based on true events. What sources and personal stories were you using to build those characters?

The play is based on true events and inspired by the stories of Holocaust survivors. One particular Holocaust survivor is Kitty Hart-Moxon whose story inspired me so much. Her journey throughout her time in Auschwitz was fascinating to hear. I came across her documentary "Return to Auschwitz" on YouTube and it allowed me to see what she saw,
experience what she did by explaining in detail what she saw, smelt, heard and so on. I remember thinking, all we can do now is imagine. Imagine what it was like, but no-one can really imagine the horror of such a place. Even in the theatre I cannot create that place, but what I can do is create theatre that makes the audience think, feel and hear. When it comes to the imagination I believe theatre is the most important tool in the box.

**Which human aspects of the experience of Auschwitz were the most important for you?**

I found the experiences of the Jewish prisoners, those that survived, to be inspiring. Despite being faced with tremendous adversity with the evil of the Nazi movement, they were able to retain their spirits to eventually overcome the evil intentions of their Nazi captors. The hope which the people maintained in order to survive the daily horrors of Auschwitz inspired me with my characters.

**We look at Auschwitz today not only as an historical event - one of the huge challenges is to see some universal lessons there that should trigger reflection in us today. What reflections do you wish to trigger in the audience that will come to see your play?**

One of the reflections that I want my play to show, is that persecution is still prevalent, albeit not to the same extent as that suffered by those during the Holocaust. Anti-Semitic views still exist today and with the re-emergence of far right policies all over the word, we must be ensure that such extremist policies never again repeat the horrors of the past.
Prisoners at "the Kanada" section in Auschwitz

KANADA
Written and Directed by Nathalie Bazan

An Old Joint Stock Theatre Production
in association with
Lying Lips Theatre Company

"They undress us, they shave our hair, the Germans are trying to make us feel less human. But they cannot remove our souls. That we must maintain."

Kanada tells the story of Nikolai and Anya and their stories as Jewish Prisoners in Auschwitz.

"If the goal of the Nazi's was to dehumanise these people then the potential of the theatre is to rehumanise them. To give them their name, their voice, their narrative and their story."

6TH-10TH FEBRUARY 2018
The Old Joint Stock Theatre at 7:30pm

TICKETS: £10
Box Office: 0131 200 0946
or Book Online: www.oldjointstock.co.uk
In October 2017, the winning design team of the new UK Holocaust memorial was announced at a special event in London. Adjaye Associates, Ron Arad Architects and landscape architects Gustafson Porter + Bowman were selected from a shortlist of 10 finalists by public consultation and the jury of the UK Holocaust Memorial Foundation. British architect Sir David Adjaye was responsible for the design of the Smithsonian National Museum of African American History and Culture, Washington D.C., and was recently shortlisted for the Canadian national Holocaust memorial.

Adjaye and his winning design team were chosen ahead of teams led by notable artists and architects such as Rachel Whiteread (who designed the Judenplatz Holocaust Memorial in Vienna) and Daniel Libeskind (who created the extension to Berlin’s Jewish Museum). According to the jury, the winners were chosen for their desire to create ‘a living place, not just a monument to something of the past’ whilst the design proposal matched the competition brief of a visually arresting memorial that remains mindful of its location and context.

Mayor of London Sadiq Khan praised the design and stated “This unique and immersive memorial is not just for Londoners but for the whole UK. It will ensure the horror of the Holocaust are never forgotten and will stand as a powerful reminder to future generations about the fragility of peace.”

Chief Rabbi Ephraim Mirvis commented that the creation of the memorial and learning centre will ensure “the British people never forget what happened during the Holocaust.”
The announcement of the Memorial’s winning design team is the latest significant stage in a process that began in September 2013. At a fundraising dinner for British charity the Holocaust Educational Trust, the then Prime Minister David Cameron announced the establishment of a “multi-faith, cross-party national commission” to decide upon a fitting memorial to the Holocaust in the UK. Feedback was sought from Holocaust survivors and their relatives; religious groups; Holocaust education charities; academics; and the wider public. On 27 January 2015 – International Holocaust Memorial Day – Mr Cameron announced that a new Holocaust memorial and learning centre would be built in the capital, standing as “a permanent statement of our British values.” The location of the new memorial – Victoria Tower Gardens, next to the Houses of Parliament – was revealed a year later. A budget of £50 million has been assigned to the project.

The plans for the memorial, however, are not without their controversies. Some have raised concerns about potential overlap between the new learning centre and the content of the Imperial War Museum’s Holocaust Exhibition. Opened in 2000, the Museum is itself redeveloping this exhibition, aiming to further combine the history of the Holocaust with the history of the Second World War within its galleries. The project is due for completion in 2020. Furthermore, MPs and local office workers have declared their intentions to protest the location of the memorial, saying it will “change the character” of Victoria Tower Gardens and take away valuable green space for those who work and live in the area. Sir Peter Bazalgette, Chairman of the UK Holocaust Memorial Foundation, refuted these claims, stating, “This is meant to be a national asset, a national statement of values in a nationally significant place. It is perfectly legitimate for people who live locally to have a view on something that is going to be put into their amenity – but their view has got to be put alongside the views of many, many people right across the country.” It appears unlikely, therefore, that the location of the memorial and learning centre will be changed.

Adjaye Associates, Ron Arad Architects and Gustafson Bowman + Porter will now work to adapt their original design proposal to reflect the feedback given during the public consultation. The memorial and learning centre are due to be opened in 2021.
2018 marks the eightieth anniversary of the Kindertransport, the programme whereby almost 10,000 mostly Jewish child refugees from central Europe found sanctuary in the UK before the Second World War.

To commemorate this significant milestone, the Holocaust Educational Trust, with support from the Association of Jewish Refugees and The J Isaacs Charitable Trust, has launched Stories from Willesden Lane, a unique educational project for schools in and around London.
Students aged 10 to 13 will engage with this landmark event in the history of their society and city through an innovative programme of lessons and events centred around the novel "The Children of Willesden Lane". This book tells the true story of Lisa Jura, a Jewish teenage musical prodigy who came to Britain on the first transport from Vienna in December 1938 and who spent the war in a hostel for teenage refugees on Willesden Lane in north London. The project has already attracted thousands of students, for most of whom it will represent their first, age-appropriate, engagement with aspects of the history of the Holocaust.

Participating schools will be provided with free copies of the book for all students, together with free classroom resources created by the Trust to support reading and study of it, as well as the opportunity to hear the testimony of a Kindertransport refugee in a live webcast. The project will culminate in attendance at a performance by Lisa’s daughter Mona Golabek of a play based on the novel, following which students will be encouraged to create exhibitions on the history of the Kindertransport for display in their schools and local communities.

Through participation in these varied activities, students will have the opportunity to explore in depth a mythologised but often misunderstood aspect of Britain’s relationship with the Holocaust, exploring where the children came from, why they became refugees, and what happened to them in the UK. Whilst the Kindertransport can be – and has often been – seen as a symbol of British humanitarian commitment, which relied on the kindness of many thousands of people, it was also a story of dislocation, separation and ultimately, in most cases, loss. And whilst Britain can take pride in opening its doors to the most vulnerable of the Nazis’ potential victims, it has to be acknowledged that the same courtesy was not extended, in most cases, to the children’s parents or to many thousands of other potential refugees from Nazism.

Stories from Willesden Lane will therefore not involve uncritical celebration of Britain’s role. It will rather use human stories to encourage students to consider the challenges faced by the child refugees, the ambiguous reactions of British institutions and society to them, and the role of the refugees themselves in providing mutual self-support. Through sensitive exploration of the history of the Kindertransport, the project therefore addresses challenging questions about identity, behaviour and ethics, helping young people to think critically about the history of their country, the world around them, and their own place in it.
The event was organised in cooperation with the British Association for Holocaust Studies (BAHS), the Pedagogical University of Kraków, and the Centre for Holocaust Studies and the UNESCO Chair in Education about the Holocaust at the Jagiellonian University.

A wide range of topics related to the conference’s theme of ‘Current Research on Auschwitz History and Memory’ were presented and discussed, including the memory of Auschwitz in Poland; representations of Auschwitz in theatre, literature, film and social media; eyewitness testimony; objects and artefacts from the former camp; and sociological studies of the role of Auschwitz in Holocaust education.

Keynote lectures were also given by Dr Zdzisław Mach (UNESCO Chair of Education about the Holocaust, Jagiellonian University) and Dr Piotr Setkiewicz (Auschwitz-Birkenau State Museum).

Dr Mach gave a brief introduction to the state of memory of the Holocaust in Poland, whilst Dr Setkiewicz discussed the most current research undertaken at the
research undertaken at the Museum’s Research Centre. A strong contingent from the BAHS also made it possible for two special BAHS panels to take place on the second day of proceedings.

Due to the co-operation between a number of different organisations and institutions, the conference was held in a different venue each day. The conference opened on 14 November at the beautiful, historical Collegium Maius, part of the Jagiellonian University, before moving to the Pedagogical University of Kraków on the 15th and finishing at the Galicia Jewish Museum on the 16th.

Furthermore, a small group of conference delegates took part in an optional study tour of the Auschwitz-Birkenau State Museum on 13 November, whilst many took the opportunity to visit the exhibition ‘Face to Face: Art in Auschwitz’ at the National Museum in Kraków after its initial run was extended.

The conference raised many interesting, thought-provoking discussions and questions, as well as showcasing the extensive research still being undertaken on Auschwitz, regarding both its history as a camp and its contemporary function as a museum and memorial site.

The large number of PhD students and early career researchers presenting at the conference was also extremely encouraging, suggesting that this important work will continue for some time.

The EAHS is keen to establish a comprehensive network of academics, PhD students, educators and museum curators working in the field of Holocaust Studies.

The EAHS has been established as a professional organisation in order to bring together specialists and students in Holocaust Studies so as to promote the field and facilitate interdisciplinary networking amongst its members. For more information, or to enquire about membership, please email info@eahs.eu.
73. Rocznica Wyzwolenia Auschwitz

73rd Anniversary of the Liberation of Auschwitz