

82 (07/2024)



# MEMORIA

MEMORY • HISTORY • EDUCATION



## EXHIBITION "KL PLASZOW. A SITE AFTER, A SITE WITHOUT". NOTE TO THE STORY.

NEW HOME FOR  
YAD VASHEM  
COLLECTIONS

ONLINE:  
COOPERATION  
BETWEEN THE  
AUSCHWITZ  
MUSEUM AND  
TROLLWALL AI  
STARTUP  
THE GRAPHIC  
NOVEL AS

TESTIMONY. AN  
INTERVIEW WITH  
BARBARA YELIN  
AND CHARLOTTE  
SCHALLIÉ

MEMOIRS

PREMIERE  
OF BOLESŁAW  
BURSKI'S

STOP HATE SPEECH

# TABLE OF CONTENT

---

NEW HOME FOR YAD VASHEM  
COLLECTIONS

STOP HATE SPEECH ONLINE: COOPERATION BETWEEN THE  
AUSCHWITZ MUSEUM AND TROLLWALL AI STARTUP

EXHIBITION "KL PLASZOW. A SITE AFTER,  
A SITE WITHOUT". NOTE TO THE STORY.

THE GRAPHIC NOVEL AS TESTIMONY. AN INTERVIEW WITH  
BARBARA YELIN AND CHARLOTTE SCHALLIÉ

EL ARCHIVO MÁS IMPORTANTE QUE LA VIDA.  
EDUCATIONAL SEMINAR

PREMIERE OF BOLESŁAW BURSKI'S MEMOIRS

CALL FOR COLLECTIONS

SPECIAL EDITION  
IN HONOUR OF ANNE FRANK'S 95TH BIRTHDAY

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](mailto:memoria@auschwitz.org)

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

All editions: [memoria.auschwitz.org](http://memoria.auschwitz.org)

---

# NEW HOME FOR YAD VASHEM COLLECTIONS

---

Yad Vashem inaugurated the new Moshal Shoah Legacy Campus and the new David & Fela Shapell Family Collections Center at its heart. The new Moshal Shoah Legacy Campus also includes the Joseph Wilf Curatorial Center, the Wolfson Gallery featuring a new Video Art Wall Installation created by renowned video artist Ran Slavin and curated by Director of Yad Vashem's Archives, Museums and Collections Medy Shvide, and a new innovative auditorium and exhibition hall.

The 5-story, subterranean state-of-the-art structure, now houses Yad Vashem's vast collections of Holocaust-related artifacts, documentation, photography and artwork. The Collections Center is the epicenter of Yad Vashem's mission to safeguard these 'everlasting witnesses' of the atrocities of the Holocaust, ensuring their preservation of these hundreds of millions of items for future generations.

The inauguration of this ambitious project, initiated by Yad Vashem back in 2016, was kicked off on Sunday, 7 July 2024, with a stirring concert at the Jerusalem Theatre. This unique event seamlessly wove together classical and Jewish music with images of Yad Vashem's world-class archival collection. The Jerusalem Symphony Orchestra, led by Amos Boasson and featuring Violins for Hope, accompanied by the Neve Shir Choir and Cantor Simon Cohen, delivered soul-stirring performances of classical arrangements and beloved Jewish melodies.

The evening reached an emotional crescendo with a performance by IDF Reservist and violinist Mordechai Shenvald, who was injured in the wake of the October 7th Massacre in Gaza. Grandson of Holocaust survivors, Mordechai Shenvald played on a violin from Yad Vashem's Artifact Collection. This violin once belonged to Motale Shlain, a young Jewish partisan fighter who was killed, at the age of 14, while fighting the German army. Mordechai's moving rendition of the theme song from Steve Spielberg's film, "Schindler's List", embodied the resilience of the human spirit in the face of unspeakable adversity.

At the investiture ceremony, Israel's President Isaac Herzog, Yad Vashem Chairman Dani Dayan, Holocaust survivor and Chairman of the Yad Vashem Council Rabbi Israel Meir Lau, Martin and Ilana Moshal and Irvin Shapell all spoke about Yad Vashem's unprecedented commitment to ensuring that the treasures from the Holocaust are preserved and protected at Yad Vashem for future generations.

Reflecting on the significance of the new facilities, Yad Vashem Chairman Dani Dayan reaffirmed the critical importance of Holocaust remembrance.

"The few remaining items are invaluable, each a precious link to our past. Even after eighty years, the events of the Holocaust remain beyond our full comprehension. We believe that personal stories and belongings allow us to weave fragments of the tapestry of remembrance, six-million puzzle pieces and offer a glimpse into the lives of the Jewish people and communities of Europe and North Africa. The national treasures to be housed here are deeply meaningful to us, both as Jews and as human beings. They bear silent witness to our people's experience during the Holocaust. To me, the collections housed here represent the crown jewels of the Jewish people—they are our very DNA. These artifacts will stand as a testament to our history, resilience, and culture for generations to come."



### **About the Moshal Shoah Legacy Campus and the David & Fela Shapell Family Collections Center:**

Located on Yad Vashem's Mount of Remembrance, the Moshal Shoah Legacy Campus spans some 6,000 square meters. At the heart of the Campus, lies the new David & Fela Shapell Family Collections Center. It is here that Yad Vashem preserves, restores, and stores these Holocaust-related objects in a state-of-the-art facility. Boasting five of the world's most advanced laboratories for paper, photographs, artifacts, textiles and art, the center will preserve Yad Vashem collections including 227.6 million pages of documentation, nearly 40,000 artifacts, 14,000 works of art, 541,000 archival photographs and films, 2.8 million Pages of Testimony and tens of thousands of Holocaust survivor testimonies. Each item here tells a unique and poignant story of individuals, families, and communities that endured the Holocaust.

---

# STOP HATE SPEECH ONLINE: COOPERATION BETWEEN THE AUSCHWITZ MUSEUM AND TROLLWALL AI STARTUP

---

**The Auschwitz Museum has started a cooperation with TrollWall AI, a startup that specializes in the automatic moderation of hateful comments on social media, based on artificial intelligence models.**

"As a Museum, we are active on several social media platforms, primarily on X, Facebook, and Instagram. Every day, we publish posts about events from the history of the German Nazi camp Auschwitz, as well as short bios of the victims. The official profiles of the Museum are already followed by nearly 2.5 million people, and the number of comments left each day on our profiles averages 4-5 thousand," said Paweł Sawicki from the Auschwitz Museum, responsible for the Museum's social media activities.

"Most of the comments are diverse expressions of remembrance, emotional reactions to the content presented, or strictly historical questions. Unfortunately, some comments violate the memory of the victims, including denial and antisemitic entries. We also experience daily waves of spam, trolling, phishing bots, or disinformation campaigns. Appropriate moderation is a priority for us. We strive to protect our virtual community of remembrance from hate speech," added Paweł Sawicki.

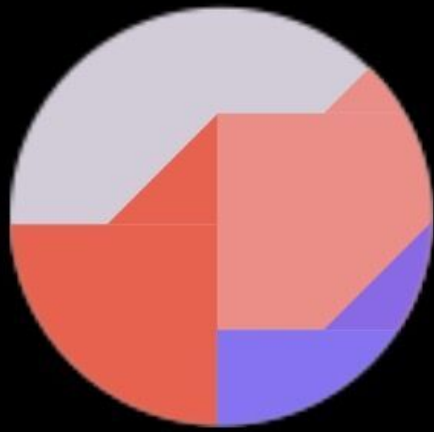
Faced with this challenge, the Museum decided to start cooperation with the TrollWall AI startup.

TrollWall AI is an artificial intelligence-based tool that automatically and in real-time hides hateful and vulgar comments on social media pages. At the moment it supports Facebook, Instagram, YouTube and TikTok. The creators of TrollWall AI rely on international legal standards defining hate speech.

"We have the right to freedom of speech, but not to hate speech. By automatically moderating hateful comments, we create a safe, hate-free online space for those following the Museum on social media," said Tomáš Halász, CEO and co-founder of TrollWall AI.

As part of the cooperation, the Museum gained access to all functionalities of the service.

"In the tests we conducted, the tool proved to be very effective. Importantly, TrollWall AI conducts automatic moderation in many different languages, which is particularly crucial in our case. We can also add various keywords to the system. Of course, the tool does not fully replace the work of a moderator, but it provides additional security and an extra wall, especially on Facebook and Instagram. Moreover, using the system speeds up moderation, allowing us more time to prepare more content for publication," emphasized Paweł Sawicki.



# trojan wall



X (formerly Twitter) – 1.6 million followers  
Facebook – 556 thousand  
Instagram – 179 thousand  
Mastodon – 93 thousand  
Threads – 40 thousand

---

# EXHIBITION "KL PLASZOW. A SITE AFTER, A SITE WITHOUT". NOTE TO THE STORY.

---

In March 2024, the Plaszow KL Museum opened the first part of the permanent exhibition. The exhibition "KL Plaszow. A site after, a site without" is located on the grounds of the KL Plaszow memorial, 4 kilometres from Cracow city centre. Visitors to the exhibition will not be under the museum's roof and will not need to buy tickets, collect entry passes, or have a staff member accompany them. The tour will primarily involve exploring the open and lush green KL Plaszow memorial area on foot and reading the outdoor exhibition texts.

From its inception, the KL Plaszow Museum has been committed to finding the most appropriate means of conveying the importance of the camp's site, considering the distinctive features of the currently verdant and partially integrated area within the expanding urban landscape. Museologists knew this area presented unique challenges not commonly encountered in other memorials. Over 70 years, the camp premises maintained an in-between state, during which it developed its distinct language of communication and reception. This language had to be acknowledged and incorporated into the museum's narrative of KL Plaszow's history.

With this in mind, our approach to curating the permanent exhibition was guided primarily by the principle of moderation. This meant using as few words as possible, only a select number of quotations, and opting for a single photograph instead of multiple. In our announcement for the exhibition's artistic design competition, we outlined the following criteria: legibility, muted colours, a relatively light approach, noble materials, and an emphasis on simplicity in form. The competition winner, the Cracow-based design studio Koza Nostra, collaborated with the KL Plaszow Museum team until 2023 to create the permanent exhibition. The open-air section was completed in March

of this year. It is the first segment of the KL Plaszow Museum's permanent exhibition, which will eventually consist of three sections. Two of them will be presented in the museum buildings. The section illustrating the chronological events of KL Plaszow will be presented in a newly established facility known as the Memorial. Construction has recently commenced on this facility, which is anticipated to be finished by early 2026. A reflective story presenting prisoners' accounts of incarceration will be showcased in the historical building - the Grey House.

The area of the memorial is the most significant testimony of its historical significance. Irrespective of the degree to which it has been deprived of its material remnants, the visitor's encounter with this space is of utmost relevance. The vastness of space, the considerable effort involved in its exploration, and the physical fatigue that typically ensues from a visit - all contribute to the particularity of perceiving former extermination sites, where messages should encourage individual contemplation. The open-air permanent exhibition "KL Plaszow. A site after, a site without" comprises 14 ascetically designed panels. The composition includes a curatorial text, excerpts from prisoners' testimonies, illustrative material in the form of photographs taken from 1943 to 1944, and









the changes made less than six months earlier. As the years go by, today's fresh elements will blend increasingly into the landscape.

Today, the exhibition "KL Plaszow. A site after, a site without" is an essential guide for understanding the history of the former camp. It is accessible 24/7 to anyone willing to spare a moment, as it serves as an introduction to the former camp's history. By providing fundamental details, it fosters a desire for independent exploration.

Whether within the archives or the original location of events, vestiges of the past linger, partially obscured amidst the lush greenery.

The best time to visit the KL Plaszow memorial site is early spring. The vacant expanse, dotted with russet and sparse vegetation, reveals its history to the fullest extent possible. The brick relics of the buildings, the levelled ground intended for the barracks, and the discernible sewage ditches are then evident. The note to

---

# THE GRAPHIC NOVEL AS TESTIMONY. AN INTERVIEW WITH BARBARA YELIN AND CHARLOTTE SCHALLIÉ

---

**What happens to histories of war, genocide and mass atrocities when historians no longer write about the survivors, but actively work with them? An interview with renowned comic artist Barbara Yelin and Professor Charlotte Schallié on working with survivors in public history, the complexity of human memory, and the power of the graphic novel to capture it.**

“Do you take sugar?” Emmie Arbel asks Barbara Yelin while having coffee in Emmie’s living room in Tiv’On, Israel. “No thanks, just milk.” “Me neither”, Emmie responds, “but I always put the sugar box on the table. With its spoon. It is from her. I have nothing else that belongs to my mother. She used to move it, and now I move it. Just this spoon...nothing else.” As Emmie turns the spoon and lights a cigarette, the scene at the coffee table shifts to one panel depicting Emmie as a child with her family out on the street being escorted by a man in Nazi uniform. Though the street is dimly lit, the yellow Star of David pinned on their clothes are clearly visible. One panel, then the scene cuts back to the present time where Emmie sits at the coffee table again.

With such segments, renowned graphic artist Barbara Yelin makes the impact of the past on the present clearly tangible. The intertwinement/intertwining of past and present forms a central theme in her latest graphic novel *Emmie Arbel. The Color of Memory*. The graphic novel revolves around the life of Emmie Arbel, who was born in The Hague in 1937 into a Jewish family and spent part of her childhood from November 1942 to April 1945 in several German transit and concentration camps in the Netherlands and Germany. Her experiences of the Holocaust as a child have been featured in the graphic novel *But I live*, published in 2022 as part of a previous interconnected research project<sup>1</sup>. Unlike its predecessor, *The Color of Memory* narrates Arbel’s entire life, stressing how life of a child survivor continued after the Holocaust. Impressively, Yelin weaves together a wide range of themes, including life in Israel, motherhood, sexual violence, and the continual impact of childhood memories on later life. As a result, the book is much more than the story of a survivor: it captures life in all its complexity.

*The Color of Memory*, now available in French and German and released in English next fall, is an outcome of a research project initiated by Germanist and historian Charlotte Schallié. I spoke with Yelin and Schallié during an online interview on a spring evening about this significant book.

**Barbara Yelin:** “I thought about how I could show the contemporaneous presence of memories, and how the experience of her memories break into Emmie’s everyday life. I experienced this while listening to her: we are together, and then suddenly there is a deep memory that comes in.”

**How did you figure out how to translate this contemporaneous presence of memories into your drawings?**



Barbara Yelin, Emmie Arbel. Die Farbe der Erinnerung © 2023 Barbara Yelin, Reprodukt.



Barbara Yelin (© 2024 Martin Friedrich) en Charlotte Schallié

### How did this process of 'taking responsibility and restoring agency' work during the project?

**Barbara Yelin:** "It took more time than I expected. It was not just the question: 'Emmie, what are your memories of the Holocaust?' – it was a conversation about a whole life. This book could only happen on the basis of our many conversations. Emmie was so generous to give me this time. This was also important because some specific decisions took time with Emmie. Sometimes it took a while before she could say: 'Okay Barbara, now I know I want to tell this period of my life, because it is part of it'. Or 'Barbara: I remembered something more'.

"We spoke about many details. Every second month or half a year Emmie would receive a new version of the story board and we would speak about it. This is what makes a drawing a special way to communicate. Drawing is about very specifically looking at things, encouraging you to be mindful and attentive in the moment. When I draw something, new questions about the subject I am drawing at that moment. Question I did not even know I would have before. I gathered these questions, and ask them to Emmie. With her answers, I renewed my drawing, after which the whole process would repeat itself. This dialogue would result in more questions than she had had before as well."

### You mean that new questions came up with Emmie about her own experiences and memories once you showed her a drawing you made?

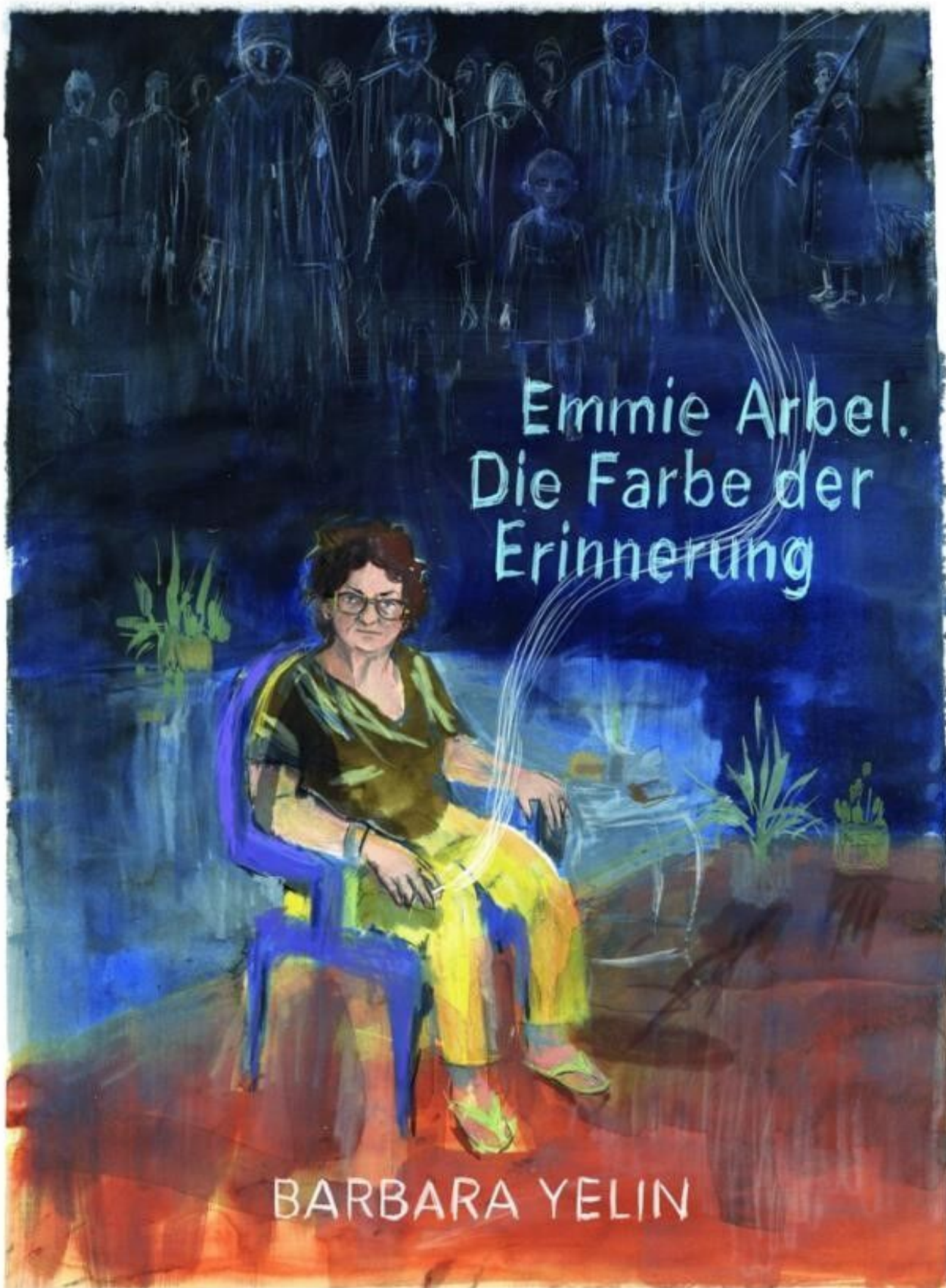
**Barbara Yelin:** "Yes. There are questions she and I would not think about before. What was the temperature? What did you wear? Had there been people in the room? Was there a guard? Did you sit on the floor? How many layers did the bed have? Was it dark outside? And of course: what did you feel?"



Barbara Yelin, Emmie Arbel. Die Farbe der Erinnerung © 2023 Barbara Yelin, Reprodukt.

**Matthias Lukkes** studied History at Leiden University (Cum Laude). Since 2022, he works for the National Comitee for 4 en 5 May as editor for the journal "WO2 Onderzoek uitgelicht".





# EL ARCHIVO MÁS IMPORTANTE QUE LA VIDA | EDUCATIONAL SEMINAR AS PART OF THE "INSPIRING CULTURE" PROGRAMME

---

A seminar titled 'El archivo más importante que la vida' ('The archive is more important than life') was organised for Spanish teachers and educators by the Jewish Historical Institute, in collaboration with the Polish Institute in Madrid and the Centro Sefarad Israel in Madrid, from 24 to 28 June 2024. During the extended period of intense activity, our Spanish guests had the opportunity to explore exhibitions, attend lectures, and actively engage in workshops, walks, and various other events.

The opening day offered a platform for individuals to acquaint themselves with one another, exchange insights about their activities and passions, and elucidate the reasons behind their presence in Warsaw and attendance at the seminar. The twenty participants, carefully selected by the coordinators from Centro Sefarad Israel - Israel Doncel Martin and Ana Pellicer Vázquez, who were also in attendance, comprised individuals hailing from different regions in Spain, including Madrid, Zaragoza, Valencia, Malaga, and Alicante. The participants included male and female teachers and lecturers specialising in diverse fields such as religion, art history, film, philosophy, and human rights. Their primary incentive was rooted in their need to acquire a greater understanding of the Holocaust and the Warsaw Ghetto's history, the culture of Ashkenazi Jews, the Ringelblum Archive, and their aspiration to witness the very places they educate their students about.

The second day of the event featured presentations by representatives of the Jewish Historical Institute and Centro Sefarad Israel, who discussed the history and offerings of their institutions. Anna Rosner, PhD, from the Jewish Historical Institute Research Department, then delivered a lecture on Jews in Interwar Poland (1918-1939). Paweł Bysko, the Education Department Head at the Jewish Historical Institute, provided a guided tour of the permanent exhibition titled "What We Could Not Shout to the World." Agnieszka Witkowska-Krych, PhD, also from the Education Department at the Jewish Historical Institute, hosted a workshop focusing on the "Unobvious Unveilings of the Warsaw Ghetto." The day concluded with a guided stroll through the Jewish cemetery on Okopowa Street, led by Szymon Pietrzykowski from the Education Department of the Jewish Historical Institute.

Day three was devoted to a trip to the Treblinka Memorial and Museum. A member of the museum staff showed the guests around the exhibition depicting the history of the Treblinka I and Treblinka II camps and the site of the former German Nazi extermination camp.

The fourth day commenced with a guided tour of the permanent exhibition at the POLIN Museum of Polish Jews, titled "A Thousand Years of the History of Polish Jews". Subsequently, two lectures were conducted—Agnieszka Witkowska-Krych, Ph. D., elaborated on the profile and legacy of Janusz Korczak, while Agnieszka Kajczyk, PhD, the head of the



# PREMIERE OF BOLESŁAW BURSKI'S MEMOIRS

The memoirs of Bolesław Burski, aka "Jasieńczyk", a former prisoner of KL Lublin, have been recently published. The account of his time in Pawiak, Majdanek, and Auschwitz was written between 1945 and 1948. It's being published for the first time through a collaboration between the Prószyński Publishing House and the State Museum at Majdanek.

The book serves as both an invaluable testament and a captivating narrative about the fate of an extraordinary man. His intellect, multilingualism, astuteness, and resourcefulness facilitated his survival. The memoirs offer an exceptional reading experience with their keen observations, vibrant descriptions, direct dialogue, and dynamic narration. They display a high level of literary excellence.

Bolesław Burski was born in 1905. He was a legionnaire, scout, and activist of the Polish Socialist Party. He was educated as a gardening engineer and lived and worked in Dąbrowa Górnicza. He served as the commander of a company in his home regiment during the September Campaign and was wounded on two occasions. In November 1939, he became actively involved in underground activities with the White Eagle Organisation and the Union for Armed Struggle.



BOLESŁAW  
BURSKI  
PAWIAK  
MAJDANEK  
AUSCHWITZ



---

# CALL FOR COLLECTIONS

---

**Have you recently made an interesting discovery in your attic or basement? Do you possess special family heirlooms? Might you have items that could be of interest for the new exhibition project "The Men's Camp within the Ravensbrück Camp Complex"?**

We are seeking your support in collecting objects and documents related to the main camp for male prisoners at Ravensbrück Concentration Camp or its satellite camps, such as Barth, Karlshagen, or Neubrandenburg.

These could include photos, drawings, memoirs, letters, official documents, everyday items, or personal mementos. Anything that provides insights into the camp's history, the experiences of the inmates, and their struggles with persecution is of exceptional value. Even source materials produced by perpetrators or bystanders contribute significantly to our understanding.

If you are unsure about the origin or significance of an object or document, please contact us! We look forward to investigating these items together with you.

Help us to preserve important historical testimonies and the memory of Ravensbrück Concentration Camp.

A men's camp was added to the camp complex at Ravensbrück in April 1941. As part of the camp complex, it was also under the authority of the women's camp's commander. The men's camp was a labour pool for skilled trades before the concentration camp was fully completed. In August 1941 five accommodation huts and one manufacturing hall for the men's camp were completed in the South-Eastern part of the site immediately next to the industrial yard. Although the number of detainees was constantly rising (up to 1500-2000 prisoners at the same time) no additions were made until the camp was liberated.

The male slave labourers served also for the ongoing expansion of the Ravensbrück camp and its satellite camps.

More than half of the labour battalions were construction units that were assigned to civilian construction companies. During this hard labour the boys and men suffered brutal abuse. Until the end of 1942 about half of all male prisoners died from the consequences of the heavy physical labour, malnutrition, lack of medical care or were murdered.

From 1943 the majority of men outside of the camp were working for the arms industry.



---

# SPECIAL EDITION IN HONOUR OF ANNE FRANK'S 95TH BIRTHDAY

---

12 June marked the 95th anniversary of Anne Frank's birth on in 1929. In honour of this day, the Anne Frank House and Rubinstein Publishers released a special, illustrated edition of Anne Frank's stories: *Pen-and-Inklings*. Stories and events from the Back House. This publication is accompanied by a new temporary exhibition at the Anne Frank

*'A few weeks ago, I started writing a story, something I made up from beginning to end, and I've enjoyed it so much that 'my pen-and-inklings' are piling up.'*

Anne Frank wrote in her diary on 7 August 1943

Anne Frank is best known for her diary. What many people don't know is that Anne also wrote short stories. She called these stories her 'pen-and-inklings'. The stories range from events in the Secret Annex to tales about fairies and gnomes and memories of her school days. Some descriptions of the Secret Annex were included by Anne in *The Diary of a Young Girl*, her novel about her time in hiding, which was based on her diary letters.

Anne listed several categories in her table of contents: Back House, Jewish Lyceum, Seen from the Back House, Invention, Retold, and Answer to a Criticism. At first, Anne stayed close to home when it came to her storytelling. The vast majority of the stories, sixteen in total, deal with events in the hiding place. From the end of 1943, the number of inventions (fairy tales) increased, and Anne eventually wrote eleven of them. Her last invention, *The Fairy*, was only partially copied into her notebook.

In the new publication, stories and events from the Back House have been illustrated by 46 artists from around the world. Their illustrations are featured in the temporary exhibition, along with an animation by Marieke van der Burg.

All illustrations are available as high-quality limited edition art posters in our museum shop and also our online shop.

The Dutch edition of *Pen-and-Inklings*. Stories and events from the Back House is available in all Dutch bookstores and in the museum shop at the Anne Frank House. The English and German editions are only available in the museum shop.



STORIES AND  
OCCURRENCES  
FROM THE BACK HOUSE

# PEN-AND-INKLINGS



*Anne Frank*

RUBINSTEIN **anne frank** stichting



# MEMORIA

MEMORY • HISTORY • EDUCATION

[memoria.auschwitz.org](http://memoria.auschwitz.org)

**PUBLISHER**

Auschwitz-Birkenau State Museum

**EDITOR-IN-CHIEF**

Paweł Sawicki

**ASSISTANT EDITOR**

Agnieszka Juskowiak-Sawicka

**EDITED BY**

Bartosz Bartyzel  
Marek Lach  
Łukasz Lipiński

**CONTACT**

[memoria@auschwitz.org](mailto:memoria@auschwitz.org)

