DUKE OF CAMBRIDGE UNVEILED A STATUE OF FRANK FOLEY, WHO RISKED HIS LIFE TO SAVE 10,000 JEWS FROM NEAR-CERTAIN DEATH

LA HOLOCAUST MUSEUM EXHIBITION COMMEMORATES 80TH ANNIVERSARY OF THE KINDERTRANSPORT

EXHIBITION OF DOCUMENTS FROM THE EISS ARCHIVE IN BERN

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EDITORIAL

The first year of "Memoria" magazine ends with an edition that largely concerns the subject of rescue.

The Los Angeles Museum of the Holocaust presents an exhibition commemorating the 80th anniversary of the Kindertransport. On 1 December 1938 a train carrying 200 Jewish children set off from Berlin to Great Britain. In total, about 10,000 children managed to escape between 1938-39.

A similar number of survivors is connected with the story of Frank Foley, a British spy who, in the 1930s, helped Jews to leave Germany by bending or breaking the rules of granting British and Palestinian visas. A statue of him has just been unveiled in front of his family home.

An exhibition of documents from the Eiss Archive presents the history of informal cooperation between Polish diplomats from Bern and representatives of Jewish organizations that tried to rescue Polish Jews. Several thousand were saved thanks to distributed false South American passports.

Apart from that, in this edition you will read about the guardians of memory who saved the Underground Archives of the Warsaw Ghetto, about the plans of a new Holocaust museum in Sweden, the rescue of the Jewish cemetery in Rohatyn or an exhibition about comic book and the topic of the Holocaust presented in Belgium.

Please work closely 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
“David Olère. The One Who Survived Crematorium III”- is the title of a unique monographic exhibition of the works of a former Sonderkommando prisoner in the German Nazi concentration and extermination camp, which will be exhibited from 30 October at the Auschwitz Memorial.

It will be the largest exhibition so far, depicting the moving paintings and drawings of the artist, presenting almost the entire exceptional work related to the artist’s traumatic experiences in the camp. In addition to 19 paintings from the Auschwitz Museum Collections, the exhibition will display 64 works on loan from the Yad Vashem and Lohamei haGetaot in Israel, as well as the Mémorial de la Shoah from France.

The curators of this unique international exhibition of the work of David Olère at the Auschwitz Memorial are: Agnieszka Sieradzka, art historian at the Museum Collections, the artist’s grandson Marc Oler and Serge Klarsfeld, the vice-President of Fondation pour la Mémoire de la Shoah, who published a catalogue of Olère’s works in France.

MORE
The State Museum at Majdanek has just released its recent publication on the subject of education at memorial sites. The publication 'Pedagogy of remembrance. Theory and practice of education in martyrological museums', edited by Tomasz Kranz, contains materials from the international conference organised by the State Museum at Majdanek in October 2017.

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Pope Francis has warned against the rebirth of anti-Semitic attitudes that fuelled the Holocaust. Francis made the comments as he marked the annual remembrance for Lithuania’s centuries-old Jewish community that was nearly wiped out during the Second World War.

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Dozens of Danish Jews, including five Holocaust survivors, participated in a re-enactment of the rescue 75 years ago of Danish Jewry from the Nazi genocide. It was the first of several events this year marking the rescue of thousands of Danish Jews in October 1943 by local fishermen and other boat operators.

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On 9 September, 2018, Slovakia commemorated the "Memorial Day for Victims of the Holocaust and of Racial Violence". The day marks the date in 1941 when the Slovak government issued a decree on the legal status of Jews. The so-called Jewish Codex led to deportations which resulted in the murder of over 70,000 Slovak Jews.

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On December 1, 1938, a train left Berlin for Great Britain carrying 200 Jewish children whose parents had made the heartbreaking decision to send them away in the face of mounting persecution and violence against Jews in Nazi Germany. It was the first Kindertransport (children's transport), a rescue effort that transported approximately 10,000 children in Germany and other Nazi-occupied territories to safety in Great Britain and other western European countries in 1938-1939.

Great Britain and the other countries participating in the humanitarian effort agreed to accept the children, 17 years old or younger, on temporary travel visas, so long as private citizens guaranteed payment for each child’s care. No adults were permitted to accompany them. The children lived with foster families or at hostels, schools and farms.

Many of the children would never see their parents again.
Dr. Ruth Westheimer holding the washcloth she carried with her on the Kindertransport, August 2018.
Dr. Ruth Westheimer on her first day of school in Frankfurt, age 5
Los Angeles Museum of the Holocaust is commemorating the 80th anniversary of the first Kindertransport with a newly curated exhibit, “Childhood Left at the Station: A Tribute to the Children of the Kindertransport,” which opened August 26 and will run until December 31. The exhibit highlights ten of the 10,000 children saved by the rescue effort.

Included in the exhibit is well-known psychologist and media personality Dr. Ruth Westheimer, as well as a number of private citizens. Several of the featured Kinder had children who were inspired by their parents’ experiences to pursue careers in Holocaust education, like Greta Meier (mother of Ron Meier, Executive Director, American Society for Yad Vashem), Charles Susskind (father of Amanda Susskind, Regional Director, Anti-Defamation League), Rita Berwald (mother of Michele Gold, Los Angeles Museum of the Holocaust board member and author of Memories That Won’t Go Away: A Tribute to the Children of the Kindertransport), Sylva Oppenheimer (mother of filmmaker Deborah Oppenheimer, producer of Into the Arms of Strangers), and Lisa Jura (mother of Mona Golabek, author of The Children of Willesden Lane).

The exhibit also tells the stories of British information technology pioneer Dame Stephanie Shirley, Israeli sculptor Frank Meisler, British lawyer and singer Bea Green, and Los Angeles resident Dave Lux. Green, Shirley, Lux and Westheimer are the only survivors still living. Meisler passed away shortly after agreeing to be part of the exhibit.
The exhibit tells the ten survivors’ stories through artifacts, photographs and personal narratives. One photo shows Dr. Ruth Westheimer at age five posing for the first day of school with a wide smile. In a recent photo, Westheimer, now 90, holds a washcloth she carried on the train as a reminder of her father, a washcloth wholesaler who was murdered during the Holocaust along with Westheimer’s mother and grandmother.

Also on exhibit are poignant postcards sent during the war from 15-year-old Rita Berwald in Scotland to her aunt and uncle in Switzerland desperately seeking information about her parents. She eventually learned that they had perished. Berwald’s daughter, Museum board member Michele Gold, discovered the postcards only after her mother had died. “I personally will always regret that I did not know she wrote those postcards in her living years and, because of that, I didn’t fully understand what she made have lived with. I think a lot of the Kindertransport survivors lived with guilt because they survived and most of their parents did not,” Gold said.

Los Angeles Museum of the Holocaust will continue its commemoration of the 80th anniversary of the Kindertransport at its Annual Gala on December 3, where it will honor Mona Golabek and The Lord Daniel Finkelstein OBE, associate editor of The Times of London, who sits in the House of Lords. The event will be hosted by Melissa Rivers and include an award presentation by Dr. Ruth Westheimer. For more information, click here.

Los Angeles Museum of the Holocaust, the first survivor-founded Holocaust museum in the United States, is a primary source institution that commemorates those who perished, honors those who survived, and houses the precious artifacts that miraculously weathered the Holocaust. Since 1961, the Museum has provided free Holocaust education to students and visitors from across Los Angeles, the United States, and the world, fulfilling the mission of the founding Holocaust survivors to commemorate, educate and inspire. The Museum is open seven days a week and admission is always free.

100 The Grove Drive, Los Angeles, California 90036
www.lamoth.org
REMEMBERING  
FRANK FOLEY

The heroic story of Frank Foley, the British Spy who saved 10,000 Jews from almost certain death, is a beacon of light within the darkest period of history.

In the 1930s, British spy Frank Foley risked his life to save 10,000 Jews from near-certain death. He has recently been honoured with a statue in his town of retirement, Stourbridge in the West Midlands, unveiled by His Royal Highness the Duke of Cambridge.

Frank Foley was head of the British Secret Intelligence Service at the British Embassy in Berlin in the 1920s and 1930s, playing a vital role in gathering information on the growing Nazi threat. However, his most remarkable contribution to history came through his official position as passport control officer, which served as a cover while he went to remarkable lengths to save Jews.
As Nazi persecution of Jews increased in the 1930s, Foley used this position to help Jews to leave Germany by bending and often breaking the rules when issuing visas for Britain or Palestine, bypassing the strict British immigration laws of the time. He also hid Jews in his home and on a number of occasions entered Sachsenhausen concentration camp with visas to facilitate the release of Jews interned there.

Foley was defying his own government by issuing visas to people who did not qualify under British immigration restrictions. In fact, Head of the British Intelligence Service in Britain at the time believed the Government should stop all Jews from fleeing to Britain. He broke the rules set by his own government while risking his life if the Nazi's found out. When the war started and Foley left Germany, he left behind thousands of already approved visas with instructions that they should be distributed to those fleeing the Nazi terror. It is estimated that he saved 10,000 people.
After wartime service Foley retired quietly to Stourbridge, a town in the West Midlands region of England, where he lived until his death in 1958. In his lifetime, Foley was never recognised for his heroic achievements as he never spoke about them. It was only in 1999 that he was recognised by Yad Vashem as Righteous Among the Nations, after his story was brought to wider attention by the author Michael Smith in his book ‘The Spy Who Saved 10,000 Jews’.
Frank Foley is a reminder to us all of the importance of standing up and being counted, even in the most difficult of circumstances. He serves as a model for us all in today’s world where sadly antisemitism and intolerance continue to be a blight on our society, reminding us all of our responsibility to speak out and to stop hatred in its tracks. Foley’s story exemplifies the power of individual action – we all have the ability to make a difference if we try. He was a selfless hero, described by one survivor he saved as "angelic".

His determination to confront injustice, despite the risks and without complaint or want for reward, is something we should all embrace. In our busy daily lives, it is incumbent on us to ensure we carry Foley’s mantle.

The Holocaust Educational Trust has always sought to draw attention to his inspirational story. We were therefore delighted to support this latest initiative, which is the result of the tireless efforts of Ian Austin MP, supported by then Chancellor George Osborne.

And it was with a great sense of pride this week that I watched the future King of Great Britain unveil a memorial to such a remarkable man, in the presence of Foley’s family and those saved by Foley.

Yet again, His Royal Highness’ commitment to carry the responsibility to remember the Holocaust, at a time where survivors are fewer and frailer, sends a message loud and clear that we must remember as the Holocaust goes from living history, to ‘just’ history.

Foley’s legacy reminds us of the need to remain resolute in the fight against injustice.
The exhibition presenting the Eissa Archive was opened at the residence of the ambassador of the Republic of Poland in Bern. The unique collection of documents was acquired in August from the Auschwitz-Birkenau State Museum thanks to the considerable involvement of the Polish diplomacy and support of the Ministry of Culture and National Heritage.

Ambassador Jakub Kumoch in his welcome speech addressed to the numerous guests stressed the cooperation of diplomats, museum workers, archivists, conservators and exhibitors from various institutions, which led to the acquisition of the valuable archival sets, documenting the huge effort of Polish diplomats and activists of Jewish organisations during the war to save as many Jews as possible from the Holocaust. The network created by Polish diplomats issued many passports of some South American countries. With these documents, at least several hundred people were saved from death.

The Deputy Prime Minister and Minister for Culture and National Heritage Prof. Piotr Gliński mentioned the leading figures who founded
founded during the war the so-called Bern Group - i.e. the then ambassador of the Republic of Poland Aleksander Ładoś, consul Konstanty Rokicki and Jewish activists Chaim Eiss and Abraham Silberschein. He also thanked all the parties involved, in particular, ambassador Jakub Kumoch and honorary consul of the Republic of Poland Mr Markus Blechner, whom he honoured with "the Medal of Merit for Service to Polish Culture".

Dr. Piotr M. A. Cywiński, the director of the Auschwitz-Birkenau State Museum, stressed that the Eiss Archive is part of Polish history, Jewish history, as well as the history of Switzerland and all countries of those rescued or who agreed to issue false passports. For this reason, he considered it very important that the exhibition, which opens in Bern, in situ, in relation to that history has become a travelling exhibition not only through Switzerland or Poland but much wider. He also stated that all documents that require preservation would be subjected to conservation at the Auschwitz-Birkenau State Museum laboratory.

Dr Wojciech Kozłowski, the director of the Pilecki Institute, thanked Hanna Radziejowska, the main creator of the exhibition and all the contributing parties.

- All the valuable items from the Eiss Archive are presented in the display cabinet - passports, bills, correspondence between Chaim Eiss and
Premier podziękował wszystkim stronom zaangażowanym, przede wszystkim ambasadorowi Jakubowi Kumochowi oraz konsulowi honorowemu RP p. Markusowi Blechnerowi, którego odznaczył odznaką "Zasłużonego dla Kultury Polskiej".

Dr Piotr M. A. Cywiński, dyrektor Państwowego Muzeum Auschwitz-Birkenau, podkreślił, że Archiwum Eissa jest częścią historii Polski, historii Żydów, ale także dziejów Szwajcarii i wielu innych państw, z których pochodzili ratowani lub które godziły się na wystawianie fałszywych paszportów. Z tego względu za bardzo ważne uznał, by wystawa, której otwarcie ma miejsce w Bernie, in situ względem tejże historii, stała się wystawą podróżującą nie tylko po Szwajcarii czy Polsce, ale dużo szerzej. Zapowiedział też, że wszystkie dokumenty, które tego wymagały, zostaną poddane konserwacji w laboratorium Państwowego Muzeum Auschwitz-Birkenau.

Dr Wojciech Kozłowski, dyrektor Instytutu Pileckiego, podziękował Hannie Radziejowskiej, głównej twórczyni wystawy oraz wszystkim osobom, które się do tego przyczyniły.

– W gablotach prezentowane są najcenniejsze obiekty z archiwum Eissa: paszporty, rachunki, korespondencje pomiędzy Chaimem Eissem i polskimi dyplomatami. Są także listy pomiędzy Żydami przebywającymi w gettach a Silberscheinem, który był jednym z pośredników pomiędzy polskimi Żydami i placówką dyplomatyczną – powiedziała kuratorka wystawy Hanna Radziejowska z Instytutu Pileckiego.
Isabelle Chassot, the director of the Federal Office of Culture with director Piotr Cywiński.
Chaim Eiss and Polish diplomats. It also includes letters between Jews staying in the ghettos and Silberschein, who was one of the intermediaries between Polish Jews and the diplomatic post - said the curator of the Exhibition, Hanna Radziejowska of the Pilecki Institute.

The Motto of the exhibition is the poem titled “Passports” by a Polish Jew, poet and Warsaw ghetto chronicler Władysław Szlengel murdered in 1943:

I’d like to have Paraguayan passport,
of gold and freedom is this land,
how nice it must feel to be the subject
of the land called: Paraguay.
I’d like to have Uruguayan passport,
have Costa Rican, Paraguayan,
just so one can live peacefully in Warsaw,
after all, it is the most beautiful of lands.

The Bernese Group was an informal form of cooperation between Polish diplomats from the Polish delegation in Bern and representatives of Jewish organisations for the rescue of European Jews. Under the guidance of Ambassador Aleksander Ładoś, the group provided fake South American passports among others. Under the leadership of Ambassador Aleksander Ładoś, the group provided false South American passports, among others: Paraguay, El Salvador, Bolivia, Peru, Haiti and Honduras, which protected its owners from deportation to extermination camps in occupied Poland by the Third Reich. According to various estimates, a total of about 4 thousand such documents were issued. The number of those saved remains unknown.

The vernissage at the residence of the Ambassador was attended by activists and representatives of the Polish diaspora in Switzerland, Jewish communities, representatives of the diplomatic corps and the Swiss authorities. Talks are ongoing to present the exhibition again this year in Rapperswil, Geneva, and other places in Switzerland.
GUARDS OF THE COLLECTIONS

In the early days of August 1942, during the great liquidation action of the Warsaw ghetto, the teacher Izrael Lichtenstein along with his students Nachum Grzywacz and Dawid Graber buried the first portion of the Warsaw Underground Ghetto Archives in the basement of the Ber Borochow school. They hid the Archive created by Dr Emanuel Ringelblum and the Oneg Shabbat group in a galvanised box.

provided evidence that could help in the prosecution of German war criminals.

On 5 May 1945, Filip Friedman the director of the CJHC turned to Hersz Wasser: “I would like to point out that the most important materials are with you, buried in the archival collections and would be a perfect opportunity to turn to the (CCPJ) with a request to fund these excavations as soon as possible”.

A month later Hersz Wasser brought up the topic of unearthing the Ringelblum Archive at the praesidium meeting. A three-person committee was appointed, which undertook to find the documents in the ruins of Warsaw.

On 4 August, the Provincial Historical Commission in Warsaw turned to the Warsaw Reconstruction Office (WRO):

We hereby kindly ask you to issue a permit for excavation works on the premises of houses located at Nowolipki No. 68 and Sta-Jerska 34 / the site of the former Warsaw ghetto. We explain that historical archives are buried in the basement of the listed houses, regarding the life of Jews during the German occupation, which belongs to the Jewish Historical Commission in Warsaw.

Simultaneously, we ask if the W.R.O could provide us with technical assistance in the form of Labour Brigades.

Please note that the total cost of the works would be borne by the Provincial Jewish Historical Commission in Warsaw

Manager:
H. Wasser
A few days later the permission to carry out excavation works arrived from the Warsaw Reconstruction Office.

In 1945, the area of the former ghetto was a stony dessert stretching out to the horizon of a hill of bricks. How do you locate a pre-war address in the heap of dust and debris? The engineer, Marian Pliszczynski was brought in, who calculated based on a map, the location of the former school. Under his supervision, slow and careful work was commenced with archaeological caution. Tunnels were dug, and ventilation shafts installed under the debris.

"Finally - a kind of chimney was rammed into the underground area of the former Nowolipki Street, where once stood the tenement house marked number 68, accomplished by removing a mound of bricks. Only two cells in the basement, which the ceiling somewhat endured were accessible; the rest were completely buried. Where was the archive buried? My friend Wasser present during the works was once present during the concealing of the boxes. At the time, however, it was accessed differently: it prevents orientation. After "stamping" the ceiling, the digging began: we knew that the archive might be located a meter below the lower surface. The shovels were throwing out one decimetre of soil after another. We stand - employees of the Historical Commission - Wulf, Blumental, Wasser and myself look at each other, and in a mutual glance we had the same thoughts: if at all...? Suddenly - the shovel hits "something hard". After a while, the first metal box appears. After that in layers: eight. In the second cell - a further two..." - wrote Michal M. Borwicz.


On Wednesday 18 of this month [1946], a sensational discovery was accomplished at the site of the former Warsaw ghetto. The long sought-after archive of Dr Emanuel Ringelblum, the renowned Jewish historian and outstanding social activist was discovered at the site of the former ghetto. (...) Until now, 8 boxes have been excavated from the dungeons. It turned out that moisture in the cellar had eaten through the packaging and it was necessary to instantly secure the documents, photographs, sets of newspapers, published conspiratorial books and so forth.

The excavated Archive was transported to the head office of the Historical Commission and laid out in the day-room. A group of persons under the guidance of the Wasser’s worked to salvage the contents of 10 metal boxes. The employees of the Commission were supported by Polish experts from the museum and library, helping to unpack materials and dry paper. Initially, it seems as though the documents have been preserved in a terrible condition: water found its way into the boxes, the paper swelled and stuck to the walls, the inferior war ink was washed away, the emulsion of the photo was washed out. The materials glued to together, forming dangerous fungi, the paper clips corroded while the box was covered with mould.

However - gentle unglueing, drying with a thin absorbent paper and the documents spring back to life. "Work progresses. Rescued items begin to speak. Here we find diaries of various kinds of people and not just Warsaw inhabitants. They include notebooks that found their way to the archive from Białystok, Cracow, Nowy Sącz, Lviv, from cities and towns, from villages and camps. There are also notebooks filled with a series of articles and reports. Numerous correspondence (...) Then German posters, copies of ghetto announcements, invitations, notifications. It even includes a bus ticket (...) extensive collections of literary works - poems and prose, written predominantly by people who died a long time ago. Rich collections of minutes and reports. Numerous copies of secret press published in the ghetto" - Michal M. Borwicz wrote in the introduction to anthology “Pieśń ujdzie cało…”

According to Prof. Tadeusz Epsztein, a renowned expert on the Ringelblum Archive and creator of his inventory, the 10 galvanised boxes contained 25,540 pages of materials. The documents also include preserved Testaments of persons buried under the Archive.

“I do not want acknowledgements, no monuments, no songs of praise. I only wish to be remembered...” Izrael Lichtenstein.
For seventy years, employees of the Jewish Historical Institute have been leaning over the documents left by the Oneg Shabbat group. They protect them from destruction; compile and make them available to researchers.

A year ago, on the anniversary of the discovery of the first portion of the Ringelblum Archive, the Jewish Historical Institute along with the Association of Jewish Historical Institute in Poland established the ONEG SHABBAT PROGRAMME. The multi-annual programme of activities aimed at making the documents of the Warsaw Ghetto Underground Archive available to the world, disseminating testimonies gathered by Emanuel Ringelblum and commemorating members of the Oneg Shabbat group.

One of the first tasks of the ONEG SHABBAT PROGRAMME was to make the documents of the Ringelblum Archive available to the public. Today, anyone can browse the digitalised material at www.delet.jhi.pl, reach for one of thirty-eight volumes of the Full edition of the Ringelblum Archive or see the original documents at the exhibition - What we couldn’t shout out to the world.

I encourage those who wish to no more on the creation, concealing and discovery of the Archive, as well as learn the fates of its creators to proceed to www.onegszabat.org or read the book by Samuel Kassow - Who will write our story? Hidden Archive of Emanuel Ringelblum.

Jolanta Hercog, JHI
(Jewish Historical Institute)

Bibliography:
S. Kassow, “Who will write our story?”, JHI, Warsaw 2017
“The Institute. 70 years history of the JHI in source documents”, selected and compiled by H. Datner, O. Pieńkowska, JHI, Warsaw 2017
Sweden announced the plans to create a Holocaust museum. It will focus on Holocaust survivors from the Scandinavian country and the history of the diplomat Raoul Wallenberg. We asked Annika Strandhäll, Swedish minister for health and social affairs, few questions about the project.

Almost 50 thousand people from Sweden visited the Auschwitz Memorial last year. Many are young people who take part in different educational projects. Sweden is also one of the countries that supported the Auschwitz-Birkenau Foundation in order to save the authenticity of the Memorial Site. “Let our young come here and learn about our history and humanity’s capacity for evil” - wrote the Prime Minister of Sweden Stefan Löfven in 2017 in the museum’s memorial book. Now we read information that a Holocaust Museum is to be created in Sweden. What is the idea behind creating such an institution?

We see a growing trend of ignorance, hate and populism all throughout Europe. In Sweden we have organized Nazis marching on our streets. This is a development a decent democratic society have to fight. We must remember and fight back these dark ideas.

Initially, the government takes the initiative to start arranging collections about Sweden and the Holocaust, emphasizing the memories and objects of the survivors. At the same time, planning for a national museum about Sweden and the Holocaust begins. We will also give the task to identify what collections that we already have in Sweden, both at formal institutions as well as private once and within the civil society.

The new museum will be assigned the task of collecting, arranging and displaying objects and documented stories describing the Swedish history of the Holocaust, where the foundation is a basic exhibition based on the subjects and stories of the survivors. In addition, the museum can serve as educational and research institutions, libraries and venues for temporary exhibitions.

What do you think are the most important historical connection points between the story of the Holocaust and the history of Sweden that the future institution should focus on in order to make this history more relevant to the audience in Sweden? What should in your opinion be the focus of the new Museum?

Soon the last Swedish eyewitnesses and the survivors after the Holocaust will go out of time. Their stories and experiences must not be forgotten. Sweden's history is intertwined with the history of Holocaust by the survivors who lived their lives here, through Swedes who acted to save people from the Holocaust. The fight against Nazism must be carried on many fronts. Civil society and the education system have important roles. Further initiatives need to be taken. In addition, there is reason to strengthen those institutions where research and qualified talks can be conducted while managing the memory of Nazi crime. Our ambition is to include a Raoul Wallenberg center within the museum.
You said that such institution today “feels more important than ever”. What is than happening today that you think there is such a necessity?

The ones surviving the Holocaust has thought many generations about the monstrous deeds committed but they are very few left. It’s in their spirit, and their memories that must live on in to the future. With the development we see around the western world this feels more important than ever. The generation who lived through the holocaust will in a few years no longer be with us, it is our responsibility to carry their memories forward to future generations.

**Will there be a place for some more complex and difficult topics from the wartime history of Sweden?**

I don’t think that it’s up to the government on what to include or not in the museum, because we are not the experts. Our ambition is a museum that presents the history of the holocaust and it’s effect on Sweden and Europe in its full complexity. The precise shaping of the museum will be on the expertise to determine.

**Educators around the world face an important challenge to teach the history that happened over 70 years ago in such way to be able to find some universal questions and lessons for today and for the future. What do you think should be such a lesson?**

We always have to learn from history. The further away the more we have got to make an understanding for what happened a natural part of everyone’s education. To all those who are in doubt of the power of democracy, the message must be clear: Democracy makes you stronger, and democracy is getting stronger by you. That is part of what our aim is to introduce this museum and other initiatives to educate and strengthen young Swedes.

**What are the possible locations of the future institution and the timeframe of its creation?**

We have not taken the actual decision yet so the timetable is not set yet, but the first step is to start the work to get an official government decision and to put aside funding for the museum. We have not decided on location yet.
BRUSH CLEARING AT
ROHATYN’S OLD JEWISH CEMETERY

The historic Jewish cemetery just southeast of Rohatyn’s city center dates from the 17th century, and was in continuous use for 300 years; it was closed for over-crowding in the interwar period of the 20th century, when the new Jewish cemetery north of town was opened.

As seen in images from WWI and in the 1930s, the cemetery was filled with closely-spaced tall matzevot. During the German occupation in WWII, nearly every gravestone in the old cemetery was broken and stolen for use as building material in the foundations of roads and buildings, a common Nazi practice in eastern Galicia. Since the war, with no surviving Jewish community, the cemetery has seen few visitors, and little attention.

For the past several years, nature has been triumphant and the old cemetery had become covered with tough wild grasses, and with thickets of thorny shrubs, vines, a variety of saplings, and other plants pushing up through the grass.
Jedna z nielicznych zachowanych macew. Fot. The Matzevah Foundation
Zdjęcia: Rohatyn Jewish Heritage
Using new tools paid for by generous donors as well as a lot of sweat and energy the Rohatyn Jewish Heritage and the Matzevah Foundation managed to clear roughly 80% of the large site of grasses, weeds, shrubs, vines, thorn brush, and small trees, revealing the hundreds of headstone fragments gathered there by RJH over the last seven years, and establishing a basis for future rehabilitation work.

They also learned a lot about the tools and the process, to help to conduct similar projects in Rohatyn in the future and support other volunteer organizations in the region. See the AP video below & read this article by Jay Osborn to learn more about the project just completed, and the people who helped.
THE HOLOCAUST AND COMICS EXHIBITION

The Holocaust, an unprecedented event in history, holds a special place in contemporary memory. An event is something that historians analyze, the media cover and authors write about. The genocide of Europe’s Jews is no exception. Comic-book authors cautiously felt their way through the Holocaust, at times making mistakes, at others brilliantly succeeding.

The Holocaust and Comics invites you on a historical and artistic journey, focusing on their visual sources, relevance, reach and limits.

Fact and fiction. They often appear as being diametrically opposed, each the opposite of the other. Yet is such opposition always necessary? History is increasingly being used as the core framework for fictional works. The Holocaust is a key example of this. Graphic novelists have been focusing upon the subject since the 1970s: sometimes with uncertainty and hesitation but also with respect. Art Spiegelman’s pioneering graphic novel ‘Maus’ has entered the literary canon, and many other comic artists have also sought to address the Holocaust in their work.
JUST EN STRIPS SHOAH ET B.D.

17-09-18 ➞ 22-04-19

KAZERNE DOSSIN MECHelen
A messy and difficult relationship

For reasons that are sometimes obvious, the Romanian long-standing influence on the situation in Poland and the general status of the situation in Eastern Europe and elsewhere was shown to the world. The situation was very different and quite complex. The German military action was not the cause of the situation, but rather a result of the situation. The causes appear in various forms. The story of the Holocaust is fascinating.
In this exhibition, more than 200 comic strips, graphic novels and manuscripts guide visitors through depictions of the Holocaust. In what ways can you 'imagine' the Holocaust? What role do personal testimonies and memories play in a signed story? Are the works fictitious, or in fact journalistic? What motives, metaphors and artistic techniques do the authors use? And above all: what social and educational role can the comic fulfil for younger and future generations?

“I know something of grief. Search throughout my homeland, and you will find none who bear my name. Mine was a large family and it was slaughtered, without mercy, without remorse. So speak to me not of grief boy, you know not the meaning of the word....I remember my childhood, the gas chambers at Auschwitz, the guards joking as they herded my family to their death...”

Magneto in *Uncanny X-Men*, #150, 1981


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