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MEMORIA

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ENCYCLOPAEDIA
OF THE GENOCIDE
OF SINTI AND
ROMA

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AS A CRIME"
IN ORANIENBURG

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FROM THE FREE CITY OF GDAŃSK (DANZIG)

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.

Paweł Sawicki, Editor-in-Chief

Our e-mail: memoria@auschwitz.org

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All editions: memoria.auschwitz.org

ENCYCLOPAEDIA OF THE GENOCIDE OF SINTI AND ROMA

Hundreds of thousands of Sinti and Roma were persecuted and murdered under the National Socialist regime in Germany and Europe. The historical knowledge about this genocide is

currently being compiled in a large-scale encyclopaedia under the leadership of the Research Centre on Antigypsyism at Heidelberg University. The first contributions to this unique resource are now available online. The new portal was presented to the public in

“The aim of the Nazi state and its racial ideology was to annihilate the Sinti and Roma minority. Although important special studies have appeared in past decades, knowledge on this topic is still extremely fragmented,” explains project head Dr Karola Fings from the Research Centre on Antigypsyism.

The online portal gives access to specialist articles, which are not only ordered alphabetically but also allocated to different sections such as genocide sites, personal biographies or the aftermath. Besides photographs, the digital encyclopaedia also features an interactive map. It shows all the sites across Europe about which there is information, including concentration camps, but also places where massacres were carried out. A chronological list gives an overview of all relevant events from 1933 onward.

More than 90 scholars from 25 countries are contributing to the Encyclopaedia documenting the National Socialist genocide of the Sinti and Roma in Europe. The project, launched in summer 2020 for a planned five-year period, is receiving 1.6 million euros in funding from the Federal Foreign Office and has the backing of various cooperation partners and an academic advisory board.

The editorial of the project states: “The complexity of the project is shown by the fact that all of Europe needs to be covered, as all countries were affected by World War II, albeit in different ways, and this meant that Sinti and Roma in all those countries were affected in one way or another. Based on today’s map of Europe, there are 46 countries to be analysed. There is currently enough information on 33 countries to justify publishing articles on them in the Encyclopaedia.

The Encyclopaedia thus began with the certainty that such a complex project can only be realised in collaboration with authors who have themselves conducted research in public or family archives and/or published on the topic. For this reason, a total of 18 working groups on individual countries or groups of countries have been formed since the end of 2020. In the working groups, the Encyclopaedia team and the authors discuss the topics of the lemmas—as the articles in a reference work are called—that need to be written, and how many there should be. These conversations help to ensure that the European dimension of the Nazi genocide can be depicted in all its facets. Each text is published on the website as soon as it has been edited. As the Encyclopaedia is available in German and English, the resulting body of knowledge on and from the many different countries will be accessible to a wide international public for the first time.

Unlike a monograph, which usually strives for a comprehensive presentation and has to limit itself thematically, the format of an Encyclopaedia makes it possible to gradually assemble



Enzyklopädie
des NS-Völkermordes
an den Sinti und Roma
in Europa

Encyclopædia
of the Nazi Genocide
of the Sinti and Roma
in Europe



Präsentation der Online-Enzyklopädie
5. März 2024 | Topographie des Terrors

TOPOGRAPHIE
DES
TERRORS



'AUSCHWITZ. NOT LONG AGO. NOT FAR AWAY' EXHIBITION IN BOSTON USA

The exhibition 'Auschwitz. Not Long Ago. Not Far Away' created by the Museum and the Spanish company Musealia was opened in Boston on 14 March. It will be on display there until 2 September.

'The tragedy of Auschwitz that is told through this carefully curated exhibition and all the authentic objects it presents to visitors, from the smallest button or a child's shoe that belonged to victims, through prisoners bunkbed to the commandant desk, forces us all to confront ourselves with the horrifying chapter of human history and challenges us to build a future that is shaped by remembrance. Future free from antisemitism, racism, and other ideologies of hatred and dehumanization,' said Dr. Piotr M. A. Cywiński, director of the Museum.

'Auschwitz, on a more universal and symbolic level, serves as a key point in shaping the post-war identity of the world. This history certainly transcends mere historical knowledge—a simple set of facts, dates, and numbers. The belief that we can prevent another Auschwitz as humanity was a cornerstone of the post-war political changes. It should be in our hearts and minds as we approach the 80th anniversary of the liberation of the camp,' he added.

The exhibition "Auschwitz. Not long ago. Not far away." was created in collaboration between Musealia and the Auschwitz-Birkenau State Museum. The curators of this unique exhibition are international experts: Dr. Robert Jan van Pelt, Dr. Michael Berenbaum, and Dr. Paul Salmons, who worked closely with historians and curators from the Auschwitz Museum Research Center headed by Dr. Piotr Setkiewicz.

It depicts the successive stages of the development of Nazi ideology and describes the transformation of Oświęcim, an ordinary Polish town where Nazi Germany established the largest concentration camp and extermination center during the occupation, where approximately one million Jews and tens of thousands of people of other nationalities were murdered.

The victims of Auschwitz also included Poles, Roma and Sinti, Soviet prisoners of war and other groups persecuted by Nazi ideology, such as people with disabilities, asocials, Jehovah's Witnesses, and homosexuals. Furthermore, the exhibition includes objects portraying the world of the perpetrators - the SS men who created and managed this largest German Nazi concentration and extermination camp.

The visitors at The Castle at Park Plaza in Boston will see several hundred items, mainly from the Auschwitz Memorial Collection. These include personal items belonging to the victims, such as suitcases, glasses and shoes. The exhibition will also include concrete posts forming part of the Auschwitz camp fence; fragments of the original barrack for prisoners in Auschwitz III-Monowitz; a desk and other items belonging to Rudolf Höss, the first and longest-serving commandant of Auschwitz; a gas mask used by the SS; and a lithograph depicting a prisoner's face by Pablo Picasso.



EXHIBITION: "ADMINISTRATION AS A CRIME"

On 18 March 2024, the exhibition "Administration as Crime. Inspectorate of Concentration Camps" will open at the so-called building T in Oranienburg. This exhibition is an expanded and updated iteration of the 2013 presentation at the historic site in the former office of the head of the SS Concentration Camps Inspectorate. The building on Plac Heinrich Grüber now houses the tax office and the office of the Brandenburg Memorials Foundation.

From 1938 to 1945, the building served as the residence of the Concentration Camp Inspectorate, responsible for overseeing the concentration camp system within the S structure. Approximately 100 SS members were responsible for determining living conditions in the camps, managing slave labour, enforcing punishments, and overseeing the entire criminal operation of the camp system. They also took care of the camp personnel's training, remuneration and equipment. To this end, the IKL created an administrative system with explicit scopes of action, procedures, and forms. This administrative apparatus and the people who ran it are at the centre of the new permanent exhibition.

The exhibition's focal point is a multi-touch table that allows visitors to explore a diverse collection of documents. These include letters written in the building and forms designed for use in the concentration camps. All abbreviations and signs, from file numbers to stamps, annotations, and signatures, are explained and discussed in a broader context.

Exhibition curator Sylvia Ehl: "The documents presented on the digital media table do not serve primarily as historical sources, but as evidence that can be studied and explored for clues. Visitors are encouraged to discover the criminal nature of the administrative actions of the SS authorities and recognise the bureaucratic processes, organisational structures and hierarchies behind the horrors of the concentration camps."

The exhibition was developed in collaboration with the Leibniz Institute for Knowledge Media in Tübingen. It was created as part of an extended project to digitise the Sachsenhausen and Buchenwald memorials.



CAMP CHESS PIECES FROM AUSCHWITZ FOUND IN ONE OF THE HISTORIC BUILDINGS

The unique and unusual chess pieces were discovered during adaptation work at Block 8 in the former Auschwitz I camp for the New Main Exhibition.

The collection, found beneath the floor of the first floor of the historic building, comprises 35 cardboard squares of different sizes containing hand-drawn chess pieces.

'Several drawings may be a bit blurry, but the images of rooks, pawns, bishops, or knights are still easily distinguishable. Nevertheless, the set is incomplete, and some squares no longer have any traces of the drawing. Our evaluation shows that the objects are in good state of preservation. They will now be subjected to conservation treatment,' said Elżbieta Cajzer, head of the Museum's Collections.

The Collection already comprises two sets of wooden miniature chess pieces, bread-made chess figures, hand-drawn game boards, and cardboard playing cards featuring representations of figures discovered during comparable work in another building.

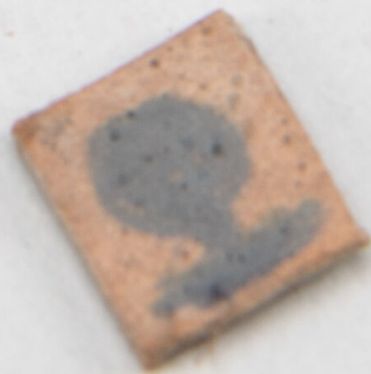
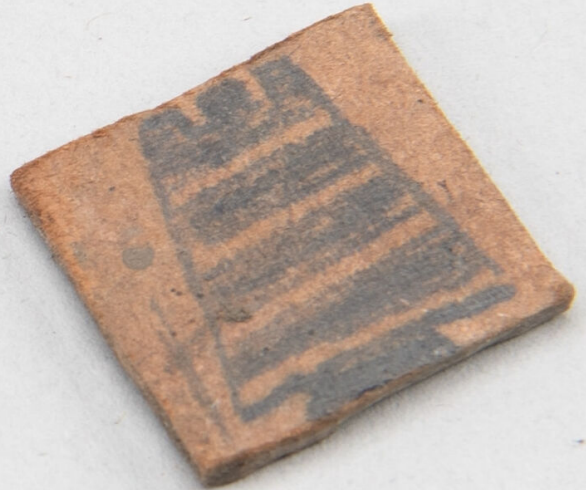
'The discovered chess pieces are unique in that they were crafted from prefabricated cardboard in a relatively primitive way. We assume the focus was not on the aesthetic qualities but on functionality, easy portability, and quick concealment,' emphasised Cajzer.

Perhaps the chess pieces will be displayed at the original site where they were discovered, as a forthcoming new exhibition showcasing daily life in the camp will be presented in Block 8.

'Cards with images of chess pieces fit into the display case, which we have titled "evening time." Our topic will revolve around the short, theoretically free time for prisoners between the evening roll call and the declaration of curfew. We already have a wooden board and a pawn. They help one understand the overwhelming urge to escape the harsh reality of the camp. Prisoners tried to spend their free time playing various games, among other things. Chess and cards were popular games people could make themselves using illegally acquired pieces of cardboard or wood,' said Magdalena Urbaniak of the New Main Exhibition team.

The Museum's exhibition "Sport and Sportspeople at KL Auschwitz" reads: "Camp prisoners treated mental activities as a respite from the brutal camp reality. The necessary items for the game were most often produced illegally by prisoners. Wood, paper, and less frequently, other available materials, such as breadcrumbs, served as material. Some of the gaming paraphernalia illegally made its way to the camp's prisoners from luggage confiscated from Jewish victims."

A Survivor Jan Dziopek, worked as a warehouseman in the camp's carpentry shop, where he crafted chess pieces and boxes. In his account, he recalled: "I had a lot of orders, even from SS men. However, I was reluctant to fulfil them. Nonetheless, I had to fulfil their orders because, under the guise of working for them, I could fulfil the requests of my colleagues, who paid me with rations of bread or camp soup. My colleagues from kitchens and various warehouses



"BUNKER OF MEMORY"

At the end of last year, we completed the first stage of our "Bunker of Memory" project at the Jewish cemetery in Oświęcim. Its aim is to commemorate the Jewish inhabitants of Oświęcim and to educate about the history and culture of Jewish inhabitants who have co-created our town for centuries.

It includes an installation made of fragments of tombstones found in the cemetery, in the town itself and the surrounding villages, as well as a learning path explaining the meaning of basic grave symbols. An additional element is a map that allows you to locate selected historic tombstones. The preserved fragments of the tombstones were placed on the walls of a former Nazi German bunker, which was built during World War II on the site of a devastated cemetery.

In 2024 we will continue the project. We will provide more details soon. The photos present the effects of our work to date. We invite you to discover our shared history. We also encourage you to support us!

The collected funds will be used to maintain the cemetery and implement further projects: <https://oshpitzin.pl/wesprzy-nas/>





איש עם וישר ויהא אלקים
מהמשה בנימין
בן פלה שלום שבטא

מקדמה

תעודת זיהוי
מסמך זה מזהה את האדם
המנוח ואת מקום קבורתו
במקום המוגן על ידי
הרשות המקומית

איש ישר ועבד ה' ה'
יהושע קטייא
בן ר' אברהם עזר
נפטר בן איו"ר תרצ"ג
תנצ"ח

מקדמה

מקדמה

מקדמה

מקדמה

מקדמה

היער רוחם
אנוער אינוספונקליקעסטער
נאמטע אונד פאטער
יאזעף טיעבערו
געשט. אום 8 מערץ 1916
אום 16 לעבענסיאהרע
עהרע ויינעם אונד ענקען.

מקדמה

מקדמה

“BUT I LIVE. REMEMBERING THE HOLOCAUST”

On 13 April the exhibition “But I live. Remembering the Holocaust” will be opened at the Ravensbrück Memorial Museum.

Only a few survivors of the Holocaust are still alive today. Recording their memories therefore plays a central role. The multi-layered project “But I live”, a collaboration between survivors, comic artists, experts in Holocaust and human rights education, historians, libraries, and archives, tackles this task in an unusual way: It creates graphic stories for which there are virtually no existing documentary sources.

Emmie Arbel survived the Ravensbrück and Bergen-Belsen concentration camps as a young girl. David Schaffer escaped the genocide in Transnistria because he refused to comply with orders. The brothers Nico and Rolf Kamp, separated from their parents, were hidden from their persecutors by the Dutch resistance in 13 different places.

In close dialog with these four survivors, the internationally renowned illustrators Miriam Libicki, Gilad Seliktar and Barbara Yelin created graphic reconstructions of their memories. These encounters resulted in graphic novels that explore questions of trauma, memory and survival.

The exhibition makes central aspects of the project accessible to a wide audience. Original drawings and other materials are presented. Above all, however, the process of creating these visual stories will unfold. In this way, a central aspect and specific and at the same time elementary approach of the project becomes visible and tangible: the development of a relationship between survivors and their storytellers.

The exhibition has been redesigned and expanded for the memorial. The exhibition can be seen on the premises of the former Waterworks until July 31, 2024.

The event is part of the program for the 79th anniversary of the liberation of the Ravensbrück women's concentration camp. The full program of the anniversary can be found [here](#).



AUSSTELLUNGS ERÖFFNUNG

METHODOLOGICAL CHALLENGES OF PHOTOGRAPHY COLLECTIONS

The European Holocaust Research Infrastructure (EHRI) and partner Yad Vashem invite you to a unique online lecture, which will discuss and dissect ongoing and new issues within the world of Holocaust photography collections.

The lecture is aimed at (photo) archivists, historians or researchers working with photographs.

Photographs provide unique insights into the history of the Holocaust and have proven to be a critical source for both research and educational purposes. Managing a collection of visual material on the Holocaust, however, presents various methodological challenges. Some of the central issues include: organization of the materials, handling of digital material, and how the interpretations and growing research concerning photographic materials result in revelations that may change the manner in which a photograph is contextualized by the archivist. In addition, the significant advancements of artificial intelligence create new challenges in ensuring the authenticity of visual material.

The collection of historical photographs at Yad Vashem is the largest in the world dealing with

the Holocaust. Jonathan Matthews gained vast experiences in managing this collection of more than 500,000 photos which covers prewar Jewish life, the events of the Holocaust, and the immediate aftermath, such as life in the DP camps and postwar emigration. He will share his knowledge with you in the EHRI online lecture on 9 April.

Private Clinic Sessions! In addition to this lecture, institutions have the opportunity to sign up for a 1:1 meeting with Jonathan, to advise on any issues or challenges they face. If you are interested in this service, please sign up in the lecture's registration, and detail the specific challenge your institute faces. Spots are limited.

Date: 9 April, 2:30 CET

Online via Zoom

The online lecture is free, but requires registration.

Please register [here](#).



ANNIVERSARY OF THE SHOOTING OF POLES FROM THE FREE CITY OF GDAŃSK (DANZIG)

On 22 March, we observed the 84th anniversary of the tragic event in which German forces shot 67 Poles from the Free City of Gdansk. Once again, a gathering was organised at the memorial monument where representatives of the victims' families, local government authorities, uniformed services, students from schools in the Nowy Dwór County, scouts, museum workers, and Pomerania residents came together to commemorate the individuals who were shot in two executions near the Stutthof camp in 1940.

The ceremony was attended by the descendants of Dr Stefan Goldman, one of the victims of the execution on Good Friday, 22 March 1940. The audience was addressed by Mr Bartosz Goldman, who presented the extremely moving story of his great-grandfather.

Historical background

In January 1940, a meeting of the German police summary court took place at the Stutthof camp in the presence of the first commandant, Max Paule. Following his verdict, 89 people, Polish clergy, activists of social organisations, offices and administration, were sentenced to death. They were sent to the camp as part of the "Inteligenzaktion" (a.k.a; the Intelligentsia mass shootings) implemented in Gdansk Pomerania. Their sole wrongdoing was acting in manifestation of the Polishness of the Free City of Gdańsk.

The first execution took place on 11 January 1940, when the Germans murdered 22 people. Among them were Priests Franciszek Rogaczewski - the rector of the Church of Christ the King in Gdańsk, and Bernard Wiecki - the parish priest of Wocławacha in Żuławy in Gdańsk. On that particular day, individuals affiliated with Polish organisations in the Free City of Gdansk were also murdered, namely Franciszek Kręcki, a lawyer and banker, and Witold Netkowski, a railwayman and secretary of the Polish Labour Association. Franciszka Kręcki - lawyer and tanker or Witold Netkowski – railwayman, secretary of the Polish Labour Association.

Another execution was carried out on 22 March 1940, when 67 people were shot. A few days before the execution, the Germans were tasked with choosing a group of prisoners to subject to harassment. This is how Brunon Zwarra recalled their fate:

Right after lunch, a command was given for all of us to form a line in front of the chambers for roll call. [...] A table was arranged on a slightly elevated incline in front of the active disinfection unit in the central barrack, with SS officers, led by Pauly, positioned around it. One of them brought some paper and placed it on the table. Without delay, the commandant commenced examining them and, within a moment, proclaimed that the prisoners whose numbers he would announce should proceed from their formations and align themselves in two rows in front of him. Slowly, he called out over fifty numbers, and then our renowned activists stood before him [...], with MP Antoni Lendzion at the forefront. Among them, the tall figure of Bronisław Komorowski stood out prominently, followed by the slightly stooped Professor Pniewski, Director Stefan Goldman, [...] and the robust Zygmunt Grimsman [...]. After a short break, further numbers of prisoners were read out and ordered to stand near the first group. [...] They were forced into arduous labour and frequently subjected to physical abuse.



+

MIEJSCE EGZEKUCJI
DZIAŁACZY, POLONII
GDAŃSKIEJ
STRACONYCH W DNIACH
11-STYCZNIA I 22-MARCA
1940 R.



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