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MEMORIA

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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.

Paweł Sawicki, Editor-in-Chief

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MUSEUM NATIONAL TRIBUTE EVENT CELEBRATES PARTNERSHIP AND CHARTS BOLD VISION FOR NEXT 30 YEARS

On April 20, 2023, at the Museum's 30th Anniversary National Tribute Event, Holocaust survivors, Museum supporters, and partners from around the world gathered to recognize the Museum's accomplishments and rededicate themselves to protecting the truth of the Holocaust and ensuring its relevance for new generations.

Keynote Address by America's Most Distinguished Documentarian Ken Burns as Museum Celebrates Historic Campaign

The United States Holocaust Memorial Museum opened its doors 30 years ago in an unprecedented public-private partnership with Holocaust survivors, the U.S. government, the American people, and committed philanthropists. Three decades later, as the survivors and eyewitnesses diminish in number, the world is changing in ways they could scarcely have imagined as antisemitism, Holocaust denial, and racism are on the rise.

"The Museum's next chapter is so important because everywhere we look, we are deeply alarmed by so many disturbing trends — the egregious misuse of the Holocaust, including by Putin as a pretext for his invasion of Ukraine; with Russia's own war crimes and crimes against humanity in pursuing its war against Ukraine; the blatant Holocaust distortions spread on social media and denial in so many places; and the shocking mainstreaming of antisemitism here in our very own country," said Museum chairman Stuart E. Eizenstat. "The Museum's founders built this institution exactly for moments like this."

During the anniversary event, the Museum presented its highest honor, the Elie

Wiesel Award, to all of its many U.S. and international partners who have been key to extending the Museum's reach beyond its walls into communities across the nation and around the world.

"Institutions alone can't change the world. From our founding, the power of partnership has been central to our ability to bring the history and lessons of the Holocaust to people from all walks of life. Our partners share our conviction that the Holocaust is a story of humanity. It shows us who we have been and challenges us to be more," said Sara J. Bloomfield, Museum director.

The celebration of the success of the Museum's Never Again: What You Do Matters fundraising campaign during the event served as a rallying call to action for the 1,600 attendees. In 2013, the Museum publicly launched the campaign to transform the Museum into a 21st century global enterprise. It has exceeded its goal, raising more than \$1.1 billion from more than 534,000 individuals. Some 96 percent of campaign donors are members who gave between \$25 and \$1,000 and represent all 50 states.

"The enormous outpouring of support for this campaign — for the cause of Holocaust memory — is something to be celebrated," said Allan M. Holt, Museum vice chairman.



Museum Director Sara Bloomfield

Ramsey and James Brewster added their voices to the power of partnership with the Museum. Ramsey, formerly chief of the Metropolitan Police Department in Washington, D.C., worked with the Museum in 1999 to create a leadership development program for law enforcement that has since trained more than 158,000 officers nationwide. Brewster, a high school teacher from Austin, Texas, is one of more than 420 Museum Teacher Fellows, representing 49 states, the District of Columbia, and 11 countries, trained since the program began in 1996. Auschwitz survivor and Museum volunteer

Irene Weiss, opened the evening with a call to action to keep Holocaust memory alive. Singer, songwriter, and social media influencer Montana Tucker, who is using her platform to raise awareness of the Holocaust and the dangers of antisemitism, led the audience in a closing pledge to the future to educate new generations.

A nonpartisan federal institution, the United States Holocaust Memorial Museum is America's national memorial to the victims of the Holocaust, dedicated to ensuring the permanence of Holocaust memory, understanding, and relevance. Through the power of Holocaust history, the





30. MARSZ ŻYWYCH

The 30th March of the Living was held at the site of the former German Nazi concentration and extermination camp Auschwitz on 18 April 2023. It was led by a group of about 40 Auschwitz and Holocaust Survivors. The President of Italy, Sergio Mattarella, also attended the main ceremony.

The central theme of this year's March of the Living, an event that has been taking place for 35 years (initially held biennially), was to honour the heroism of Jews during the Holocaust. The march took place on the eve of the 80th anniversary of the Warsaw Ghetto Uprising.

The March was attended by several thousand people, mainly young Jews from many countries worldwide, and several hundred students from Polish schools. After passing through the "Arbeit macht frei" gate, the March of the Living participants walked from the Auschwitz I site to Auschwitz II-Birkenau.

In response to why she visits the Memorial, Holocaust survivor Mala Tribich declared: 'As long as I am able, I wish to come here to pay my respects to the victims, keep their memory alive, and set an example for the younger generations. My message is not to forget the Holocaust, not to forget the victims, but also to focus on what happens when civilisation crumbles, despots rule, discrimination and prejudice escalate,' she said

Of his return, David Schaecter, now 94, an Auschwitz survivor, said: 'It is a harrowing part of my psyche and experience. Especially as I am a Jew from Slovakia, and Slovak Jews were the first Jews to be deported to Auschwitz.'

'I was deported to Auschwitz with my mother and two younger sisters. One was 7 years old, the other 5. I was 11 years old. I also had a brother, Jacob, who was four years older than me. He was intelligent and strong and took many punches that were meant for me. My brother made sure I survived,' recounted

David Schaecter.

The main ceremony of the March of the Living took place at the monument commemorating the camp's victims, near the ruins of gas chambers and crematoria II and III.

In his speech, Italian President Sergio Mattarella said: 'Today more than ever, when the tropes and arguments that poisoned the 1930s are emerging once again while Russia's inhuman aggression against Ukraine is still raging, the memory of the Holocaust stands as a perennial warning that cannot be ignored. Hatred, prejudice, racism, antisemitism, extremism and indifference, delusion and hunger for power are lurking, constantly challenging the conscience of individuals and peoples.'

'Yielding to manifestations of intolerance and violence, backtracking on protecting fundamental rights and freedoms, which are the foundation of our peaceful coexistence, cannot be allowed. Anyone who attacks the international order, that is based on these fundamental principles, must be aware that free peoples are and will be united and determined to defend them,' president Mattarella emphasised.

Earlier, the Italian President visited the site of the Auschwitz I camp, where he met with two Auschwitz Survivors, sisters Tatiana and Andra Bucci, and a group of Italian youth. President Mattarella laid a wreath in front of the Death Wall in the courtyard of Block 11, where executions by firing squad occurred, thus paying tribute to all the victims of this Nazi German concentration and extermination camp.



On the day of the March of the Living, the Museum also announced the launch of a project to preserve some 8,000 children's shoes in the Memorial Collection. They are a moving symbol of the suffering of the youngest victims of the German Nazi

Auschwitz camp. It is funded by the Auschwitz-Birkenau Foundation as well as the International March of the Living in partnership with the Neishlos Foundation and Israeli philanthropist Mati Kochavi.

THE MUSEUM HAS LAUNCHED A TWO-YEAR PROJECT FOR THE CONSERVATION OF CHILDREN'S SHOES BELONGING TO VICTIMS OF AUSCHWITZ

The Museum Conservation Laboratories initiated a two-year project to conserve approximately 8,000 children's shoes that are part of the Memorial Collections. These shoes are a poignant symbol of the suffering of the youngest victims of the German Nazi Auschwitz camp.



The project is funded by the Auschwitz-Birkenau Foundation as well as the International March of the Living in partnership with the Neishlos Foundation and Israeli philanthropist Mati Kochavi.

"The children's shoes are one of the most moving testimonies to the crimes committed at Auschwitz, which is why it is so important to take action to preserve them for as long as possible. In the conservation work planned, it will be particularly important to take an individual approach to each of the shoes," said Rafał Pióro, the deputy director of the Museum responsible for conservation.

As part of the two-year project, it is planned to conserve and compile descriptive and photographic documentation of approximately 8,000 shoes. Each shoe will be measured, and an object card will be made containing a photograph and a detailed description. Based on the information obtained, a database will be created on both the manufacturers and owners of the shoes.

The aim of the work will be to slow down the aging processes. Shoes consist of several different materials that affect each other. Depending on their condition, type, and characteristics, appropriate treatments will be carried out after specialized research, such as surface cleaning, stabilizing metal corrosion processes, needle stabilization of textiles, structural reinforcement of leather, and weatherproofing of metal components.

"Each of the shoes has different features, damages, traces of use by the owners, which determine the scope of conservation activities and the selection of appropriate methods and substances," said Mirosław Maciaszczyk, conservator from the Museum's Conservation Laboratories.

As a result of the work carried out, the physical and chemical conditions of the objects will be improved, which will allow for their long-term storage and exhibition.

"The preservation and detailed historical study of this very meaningful group of personal objects is extremely important for both conservation and ethical reasons. We assume that thanks to the work carried out as part of the project, at least some of the owners of the shoes will be identified, and their stories will symbolize hundreds of thousands of nameless victims," said Elżbieta Cajzer, head of the Collections.

There are approximately 110,000 shoes in the Museum's Collections, including a group of about 8,000 children's shoes. Most of the children's shoes are on display in the Museum's permanent exhibition.

The collection is very diverse, including various types of footwear such as sandals, slippers, and boots, as well as different sizes and materials from which the shoes were made. The shoes found after the liberation of the camp are mainly single shoes, with only a small proportion of pairs of shoes.

The children's shoes are mainly unidentifiable, but some can be traced back to their origin thanks to the manufacturers' marks on them. There are also unique shoes with signatures such as names and addresses, which make it possible to identify the owners.

Based on estimates, it is assumed that about 232,000 children and adolescents were deported to the German Nazi concentration and extermination camp Auschwitz, of whom about 216,000 were Jews, 11,000 Roma, about 3,000 Poles, more than a thousand Belorussians, and several hundred Russians, Ukrainians, and others. In total, about 23,000 children and adolescents were registered in the camp, of whom about 700 were liberated at Auschwitz in January 1945.

Learn more about the conservation works at the Auschwitz Memorial.

MARIAN TURSKI'S SPEECH

DELIVERED AT THE STATE CEREMONY MARKING THE 80TH
ANNIVERSARY OF THE WARSAW GHETTO UPRISING

"Clenching in the fist a stick, a stone,
we beg you, oh God, for a bloody battle.
We implore you for a violent death.
Let our eyes not see, before we expire,
the stretch of the train tracks,
but let the precise aim of our hand, oh Lord,
stain their livid uniforms with blood [...].
This is our Spring! Our Counterattack!"

"Counterattack"—that is how the Polish poet
Władysław Szlengel, a Jew imprisoned in the
Warsaw ghetto, titled his poem. I quoted a
mere few lines from it. The poem was
written before the outbreak of the Warsaw
Ghetto Uprising on 19 April 1943. The poet
himself spent the beginning of the Uprising
hiding in a bunker not far from here—on
Świętojerska Street. Pulled out of the bunker
on 8 May, he was murdered by the
Germans...

Our civilisation has acquired over a dozen—
if not more—symbols of resistance and
valour. I believe I have the right to say that
80 years ago, the Warsaw Ghetto Fighters
transformed the streets that surround us—
Gęsia, Miła, Niska, Muranowska—into Jewish
Thermopylae, into yet another Jewish
Masada, into Jewish Westerplatte.

Distinguished Guests,

We're meeting here today in front of the
Monument to the Warsaw Ghetto Heroes
designed by Natan Rapoport, graduate of the
Warsaw Academy of Fine Arts. I believe
there are three reasons why we have
gathered here.

The first reason is to show our respect and
pay tribute to the residents of the Warsaw
ghetto for their heroism, determination,

suffering and martyrdom.

Take a look at the Monument, please. What
we see from the front side—what we are all
looking at right now—are the silhouettes of
the fighters, each holding a knife, a grenade,
a rifle.

But do take a moment later to look at the
other side of the Monument, the side which
shows the last march of the civilians—those
who until the very end did not want to part
with their nearest and dearest, defenceless
elderly people, women.

These are the two ways of demonstrating the
same suffering and bravery!

We pay tribute to the individuals who
symbolize resistance, such as Mordechai
Anielewicz from the Jewish Combat
Organisation, or Paweł Frankel from the
Jewish Military Union. None of the fighters is
with us anymore. However, there are still
very few people who were imprisoned in the
Warsaw ghetto, those who were children at
the time.

Hena Kuczer is here with us today. She was
11 years old at the time. Her two elder
brothers had been taken to Umschlagplatz
long before the Uprising—two blocks from
here, only in the other direction. And yet,
before they were deported and murdered in
a gas chamber, they had endured several
days of torment and humiliation at
Umschlagplatz, inflicted by the Germans as
well as the Ukrainians and Lithuanians who
collaborated with the Nazis. They had to pay
with a watch or hundreds of zlotys for a sip
of water.

Towards the end of the Uprising, to flee the



Photo M. Jaźwiecki / Museum of the History of Polish Jews

I'll share with you what comes to my mind today when I reflect upon the events from April-May 1943.

I wasn't in the Warsaw ghetto. I was imprisoned in another ghetto, in Łódź (Litzmannstadtghetto). I was sent to Auschwitz and I survived two death marches—the last one from Buchenwald to Theresienstadt. There, I was liberated by the Soviet Army, which consisted mainly of Russians. My gratitude towards them, towards those who liberated me from the German camps, will live as long as I live...

And yet... how could I remain indifferent, how could I remain silent when today the Russian Army invades our neighbour and annexes its land? Can I remain silent when Russian missiles demolish Ukrainian infrastructure—residential buildings, hospitals, monuments of culture? All this will result in a drastic rise in mortality rate and will reduce the lifespan of hundreds of thousands of civilians!

How can I be silent when I see what happened in Bucha, knowing how the Germans annihilated Polish Michniów, Belarussian Khatyn, Czech Lidice or French Oradour?

Marek Edelman, one of the commanders of the Warsaw Ghetto Uprising— I was privileged to know him personally and I talked to him on numerous occasions— used to repeat these significant words: "Life is of utmost importance! Once you have life—freedom is of utmost importance! And then, often, you must sacrifice your life again to fight for freedom!"

Honourable Mr Presidents,
Distinguished Guests,
Dear Friends,

125 years ago, in response to the antisemitic Dreyfuss Affair, Emil Zola shouted: "J'accuse!" I accuse!
Zola's cry sent shockwaves across France and—in some way—across Europe. I do



believe, in fact I am deeply convinced that today—in order to pay tribute to the

Warsaw Ghetto Fighters—a loud cry should be repeated from here, from Warsaw: J'accuse!

Against antisemitism!
Against violation of human rights!
Against discrimination!



MONUMENTS TO RESISTANCE: ART ON THE WARSAW GHETTO UPRISING (1943-1956)

A new temporary exhibition at the Jewish Historical Institute Emanuel Ringelblum in Warsaw is already open

"Monuments to Resistance..." is the largest and so far the most diverse presentation of works of art about the Warsaw Ghetto Uprising, spanning between 1943 and 1956. The exhibition includes works by Alina Szapocznikow, Natan Rapoport, Tadeusz Kulisiewicz, and Andrzej Wajda, as well as drawings by Halina Ołomucka, created during the uprising.

"Monuments to Resistance: Art on the Warsaw Ghetto Uprising (1943-1956)" is an exhibition opened on the 80th anniversary of the April 1943 Uprising. Thanks to the work and queries of the curators, we can see how important this event was for post-war artists, and how diverse the way it was presented.

"We present how extensive the collections at the Jewish Historical Institute are. We have valuable works of art, historical memorabilia, and photographs stored here from the beginning of the institute's existence (1947). They illustrate the Jewish memory of the Uprising and emphasize the heroism of the fighters. The exhibition is our tribute to the combatants and civilians. It is important that the presented works were created by artists for whom the World War II and the German occupation was an important generational experience," says Monika Krawczyk, director of the Jewish Historical Institute.

Posters are an important part of the exhibition. During the anniversary celebrations of the Ghetto Uprising in 1947 and 1948, the Central Committee of Jews in Poland and the Jewish Society for the Promotion of Fine Arts organized two competitions for commemorative posters. An integral part of them was the poster competition.

"Posters were sent by artists who did not participate in the fight and did not see what was happening in the ghetto. Their artistic proposal, on the other hand, allows us to see how the memory of the Uprising was shaped and what phenomena and attitudes the authors decided to emphasize. The JHI collection includes works by Eryk Lipiński and Andrzej Wajda, among others," says curator Marta Kapeluś from the Jewish Historical Institute.

It is worth noting that there was almost no one who survived the uprising and could illustrate their experiences. All the more valuable are the drawings by Halina Ołomucka, which open the exhibition, dated 1943. Their mood and the way it presents the combatants are extremely moving, far from the customary emphasis on their heroism and courage.

The exhibition presents a wide selection of works of art: paintings, posters as well as drawings, photographs, sculptures, and metalwork from the era. Among the artists whose works will be on display, it is worth mentioning, among others, Tadeusz Kulisiewicz, Natan Rapoport (author of the Monument to the Ghetto Heroes), Alina Szapocznikow, Henryk Hechtkopf, and Tadeusz Gronowski. The exhibition also includes a wide selection of characteristic socialist realist works.



Monuments to Resistance: Art on the Warsaw Ghetto Uprising (1943-1956).

April 21–October 1, 2023 at the Jewish Historical Institute
Emanuel Ringelblum in Warsaw

JHI Director: Monika Krawczyk

Exhibition curators: Marta Kapetuś, Michał Krasicki, Piotr Słodkowski

Coordination of the exhibition: Marta Kapetuś, Michał Krasicki

Design project: Aneta Faner, Piotr Duma

Graphic design: bisoń studio

Production of the exhibition design: Pracownia KONTRA Tomasz Marzec

English translation: Zofia Sochańska

Editing and proofreading: Jolanta Rudzińska (pol.), Natalia Kłopotek (eng.)

Conservation: Violetta Bachur

"MARYLA'S DIARY"

BOOK PREMIERE

"Maryla's Diary" is one of the most moving and unique testimonies written during the Warsaw Ghetto Uprising. On the 80th anniversary of the events it describes, the State Museum at Majdanek in cooperation with Prószyński Media publishing house is releasing a new edition of this source.

The "Diary" is a record of the thoughts, feelings, and fears of a young Jewish woman named Maryla, who was in hiding during the Warsaw Ghetto Uprising.

It depicts the life of people doomed to extermination, isolated from the rest of the world by walls, describes the fate of Jews on the Aryan side, and reports on the course of the revolt.

It is not known exactly from when the mysterious Maryla kept her diary, and it breaks off abruptly on 27 April 1943, giving no answers about the further fate of its author.

The notebooks she had been writing in were found on the grounds of the former German concentration camp at Majdanek in the late 1940s.

As written by Maryla, the young Jewish Woman hiding in a bunker a few days after the outbreak of the Warsaw Ghetto Uprising:

"We are listening to these increasingly louder sounds of fighting and fear paralyses us all, we cease to be human and turn into twitching bundles of nerves ready to go mad..."

Her diary is a unique testimony to the

Shoah. In it, the author describes - from the perspective of a victim and at the same time of a witness to these dramatic events - the life and death of the Jewish children, women, and men locked behind the ghetto walls. She reports on the course of the uprising, that was bloodily suppressed by the Germans.

To this day it has not been determined where and when the author died. The diary, which she kept from the spring of 1942, breaks off on 27 April 1943. Shortly after the war it was found on the grounds of the former German concentration camp at Majdanek.

Currently, Maryla's diary is kept in the Archives of the State Museum at Majdanek. In 2010, the document was conserved and then digitised, making it available to a wider public.

On the 80th anniversary of the Warsaw Ghetto Uprising, the State Museum at Majdanek, in cooperation with Prószyński Media publishing house, is releasing a new edition of "Maryla's Diary." It was undertaken by eminent experts in the history of the Warsaw Ghetto: Zuzanna Schnepf-Kołaczk (POLIN Museum) and Dariusz Libionka (State Museum at Majdanek).



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Notes from March 1942 to February 1943, compiled by Zuzanna Schnepf-Kończak

"Unfortunately, this tomorrow turned out to be more terrible than all anticipations." Notes from April 1943, compiled by Dariusz Libionka

Dariusz Libionka, Fate of the original text

Editor's note

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CALL FOR PARTICIPANTS. INTERNATIONAL CONFERENCE – NEW TECHNOLOGIES IN EDUCATION

The International Center for Education about Auschwitz and the Holocaust at the Auschwitz Memorial begins the call for participants in the international educational conference “The Tools of «Here and Now» in Teaching about «Then» – New Technologies in Education about Auschwitz and the Holocaust” that will take place on June 27-29, 2023 in Oświęcim.

The conference is part of a series of biennial meetings devoted to reflection on the methodology of teaching about the history of Auschwitz and the Holocaust. Professionals involved in education at Memorial Sites and other similar museums and institutions are invited to attend.

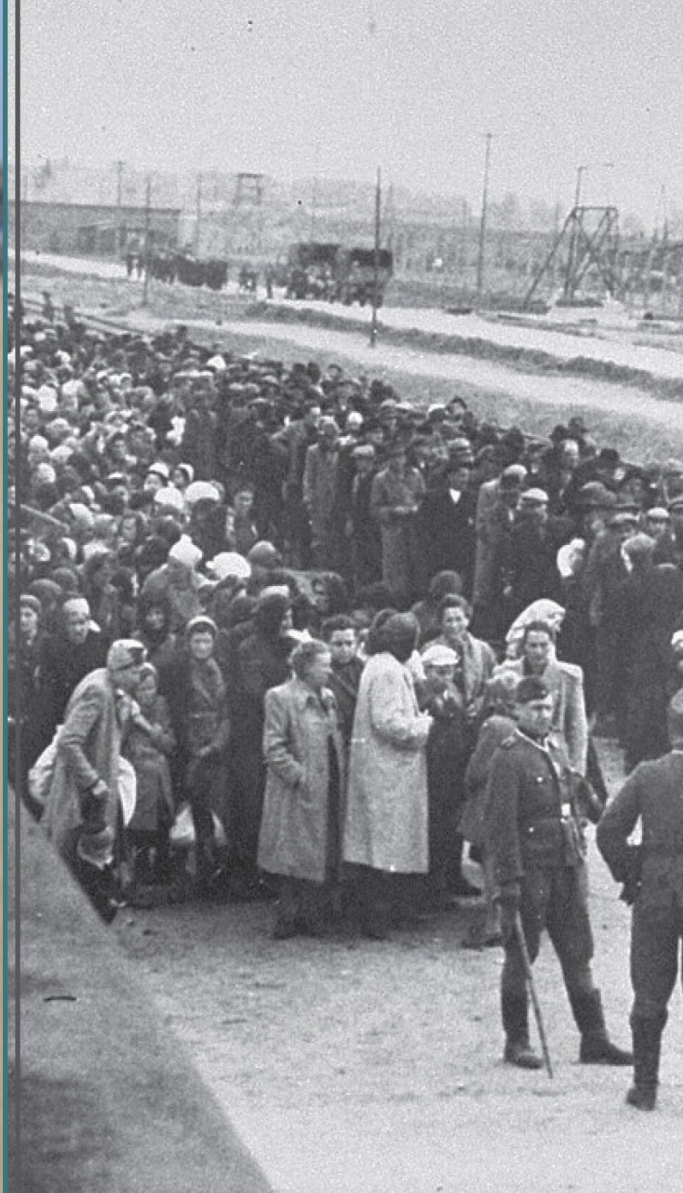
It has been 78 years since the liberation of the German Nazi concentration and extermination camp Auschwitz. With each passing year, the numbers of witnesses of history living amongst us are dwindling, leaving ever fewer survivors able to recount their atrocious World War II experiences to the young generation. The contemporary world is not free from armed conflict, either. The brutal war in Ukraine once again confronts us with the question whether there is anything that can be done to avoid making the same mistakes again.

Furthermore, the experience of the pandemics has shown us how rapidly the world that we live in can change and how quickly the methods and means that we use in our educational activity can become insufficient. For the young generation brought up in the era of new technologies and the Internet, focused on the “here and now”, the history that happened 80 years ago is something remarkably distant. Learning dates and numbers without cause-and-effect

relationships or individual fates makes the extremely crucial experience in the history of humankind, as was World War II, lose its role as a moral reference point for young people. Yet, without the understanding and drawing conclusions from what happened “then”, it is difficult to avoid making the same mistakes “here and now”.

Hence, addressing the challenges posed by the education of the young generation, we would like to dedicate this year’s International Educational Conference to the new technologies used in teaching about the crimes of World War II, which are increasingly present in museums and memorials. We are committed to covering the issue as broadly as possible, taking into account the psychological and sociological perspective, including the opportunities and threats arising from the use of new media in education. Therefore, the conference programme includes both panel discussions and presentations of solutions and projects implemented by museums and educational institutions in recent years.

We hope that joint discussions, debates and an exchange of experience can help us answer the following questions: Are there any limitations in using new technologies in teaching about genocides? How can we safely use them in education about the Holocaust



THE TOOLS OF
HERE AND NOW
IN TEACHING
ABOUT **THEN**

New Technologies
in Education about
Auschwitz and
the Holocaust

MAKING AN IMPACT: *SEEING AUSCHWITZ* EXHIBITION IN SOUTH AFRICA

Making Holocaust history relevant and relatable to visitors and students, over 78 years after the event, is a global challenge and even more so in South Africa; on a different continent, in a country which was on the margins of this history and one with its own history of racial discrimination and violence.

As a place of memory, education, dialogue, and lessons for humanity, the Johannesburg Holocaust & Genocide Centre (JHGC), is sensitive to its location in South Africa and the ongoing challenges faced by those who live here. Educators at the JHGC are continually searching for ways to encourage visitors to make connections between multiple histories and between the past and contemporary human rights issues; urging visitors to understand the consequences of prejudice, discrimination, and 'othering', so as to prevent the recurrence of mass atrocities and genocide in all its forms.

Seeing Auschwitz, was conceived and produced by Musealia, in partnership with the Auschwitz-Birkenau Museum and in collaboration with the UN and UNESCO. The Embassies of Germany, Austria, Israel, Poland and the Rosa Luxemburg Foundation supported bringing the exhibition to South Africa to be hosted by the JHGC for the first time on the African continent. The exhibition created opportunities for school groups and other visitors to engage with photographs in a way that encouraged this type of reflection, conversation, and a deeper understanding of the consequences of prejudice, 'othering' and indifference. From its opening in November 2022 until beginning of April 2023, when it moved to the Johannesburg sister Centre in Durban (the Durban Holocaust & Genocide Centre), the exhibition asked visitors the question "what do you see?". When looking at these historical images we challenge our initial perceptions through probing questions and engagement

with the images. Seeing Auschwitz foregrounds photographs – not as illustrations to history but as valuable objects that have their own stories and perspectives to share.

In museum spaces, it may be tempting to assume that photographs are neutral and accurate records of a moment in time, but as Paul Salmons, lead curator, reminds us "These photographs are not neutral sources at all: we are looking at a piece of reality but seen from the Nazi perspective". At the JHGC, the exhibition challenged visitors to confront and disrupt this gaze – one that was intended to document and record the efficiency of a process devised as a 'solution' to the 'Jewish problem'. When faced with this dilemma, school students and adults, looked more closely at the images to find the humanity; the acts of resistance, the moments of tenderness, the individual stories – all of which were ignored and never intentionally recorded by the photographer.

The practise of disrupting the 'Nazi gaze' brought into focus what had previously gone unnoticed and gave visitors the opportunity to explore largescale events, like the Holocaust, on a micro or human scale. Those who spent time 'seeing' and noticing details were able to recognise universal experiences like holding a child's hand, feeling overwhelmed, adjusting the weight of a heavy bag and more. They were able to humanise the victim even within photographs that recorded a system designed to strip groups of people of their humanity, through

WHAT WAS AUSCHWITZ?

This rare photograph was taken at Auschwitz in mid-1944. It captures the arrival of a transport of Hungarian Jews. Most of the people in this image were sent straight to the gas chambers and murdered within hours of their arrival.

The scene contains — and helped to establish — many of the visual elements that have become part of the iconography of both the camp and the Holocaust. Top left, the infamous 'gate of death' through which the long train of cattle wagons has arrived. In the center, crowds of people spill out onto the platform. Bottom left, prisoners in striped uniforms bottom-center, an SS officer in jackboots gives orders.

The photographer has also, unknowingly, captured a scene within the scene. In the bottom right a man stands bewildered. He's lost his trousers and a shoe. He's surrounded by two prisoners in uniforms and another SS officer. Other men watch events unfold as they queue for selection.



Auschwitz was a huge complex of concentration camps established by the Nazis near the German-occupied Polish town of Oświęcim. During the Second World War, the Nazis continually expanded its territory, roles and functions. It eventually covered an area of some 16 square miles.

Although today Auschwitz is infamous as a death camp — where people were murdered immediately upon arrival — this wasn't its original role. The first part of the complex (Auschwitz Main Camp) was built in 1940 to terrify and subjugate the Polish people.

The following year, after Germany's invasion of the Soviet Union, it was chosen to house some of the hundreds of thousands of captured Soviet prisoners of war. To do so, the Nazis expanded Auschwitz by creating an additional camp just a couple of miles away near the village of Brzezinka, which the Germans called Birkenau. This site became came known as Auschwitz II, or Auschwitz-Birkenau.

Then, in 1942, its function evolved once again when Auschwitz-Birkenau became a site of mass murder in the Nazis' 'Final Solution' with Jews transported by train to their deaths. Europe. Auschwitz was also, as a result, a honey, a slave labour camp.





in the crematoria, sketches drawn by victims and survivors, photographs taken before the war but carried into Auschwitz amongst victim's possessions, and even photographs from the Höcker Album, discovered in 2007, showing SS officers and the Auschwitz staff relaxing at a resort just 30 km south of Auschwitz. "Seeing" these images differently provoke visitors to wonder; are they people just like us?

At the end of our tours, guides asked student groups to select only three images from Seeing Auschwitz for their own imagined mini exhibition. They were asked to think about why they chose these photographs or

sketches and how they would display them. This activity allowed the learners to creatively engage with the information they had spent an hour or so unfolding. Whether the images would be displayed in a moving train, projected on the walls of their school or their own image mirrored in a "mug shot", the understanding of breaking the photographers gaze and not taking images at face value had clearly been understood.

The engagement with the guided tours of the exhibition and feedback that we received convinced JHGC educators that learners in South Africa were able to connect to the personal stories and different perspectives

DEPORTATIONS TO NISKO. EHRI ONLINE PROJECT

After the attack on Poland in September 1939, the Nazi leadership had the opportunity to deport Jews to conquered areas for the first time. In the second half of October 1939, the Central Office for Jewish Emigration sent 1,500 Jewish men from Vienna to Nisko am San in Eastern Poland. Further transports went to Nisko from Moravia-Ostrau (Ostrava, Czechia) and Kattowitz (Katowice, Poland).

However, only a small part of the 4,750 to 4,900 deportees found accommodation in the camp, the rest were expelled by the SS. Hundreds wandered around the Lublin district. The majority ended up in the Soviet Union, where their traces are lost. 198 men were able to return to Vienna after the action was broken off in March 1940.

The most important source was the correspondence between the deportees and the Jewish community in Vienna, a collection now preserved in the archives of the Jewish community in Vienna. Many of these letters provide an insight into the fate of the men deported from Vienna, their desperate situation and their 'everyday life' between autumn 1939 and March 1940. These materials have been supplemented by the personal papers of the few survivors from the Dokumentationsarchiv des österreichischen Widerstandes (DÖW), the Arolsen Archives, the US Holocaust Memorial Museum and the Slovak National Archives, which deal with their deportation, expulsion and imprisonment in Soviet gulags. The documents in the edition also open up completely unexplored chapters, such as the deportation of Austrian Jews from the Ivančice Internment Camp in the Protectorate of Bohemia

and Moravia to Nisko.

As part of the edition, a list of all deportees in the Nisko transports was compiled and published for the first time. The names of those who died in the Holocaust are linked to the DÖW database of victims. In addition, short biographies of more than 150 deportees whose names appear in the documents have been compiled. The online edition offers an introduction to the subject and to certain aspects of the Nisko transports, as well as introductory texts by Winfried Garscha, Dieter Hecht and Wolfgang Schellenbacher offering some remarks on the editorial standards. A rich index shows how powerful the linking and connection to the EHRI Portal is.

This source edition brings together annotated documents from different countries. It will be continuously expanded in the years to come, drawing scholarly attention to the insufficiently used testimonies of the victims and to the fate of the deportees in this border region.

This online edition is in German. Visit [Von Wien ins Nirgendwo: Die Nisko-Deportationen](#)

VON WIEN INS NIRGENDWO: DIE NISKO-DEPORTATIONEN 1939

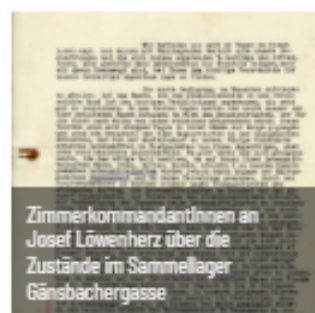
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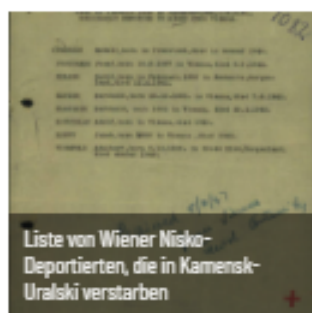
Nach dem Überfall auf Polen im September 1939 eröffnete sich für die NS-Führung erstmals die Möglichkeit, Jüdinnen und Juden in eroberte Gebiete abzuschieben. In der zweiten Oktoberhälfte 1939 verschickte die Zentralstelle für jüdische Auswanderung 1.500 jüdische Männer aus Wien nach Nisko am San. Weitere Transporte gingen aus Mährisch-Ostau (Ostrava) und Kattowitz (Katowice) nach Nisko. Nur ein kleiner Teil der 4.750 bis 4.900 Deportierten kam jedoch in dem Lager unter, die Übrigen wurden von der SS verjagt. Hunderte irrten im Distrikt Lublin umher. Die Mehrheit gelangte in die Sowjetunion, wo sich ihre Spuren verlieren. 198 Männer konnten nach Abbruch der Aktion im März 1940 nach Wien zurückkehren.

Diese Quellenedition führt kommentierte Dokumente aus verschiedenen Ländern zusammen. Sie soll auch in den kommenden Jahren kontinuierlich erweitert werden und so die wissenschaftliche Aufmerksamkeit auf die unzureichend genutzten Zeugnisse der Opfer und auf das Schicksal der Deportierten in diesem Grenzgebiet lenken.

ZULETZT HINZUGEFÜGTE DOKUMENTE



Zimmerkommandantinnen an Josef Löwenherz über die Zustände im Sammellager Gänsbachergasse



Liste von Wiener Nisko-Deportierten, die in Kamensk-Uralski verstarben



IKG Wien Liste an den World Jewish Congress betreffend Wiener Nisko-Deportierte in Kamensk-Uralski



Nisko-Deportierte aus Zamosc an die IKG Wien mit der Bitte um Unterstützung



DOW

■ ■ Dokumentationsarchiv
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Paweł Sawicki

ASSISTANT EDITOR

Agnieszka Juskowiak-Sawicka

EDITED BY

Bartosz Bartyzel
Marek Lach
Łukasz Lipiński

CONTACT

memoria@auschwitz.org

