WITNESSES:
HOLOCAUST SURVIVORS IN SWEDEN
PHOTOGRAPHED BY MIKAEL JANSSON
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We invite all of you to work closely with us. We would be grateful to receive information about events, projects, publications, exhibitions, conferences or research that we should share with our readers. We also accept proposals for articles.

Please do share information about this magazine with others, particularly via social media.

Paweł Sawicki, Editor-in-chief

Our e-mail: memoria@auschwitz.org

All editions: memoria.auschwitz.org
THE 25TH ANNIVERSARY OF 'SCHINDLER'S LIST"

You are re-releasing 'Schindler's List' after 25 years. Do you believe it can still make an impact?

At the Tribeca Film Festival, I experienced my first audience in 25 years watching 'Schindler’s List'. It was a full house, and the reaction — I turned to Kate [Capshaw, his wife] and said “Oh my God, they’re still listening.” With this renewed cycle of hate, and initiatives at the Shoah Foundation, I thought it could open up a conversation that genocide can happen anywhere when an ordinary society goes wrong. Charlottesville and the aftermath made a huge impact on wanting to reissue the film.

What sticks with you 25 years later about filming in Poland, where the carnage happened?

In four months’ filming in Krakow, the hair on the back of my neck never went down. It was really hard every morning to simply get out of the car and walk to the set. I wanted to use the locations where Schindler stayed in Krakow, including the Jewish Ghetto, even shooting very close to the Płaszów forced labor camp.

We shot just outside Auschwitz, building a barracks and backing the train into Auschwitz proper, so when the train exits Auschwitz, it appeared in the film as if it’s entering the death camp. That was one of the coldest nights I ever experienced. That mournful silence within the company of actors — you could hear a pin drop.

READ THE NEW YORK TIMES ARTICLE
In the not-too-distant future there will be no survivors left to tell us of the horrors they endured, or the triumph of survival, or even the mundane minutiae that is so rarely acknowledged. What they will have left behind is, of course, extraordinary. In volume. In breadth. In depth. Countless words, many of them assembled into great works of literature, others into more modest efforts, written down so that their families might know.

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French officials paid their respects at a Jewish cemetery near Strasbourg, where 37 tombstones and a monument to Holocaust victims had been defaced with swastikas and other anti-Semitic graffiti in the same week that a deadly attack that shook the nation.

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A street in Yerevan was renamed for Raphael Lemkin. Deputy Mayor of Yerevan, Sergey Harutunyan, said that Lemkin left considerable legacy in the world history. Lemkin coined the term “genocide”.

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Germany has agreed to one-time payments for survivors, primarily Jews, who were evacuated from Nazi Germany as children, many of whom never saw their parents again. The New York-based Conference on Jewish Material Claims Against Germany said the government had agreed to payments of 2,500 Euros ($2,800) to those still alive from among the 10,000 people who fled on the so-called “Kindertransport”.

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Swedish photographer Mikael Jansson, known for his work in publications such as the British, French, Italian and US editions of Vogue, has travelled all over Sweden to portray the last generation of Holocaust survivors currently living in the country.

Through a series of compelling black-and-white portraits, Mikael captures the dignity and power of this last generation of survivors. The collection was displayed in Gallery 5 of the Kulturhuset Stadsteatern in Stockholm, the largest culture centre in Scandinavia.

In the 'Witnesses' exhibition, people can meet 97 of those who survived the concentration camps and eventually came to live in Sweden. Mikael Jansson listened to their stories - testimonies, if you will - and got to know them. These extraordinary portraits, these faces, remind us not to ever let history repeat itself. Agnieszka Juskowiak-Sawicka, of the Auschwitz-Birkenau State Museum, spoke to Mikael Jansson about his project.
Your exhibition shows 97 survivors. They were born in different parts of Europe, they went through various concentration camps, hid during the war, were deported to Siberia. The common element is their emigration to Sweden. Where did the inspiration come from? Where does such a project start? Do you have a personal story in common with the project?

By the end of 2017, I was unexpectedly offered a scholarship by Michael Bindefelt’s foundation, for the purpose of photographing the last Holocaust survivors in Sweden. I embraced the task without hesitation.

Almost all the survivors were unknown to me, had little to none experience in front of a camera, were closer to 90 or older, and had suffered through horrendous experiences. In addition to this honorary assignment, the main reason for accepting this task was to shed light on this very important part of history, and make an effort to work against antisemitism that is currently growing strongly around the world.

During my childhood, I came to learn that my closest friends were deeply affected by the Holocaust. Their older brother and parents came to Sweden after the Soviet invasion of Hungary in 1956. The fact that they were of Jewish descent was nothing we talked much about. My childhood years were enriched by getting to know the Hungarian culture which made a great impact in my life, with all that entails: the openness to others, hospitality, Hungarian food, tall tales, family traditions etc.

The father of the family had unpleasant memories of the Holocaust. During the war, at the age of ten, he and his father had been deported to a major sports arena in Budapest for further deportation to the concentration...
Det var endast ett hårda beslut. Vi måste ta vår tid.

Men vi ska inte göra det

Men vi ska inte göra det

Det är bara att berätta

"Jag är berget och jag är det.

Våra atter utforskar, och jag

Jag är berget och jag är det.

"Jag är berget och jag är det.

Våra atter utforskar, och jag

"Jag är berget och jag är det.

Våra atter utforskar, och jag

"Jag är berget och jag är det.

Våra atter utforskar, och jag

"Jag är berget och jag är det.

Våra atter utforskar, och jag
"De sänglade små präster spröda.”

"Om jag gick och förlade mig… jag tänkte mig att jag kunde träffa dem vid sanne huset".

"Inte så väl, inte så väl, inte så väl, jag tänkte mig att jag kunde träffa dem vid sanne huset".

"Jag vet inte vad jag är, jag är inte."
camp Auschwitz. His father gave a guard his wedding ring as a bribe in exchange for releasing his son. It was the last time he saw his father; he was later shot to death in a mass grave. My friends and I made a memorable trip together in the early Eighties. We travelled by train through Europe to Budapest to visit their relatives who had survived both the Holocaust and the later Soviet Jewish persecution. Their relatives had been deported by the Nazis to work in camps in Austria, but were liberated in 1945. I was in my twenties; it was very hard to grasp the stories about these horrendous phases.

Black and white are colours associated with the past. Why did you decide to take the portraits like this?

For me this project is about showing the people and their expressions as purely as possible. It’s all about the story the face tells you. I think, by choosing to photograph in black and white, you take away all the distractions, and you focus on the face.

The photographs are accompanied by moving fragments of people’s stories. This also turns the project into an educational one. On a personal level, every story of a survivor is a challenge because these are very emotional stories. You stood eye to eye and face to face with them. It must have had an impact. What was the most difficult aspect of this work? And what were the personal gains you got?

To meet, talk to, portray and document the last generation of Swedish survivors from the Holocaust has been an undeniable experience for me. An unreal part of history has become real. Sometimes a bit too real. The project involved a number of trips to cities around the country. Every photography opportunity was always started by asking questions about their experiences before, during and after the war. Some, at first, hesitated to talk; others said they did not remember. But eventually everybody opened up about their shattering fate - sometimes for the first time since coming to Sweden 75 years ago. After the photography they could be completely exhausted: “I’ve never told this before, not even to my children.” By that time, I was deeply moved, and not so rarely in tears.

Did any of the stories touch you especially?

All the stories touched me in different ways. But I did not expect it to be so strong when meeting the survivors’ children and grandchildren, who participated in several of the interviews. In some cases, it was the first time the survivors told their children about their experiences. It was very special to meet several generations in the families and see how their lives have been affected in different ways.

Is there a special message that comes from the portraits and the stories that should be a message for the viewers, the visitors?

‘Witnesses’ is a comprehensive project. It’s not just an exhibition; it’s a way to make sure that the knowledge about what happened spreads through personal stories/testimonies. In this way, it won’t be lost. With each passing year, it becomes increasingly difficult to get direct testimony from those who experienced this crime against humanity. Spreading knowledge of the cruelties of the Holocaust helps to combat ignorance that leads to antisemitism and other forms of xenophobia.

The stories of survivors have a profound meaning, especially today, when in many parts of the world we are witnessing an increase in extreme attitudes and various ideologies of hatred. Can those fears - about the fate of today's world - be heard in conversations with the survivors?

As many of the survivors had never spoken about their history and what they have gone through, they now want the world to be aware as they are seeing these increasing attitudes of hatred. They are the last living witnesses in Sweden who were actually part of this horrible history.

What will be the future of the project?

The goal is that the exhibition will also be displayed in the rest of Sweden and in other countries.
'Lemkin 2018' is a project of the Pilecki Institute devoted to Rafał Lemkin – a Polish lawyer of Jewish descent and author of the United Nations Convention draft on the Prevention and Punishment of the Crime of Genocide. The anniversary of the adoption of the 1948 convention was the perfect opportunity to recall the personage and accomplishment of Lemkin - a hero and witness of the “age of genocide”.

Rafał Lemkin

Rafał Lemkin was born on 24 June 1900 in the village of Bezwodne, near Wołkowysk, in the Polish lands of the Russian partition. From a very young age, he was touched by the fate of persons persecuted for their national and religious affiliation. Lemkin repeatedly emphasised that the importance of grouping for him was born from the youthful reading of Quo Vadis by H. Sienkiewicz. As a child, he experienced a wave of pogroms of the Russian Jewish population in the years 1903-1906. It became apparent that mass repression was not a thing of the past. It was also confirmed by the Armenian genocide, carried out by Turkey in 1915–1917, which Lemkin treated as a great challenge for the international community.

Poland, which regained independence in 1918, was the home of several nations and the Eastern Borderlands - the most ethnically diverse part of the country. Upon graduation from junior high school, Lemkin undertook law studies at the Jan Kazimierz University in Lviv - the most important centre of juridical
thought in the Second Polish Republic. At the University, he focused on the criminal law of totalitarian states - the Soviet Union and fascist Italy, and mass crimes against national and religious communities.

He later continued his work in Warsaw, where he lived, and ran a law firm until the outbreak of World War II, which was also a personal tragedy for Lemkin. As a result of the Holocaust, he lost almost his entire family. He managed to flee the country to the United States, where he coined the word 'genocide'. As an emigrant in the US, he began an active campaign for the adoption, by the United Nations, of the Convention on Genocide, which he believed should be a legal barrier against the crime of genocide in the future.

He spent the rest of his life in poverty and solitude convincing the world about his concept. He worked on his autobiography until his last days, dying of a heart attack on 28 August 1959.
Witness to the Age of Genocide
Rafael Lemkin and the Convention of 1948
Lemkin began his mission of introducing a new legal category—genocide—into international law. He argued that crimes against human rights were typically carried out against entire groups with individuals falling victim. In 1945, Lemkin, w sierpniku, uczestniczył w Londyńskiej konferencji przygotowującej proces norymberski. Mimo jego starania, pojęcie ludobójstwa nie trafiło do tzw. Karty Londyńskiej. Na zdjęciu: przepustka Lemkina do stołówki Polskiej w Londynie.
Lemkin Collection

The 'Lemkin 2018' project is a series of activities that serve to broadly promote the figure and accomplishments of Lemkin, as well as to revive interdisciplinary reflection on the historical significance and relevance of his concepts. In June 2018, the Institute opened the Lemkin Collection at the University Library in Warsaw.

In consultation with prominent specialists in the field of international law, we selected over 160 books dedicated to Lemkin and genocide studies, and purchased and donated them to the Library, in collaboration with the law firms CMS, GWW, KKLW and Weill. It is the first and, so far, the only such collection entirely devoted to the subject of genocide.

'Witness of the Age of Genocide: Rafał Lemkin and the 1948 Convention'

December 2018 was marked by the 70th anniversary of the UN's adoption of the Genocide Convention, commonly known as the 'Lemkin Convention'. From 3-5 December at the University of Warsaw we organised an international scientific conference 'Witness of the Age of Genocide: Rafał Lemkin and the 1948 Convention'. Over the course of the conference, experts from Poland and abroad discussed Lemkin's legacy.

Contemplating the historical significance and topicality of his concepts, we explored his connections with pre-war Poland and its scientific environment. We emphasised his rootedness in the multinational and multicultural tradition of the Polish Republic and the personal experience of confrontation with two totalitarian regimes, without which it is difficult to understand the origin of the Lemkinian concept of genocide - one of the most significant intellectual responses to the great tragedies of the 20th century.

Exhibition

A significant activity within the project was also the preparation of a temporary exhibition by the Pilecki Institute, titled 'Lemkin: Witness of the Age of Genocide' - the first temporary exhibition in Poland dedicated entirely to Rafal Lemkin. In the exhibition, we use photographs, documents and audiovisual materials from the US archives, which have never been presented in Poland until now. We tell the story of a man who was born on the Polish Eastern Borderlands, then studied and worked in the Second Polish Republic, from which he had to flee from the German terror to the United States to compile and document the concept of genocide. We present the life and work of Lemkin against the background of the tragedy of German and Soviet occupation in Poland, as well as Central and Eastern Europe, the focal point of the mass crimes of two totalitarian regimes.

The personal belongings of genocide victims and individual accounts of survivors that we present in the exhibition are testimonies to these crimes. The items include, among others, glasses dug out from the vicinity of crematorium III, derived from the collections of the Auschwitz-Birkenau State Museum, and a cigarette case from the collection of the Katyń Museum belonging to Captain Karol Glazur, a Polish officer murdered in Katyń. The message of our exhibition is the conviction that the fate of communities that fell victim to genocide still depends primarily on them - on whether they preserve their tragic experiences, manage to overcome them and, on their bases, build a successful future for themselves. The state of Israel, the Solidarity revolution in Poland, and the Majdan revolution in Kiev are positive examples of such efforts. Consequently, they are the epilogue of our exhibition, which can be viewed until 6 January 2019 in Warsaw’s Kordegarda - NCK (National Centre for Culture) gallery.
In the 50s, Lemkin commenced work on his autobiography, which was interrupted by his untimely death. In 2013 the autobiography, edited by Australian researcher Dr Donny Lee-Frieze, was published by Yale University Press. In 2018 the Pilecki Institute prepared the first Polish edition of this remarkable book, which is not only an autobiography of Lemkin but also a meticulous record of his struggle for the adoption and ratification of the Convention on Genocide, which he considered his life’s work. The book is a fundamental source for research on the life of Lemkin and his accomplishments. Now, it is also available to the wider public.
Rafał Lemkin, primarily known within academic circles and among the foremost experts of international law, deserves to be ranked among key figures of the 20th century as a prominent intellectual, researcher of totalitarian crimes and author of the concept of genocide. In addition to Jan Nowak-Jeziorański, Jan Karski, Witold Pilecki and Szmul Zygielbojm, he was one of those who tried to make the world aware of the tragedy that took place in Europe under the occupation of two totalitarian regimes. His concept gained widespread recognition and forever changed international law and the way of thinking about the desired shape of relations between human communities.
ONLINE ACCESS TO ITS ARCHIVES FOR AUSCHWITZ MEMORIAL RESEARCHERS

Thanks to the two-year research project implemented by the Auschwitz Museum and the International Tracing Service (ITS), research shall be conducted on sets of documents from different concentration camps, including Buchenwald and Mauthausen, stored in the ITS archive in Germany.

The ITS archive has enabled employees of the Auschwitz Memorial to remotely access its resources and copy documents of vital importance to the history of Auschwitz.

"It is crucial for us. To date, the only digital Polish copy of this archive is located in the Institute of National Remembrance (IPN). As a consequence, access to these documents for our researchers has not been as easy and direct as for employees of the Holocaust Museum in Washington or the Yad Vashem in Jerusalem. Thus, for over a decade, we have been in a weaker cognitive and academic position than our colleagues from some international institutions. Today’s co-operation with Bad Arolsen compensates for this inequality," said Director of the Museum, Dr. Piotr M. A. Cywiński.

ITS Director Floriane Azoulay sees remote access to the database as an important signal: "The joint project is a manifestation of the ITS’ new openness. We want to empower other memorials, archives and research institutions by offering them an easy way of accessing and interpreting the information available in our archives. Ultimately, this project will lead to better service for users of both institutions; to more knowledge and certainty for family members of persecuted persons; and, hopefully, to a better understanding of individuals' persecution histories."

Through analysis of documents created by the SS administration in other concentration camps, containing information on imprisonment in KL Auschwitz or those that were sent to other camps along with transferred prisoners, it will be possible to learn about and supplement our database of people imprisoned in Auschwitz.

"Obtaining permission to access a portion of the most extensive collection of documents in the world is of historical significance. It opens up opportunities for the Museum to continue work related to the further completion of a list of KL Auschwitz prisoners; to enrich the Auschwitz Museum Archive with new documents; and within the historical context bring about new facts related, among others, to employment or the movement of prisoners between particular camps. It is extremely important because the Museum Archive only possesses 3-5% of the documentation on KL Auschwitz prisoners created by the offices of this German Nazi concentration and extermination camp," said Dr. Wojciech Płosa, head of the Museum Archive.

The Archive shall use documents and information obtained about KL Auschwitz prisoners in preliminary surveys conducted for the families of former prisoners, for academic purposes, for publications commemorating prisoners, for educational purposes, for guides and school educators.
**Zentraleslager Auschwitz**

**Frauen-Abteilung**

**angeh.:**

**heim.:** Polen

**Geb. Name:**

**Vorname:** Ludmila

**geb.:** 6.8.1922

**zu:** Kolomea Krs. Kresau

**Rasse:** 90

**Wohnort:** Bolzenk Krs. Kresau ohne Ort Nr. 184

**Beruf:** Näherin

**Rel.:** röm kath

**verh., led., gesch.:**

**Name der Eltern:** Kajetan Antoni geb. Gittolinska

**Rasse:** 91

**Wohnort:** Bolzenk w.o.

**Name des Ehemannes:**

**Wohnort:**

**Kinder:** keine

**Vorbildung:** 7. J. Volksschule

**Personenbeschreibung:**

- **Größe:** 1.70
- **Nase:** gerade
- **Haare:** braun
- **Gestalt:** schlank
- **Augen:** blau
- **Gesicht:** oval
- **Ohren:** m. g. samt
- **Sprache:** polnisch
- **Zähne:** 3. fehlen
- **Ansteckende Krankheiten oder Gebrechen:** keine
- **Besondere Kennzeichen:** keine
- **Rentenempfänger:**

**Verhaftet am:** 23.6.43 wo:

**Plaza Krs. Kresau

1. Mal eingeleitet:** 23.6.43

**2. Mal eingeleitet:**

**Anweisende Dienststelle:** Staatspolizeihilfstelle Katowitz

**Grund:** Arbeitssucht

**Durch wen eingeleitet:**

**Parteizugehörigkeit:** keine

**Welche Funktionen:**

**Mitglied v. Unterorganisationen:** nein

**Kriminelle Vorstrafen:** angebl. 1 mal 4 Monaten Gefängnis wegen Diebstahl

**Politische Vorstrafen:** angebl. keine

Ich bin darauf aufmerksam gemacht worden, dass meine Bestrafung wegen intellektueller Urkundenfälschung erfolgt, wenn sich die obigen Angaben als falsch erweisen sollten.

v. g. u.

Der Lagerkommandant KL.-Au.

Der Lagerkommandant KL.-Au.
Abraham  
Herman  
10.11.26  
Magyaredesce  
Magyaredesce Nr. 164  
Kom. Szolnok-Doboka  
Vater: David  
28.5.44  
Auschwitz  
Polit. Ungar-Jude  
Buchenwald  
Entlassung  
mit Verfügung von  
Strafen im Lager:
This preliminary research will cover the files of the employment department, personal files, cash deposit files, lists of prisoners' personal belongings, death certificates and reports on the death of prisoners, as well as number files. In total, this encompasses more than two million documents.

"We hope to obtain about 90,000 documents. Selected documents shall be copied and transferred to the Auschwitz Museum Archive. The entire project will end with a joint scientific conference, and all data obtained on Auschwitz prisoners shall complement the database available on our website," said Ewa Bazan, the project co-ordinator at the Auschwitz Museum.

It is estimated that approximately 250,000 prisoners were transferred from KL Auschwitz during the entire period of its existence - most to KL Mauthausen (nearly 35,000) and KL Buchenwald (over 25,000).

"The existing digital database of the Museum was created based on original documents from the period of the camp's operation. Currently, the Digital Repository contains over 1.2 million personal records, though it is worth noting that the names of many people are repeated in several different sets of archival documents. Based on this incomplete documentation, we have been able to establish the identity of about 60% of the 400,000 registered prisoners. Thanks to the co-operation with ITS we will be able to establish the identity, as well as the fate, of many other people," stated Krzysztof Antończyk, head of the Digital Repository.

As part of this project it is planned to conduct preliminary surveys of ITS Arolsen documents from KL Buchenwald, KL Mauthausen, KL Flossenbürg, KL Bergen-Belsen, KL Neuengamme, KL Natzweiler, KL Sachsenhausen and KL Gross-Rosen.

Through this collaborative project, the ITS will receive better (high-resolution and coloured) scans and some new material for its database. It will therefore be able to give improved access to its users and copy holders.
EHRI CONFERENCE AT THE JEWISH HISTORICAL INSTITUTE

A scientific conference was held on 8 December 2018 at the Emanuel Ringelblum Jewish Historical Institute (JHI) in Warsaw, titled 'Research And Preservation of the Secret Archive of the Warsaw Ghetto'. It was an international event organised by employees of JHI with financial support from the European Holocaust Research Infrastructure (EHRI), of which the institute is a member.

The EHRI is an international programme that operates with the support of the European Commission, with the primary objectives of propagating knowledge about the Holocaust, building a digital research infrastructure for scientists involved in the history of the extermination, as well as facilitating their mutual contacts and co-operation.

The December conference was enshrined in a series of similar events held under the auspices of EHRI.
It is assumed that such scientific events should take place over one day, and their central subject should involve research issues or archival objects most characteristic of those units organising the conference. In the case of the Jewish Historical Institute, it could not have been anything other than the Warsaw Ghetto Conspiracy Archive, also known as the Ringelblum Archive. The title of the conference indicated that it would concern research conducted on documents derived from the collection, and conservation techniques applied to individual parts of the collection.

The meeting was attended by ten experts from various research centres and two representatives of the Collections Digitalisation Department of JHI. The speakers comprised of professors, doctorates and PhD students representing such research and scientific centres as the Polish Academy of Sciences, Tre University Rome, University of Leicester, University of Leeds, University of British Columbia, Indiana University Bloomington and the Jewish Historical Institute. In addition to Poland, other countries represented included the United States, Canada, Great Britain and Italy. The conference was open to the public so that all interested persons could familiarise themselves with the presented lectures. In addition to information about the conference on social media, the organisers also sent letters of invitation to museums, as well as research and scientific centres across the country.

Presentations were divided into three thematic panels: daily life in the Warsaw Ghetto and the specificity of the conditions prevailing within; material analysis of the historical source, namely the Ringelblum Archive; and the new project of the Jewish Historical Institute - the Encyclopaedia of the Warsaw Ghetto. The topics were presented in this order by the speakers.
The first part was inaugurated with a lecture on the messages in the Ringelblum Archive regarding the issues of mikveh and ritual baths. The second, also based on documents from the Archive, focused on crime and offences - according to the laws in force in the territories occupied by the Third Reich - and their observance by inhabitants of the Ghetto. The third addressed the conflicts between groups being formed in the Ghetto, showing the Archive as the best, if not the only, source that can provide any information regarding this issue today.

In the second panel, the first presentation concerned the comparison of entries from the Ringelblum Archive, relating to the Ciechanów region, with information contained in notes kept by members of the Sonderkommando. The second presentation was devoted to the critical approach of the analyses of texts, their publication and translation. The third, in turn, presented the possibility of using the Ringelblum Archive and accounts of witnesses (including meetings with them) to teach about the Holocaust.

Interesting data was also presented on the level of knowledge about the Holocaust among pupils and students in North America.

The third panel focused, to a considerable extent, on the ongoing project at the Jewish Historical Institute aimed at creating a virtual Encyclopaedia of the Warsaw Ghetto. A great deal of attention was devoted to innovative methods and a new approach to research, the methodology chosen by Emanuel Ringelblum and presented by the Oneg Shabbat group during the creation of the Archive, as well as discussions on whether the documents rescued from the Warsaw Ghetto are "silent witnesses" of the Holocaust and how they can be given a voice today.

The fourth lecture addressed the topic of information contained in the Ringelblum Archive about music in the Warsaw Ghetto, from children's songs to the propaganda role of music. This presentation focused specifically on children as recipients and performers.

After the lectures, the speakers and listeners were invited to participate in a lecture on digital projects currently conducted at the Jewish Historical Institute. Employees of the Collections Digitalisation Department presented two online portals - Delet and the Central Jewish Library.

The portal Delet, addressed mainly to researchers, educators and students interested in the Archive, was illustrated as a place where one can graphically modify high-quality scans of the entire Oneg Shabbat collection. The CJL (Central Jewish Library) was presented, focusing on the wealth of its resources (including the Judenrat records from various cities) that are a perfect complement to the Ringelblum Archive. The new feature of the portal was also presented - fully searchable, digital, hyper-textual versions of the complete edition of the Ringelblum Archive.

The lecturers and attendees were also invited to visit the permanent exhibition at the Jewish Historical Institute. 'What We Could Not Scream Out to the World' is an exhibition dedicated entirely to the Oneg Shabbat, an organisation thanks to which Emmanuel Ringelblum was able to compile documentation on life in the Warsaw Ghetto. The visitors were particularly impressed by the modern layout of the exhibition and its combination with the classic concept of document presentation.

At the end of the meeting, a curator’s tour was conducted around the temporary exhibition 'Free Bird: Der frajer fojgl. Caricatures from the Jewish Press in Independent Poland'. Here, participants of the conference paid special attention to the multitude of presented works and their diverse character - from illustrations that affect everyday life and current affairs, through the issues of Ali and Palestine, to the broadly understood foreign and domestic policy.
The event commemorating the 74th anniversary of the liberation of the German Nazi concentration and extermination camp Auschwitz will take place on 27 January 2019, on the premises of the Auschwitz Memorial. The visual symbol of the anniversary will be a painting by Auschwitz survivor Jerzy Adam Brandhuber, 'Arrival of a Transport to the Unloading Ramp'.
In 2019, we will commemorate the 75th anniversary of the installation of the railway siding and unloading ramp inside the Auschwitz II-Birkenau camp. This ended almost at gas chambers and crematoria II and III. From mid-May 1944, transports of Jews were deported by the Germans for direct extermination from Hungary, the Litzmannstadt (Łódź) and Theresienstadt Ghettos and Slovakia, among others. Transports of Poles from the Warsaw Uprising deported from the transit camp in Pruszków also ended their journey there.

The President of the Republic of Poland Andrzej Duda has assumed honorary patronage of the event.

"The commemoration event organised by the team of the Museum, with great dedication to the memory of the victims of Auschwitz, brings the truth about the German crimes which is a warning to contemporary and future generations," wrote minister Wojciech Kolarski from the Chancellery of the President.

27 JANUARY 2019

12.30 – main commemoration event in the so-called “Sauna” building on the premises of the former Auschwitz II-Birkenau camp

14.00 – commemoration ceremony – prayers and tributes at the Monument to the Victims
Syrian refugees in Greece. Photo: Rober Astorgano
Spokojnych Świąt
Have a Peaceful Holiday Season

Chanuka 5779
Boże Narodzenie 2018
Nowy Rok 2019

Hanukkah 5779
Christmas 2018
New Year 2019

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