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MEMORIA

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**EXTRAORDINARY GIFT.
A PAINTING AND SCULPTURES BY AUSCHWITZ SURVIVORS,
TWIN BROTHERS PAUL AND ANDRÉ ROTH, IN MUSEUM
COLLECTIONS**

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RECOVERED THE
NAMES
OF 5 MILLION JEWS
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HOLOCAUST**

AWARDS 2025

**INTERNATIONAL
AUSCHWITZ
COUNCIL**

**THE CLOSURE OF
THE WARSAW
GHETTO**

WITOLD DULECKI

**42ND SESSION
OF THE**

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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

Our e-mail: memoria@auschwitz.org

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

All editions: memoria.auschwitz.org

YAD VASHEM HAS RECOVERED THE NAMES OF 5 MILLION JEWS MURDERED IN THE HOLOCAUST

Yad Vashem, the World Holocaust Remembrance Center, has recovered the names of five million Jews of the six million murdered in the Holocaust. This milestone marks seven decades of work and is at the heart of Yad Vashem's mission – recovering the identities and memory of those whom the Nazis sought to erase. This mission is more important than ever, as the number of Holocaust survivors dwindles and the world will soon be without first-hand witnesses.

There are still an estimated one million names of Jewish victims who are unknown and many will likely remain so forever. Though with new technologies like AI and machine learning, Yad Vashem's teams aim to recover as many names and personal details as possible by analyzing hundreds of millions of archival documents that were previously too extensive to research manually. With these tools, an estimated 250,000 names could still be recovered.

The names are compiled in Yad Vashem's Central Database of Shoah Victims' Names, which is accessible online in six languages. By using variants of names and places and with the help of specially-developed algorithms, the database also includes hundreds of thousands of 'personal files' aggregated from archival sources that tell about the lives and the fate of the individual victims. Over the years the database has helped countless families commemorate loved ones and discover and reunite with lost relatives.

"Reaching five million names is both a milestone and a reminder of our unfinished obligation," said Yad Vashem Chairman Dani Dayan. "Behind each name is a life that mattered- a child who never grew up, a parent who never came home, a voice that was silenced forever. It is our moral duty to ensure that every victim is remembered so that no one will be left behind in the darkness of anonymity."

The achievement of 5 million names will be presented in detail at a seminar at Yad Vashem on Nov. 6 and will headline an event hosted by the Yad Vashem USA Foundation in New York on Nov. 9.

A WORLDWIDE CAMPAIGN

The recovery of names is a campaign that spans the globe. Yad Vashem has partnered with Jewish communities, archives, genealogical societies, and research institutions across the world.

A primary source has been the Pages of Testimony, one-page forms submitted by survivors, family members and friends that commemorate individual victims. About 2.8 million names have been recorded in these pages in over 20 languages, and they continue to trickle in today. The Pages of Testimonies Collection was included in the UNESCO Memory of the World Register in 2013.

Historical documentation is another crucial resource. This includes personal letters, diaries, Nazi documentation and deportation lists, census data, and legal documentation

Home > Collections > Names

Shoah Names DB ▼ First Name Last name or maiden name Birth/prewar/wartime place Search

[Advanced search](#)

[Clear all](#)

The Central Database of Shoah Victims' Names

Yad Vashem, together with its partners, has collected and recorded the names and biographical details of millions of victims of systematic anti-Jewish persecution during the Holocaust (Shoah) period. Five million of the near six million Jews murdered by the Nazis and their accomplices are commemorated here. This database includes information regarding victims of the Shoah: those who were murdered, many whose fate has yet to be determined as well as some who survived.

The names of about one million of those who were murdered remain unknown – and time is running out. It is our collective moral imperative to persist in our efforts to recover their names and restore their identities.

[About the Database](#) ▼

The Names Database is a work in progress and may contain errors that will be corrected in the future.

Feedback, corrections and additions are welcome.

Do You Know of Jews Murdered in The Shoah?

You can help complete this historic task by submitting [Pages of Testimony](#) for Jews murdered in the Shoah so they will be remembered for generations to come.

Jews who survived the Shoah should be registered on [Survivors forms](#).



Submit Pages of Testimony Online



Submit Survivors' Registration Forms Online



Download Page of Testimony Forms



Download Survivors Forms

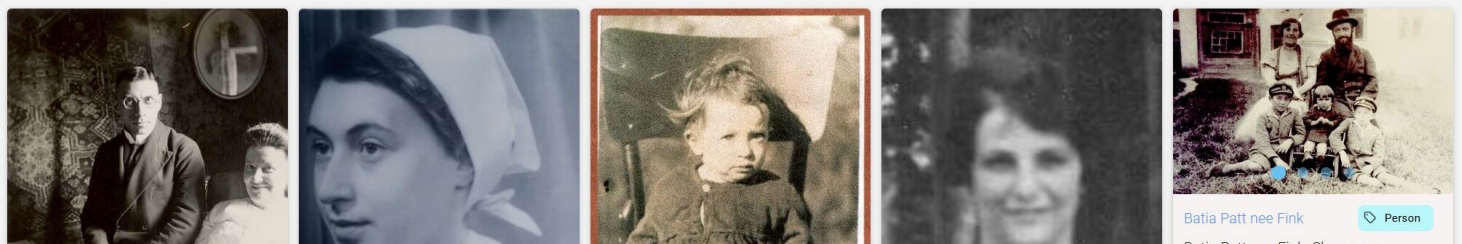


BELA RODNIANSKI

Bela, daughter of Emanuel and Chaya Rodnianski, was born in 1909 in the city of Novograd Severskiy, Ukraine. She was an accountant by profession. During the war she lived in Klinty, Russia, where she perished in 1941 at the age of 32. The photograph and Page of Testimony in her memory were submitted to Yad Vashem by her cousin, L. Ratmanski from Russia.

[DETAILS](#)

Visages of Memory - in Monthly Commemoration



Batia Patt nee Fink

[Person](#)

Batia Patt nee Fink. She was a

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The Collections of the Auschwitz Museum have received remarkable works of postwar art created by Auschwitz Survivors, French Jews, and twin brothers Paul and André Roth. The works were donated by their children.

Five sculptures by Paul Roth were donated by his daughter, Claudine, and his son Laurent. Three of them – “The Scream” (1980), “The Survivor” (1998), and “Pitié!/Mercy!” – are highly expressive, almost naturalistic depictions of human figures whose emaciated, hunger-distorted bodies bear the marks of a man condemned to Auschwitz. Two untitled sculptures portray a man standing against a wall with a cut wound on his chest, and hands emerging from the earth.

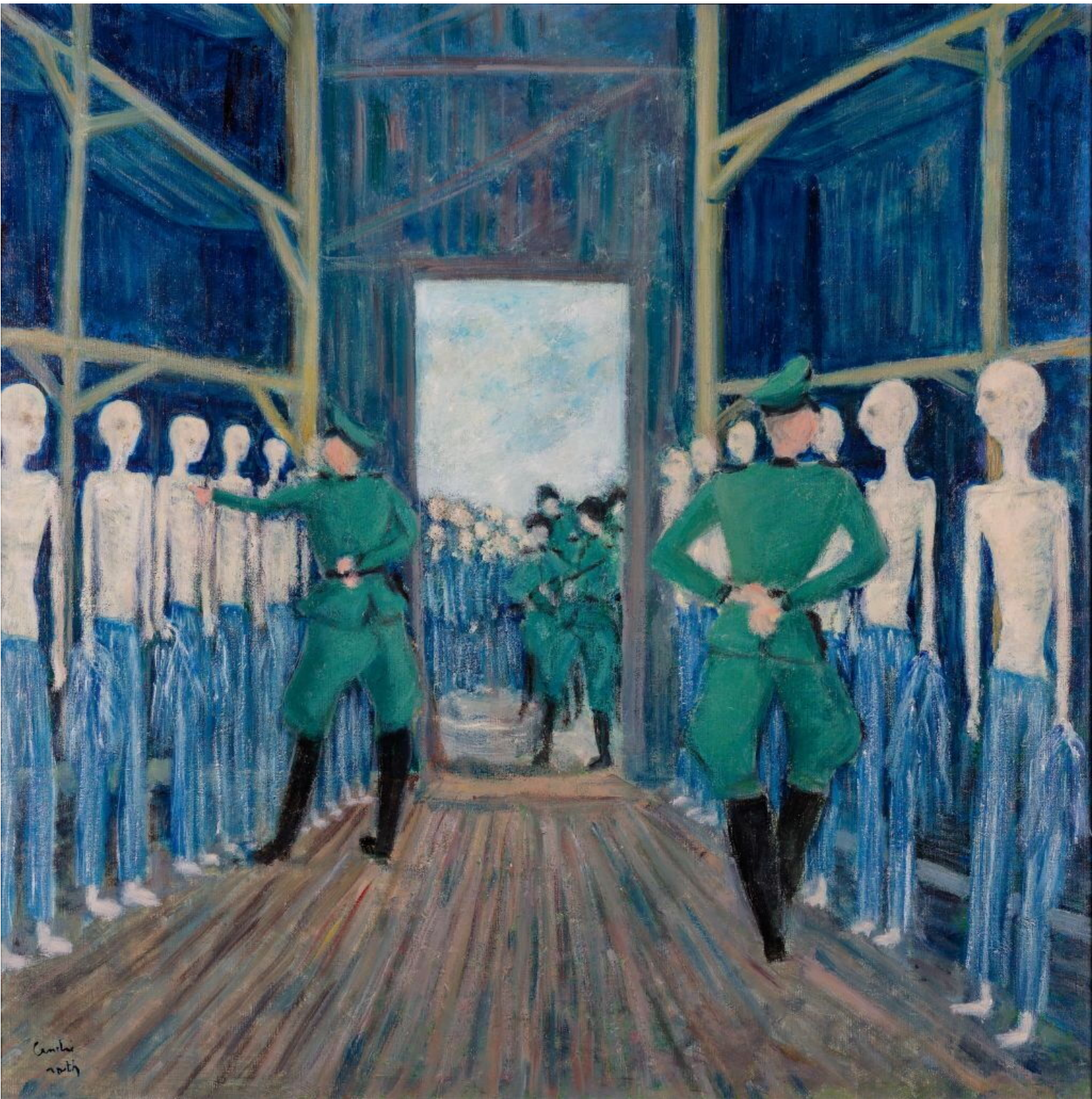
A painting by André Roth, donated by his son Claude, is entitled “Selection or Elimination” (1985). It depicts the interior of a barracks for prisoners where two SS men are carrying out a selection. Tragically, the rest of André Roth’s paintings dedicated to his camp experiences were stolen from the family.

“This extraordinary gift has not only deepened our knowledge of the history of those deported to Auschwitz and their postwar lives but also enriched our collection with works of immense artistic force. They present a profoundly subjective image of the camp, deeply marked by the emotions and feelings of both brothers. André Roth’s painting shows the scene of a selection from the inside – from its very center – through the eyes of a direct witness. Paul Roth’s sculptures, meanwhile, are characterized by great expression and power. They are deeply moving and do not allow us to forget the immense suffering of the victims of this largest of all concentration and extermination camps,” emphasized Agnieszka Sieradzka, curator in the Museum Collections.

The works were donated to the Museum by the children of Paul and André Roth so that they could bear witness here to the tragic fate of their family, and of all victims of the German Nazi concentration and extermination camps.

In her letter, Claudine Roth, daughter of Paul, wrote: “Inspired by our father’s stay in the concentration camp, marked by the death march that he was fortunate to survive together with his twin brother André, several of his sculptures are particularly painful and difficult. Both brothers had a highly developed artistic sensibility. My father sculpted, and his brother painted. His works related to the Holocaust had the honor of being exhibited during the inauguration of the Memorial in Caen. As for our father, he did not want to part with his sculptures, but after his death my brother and I wanted these four works to rest in the Memorial, where they will find the peace and welcome they deserve.”

Claude Roth, son of André, wrote: “I met with my 103-year-old living aunt (Marcelle – the sister of Paul and André, also an Auschwitz Survivor), to whom I explained what would happen to her brothers’ works and where they would be taken. She was very proud of this.



Paul and André Roth were born in 1924 in Lyon. Their father, Joannès, worked in the metallurgy industry, while their mother, Laure, cared for the home and children. In addition to the twins, the couple had two daughters: Marcelle, born in 1921, and Françoise, born in 1927. In 1931 the family moved to Paris, but during the German occupation they were forced to return to Lyon.

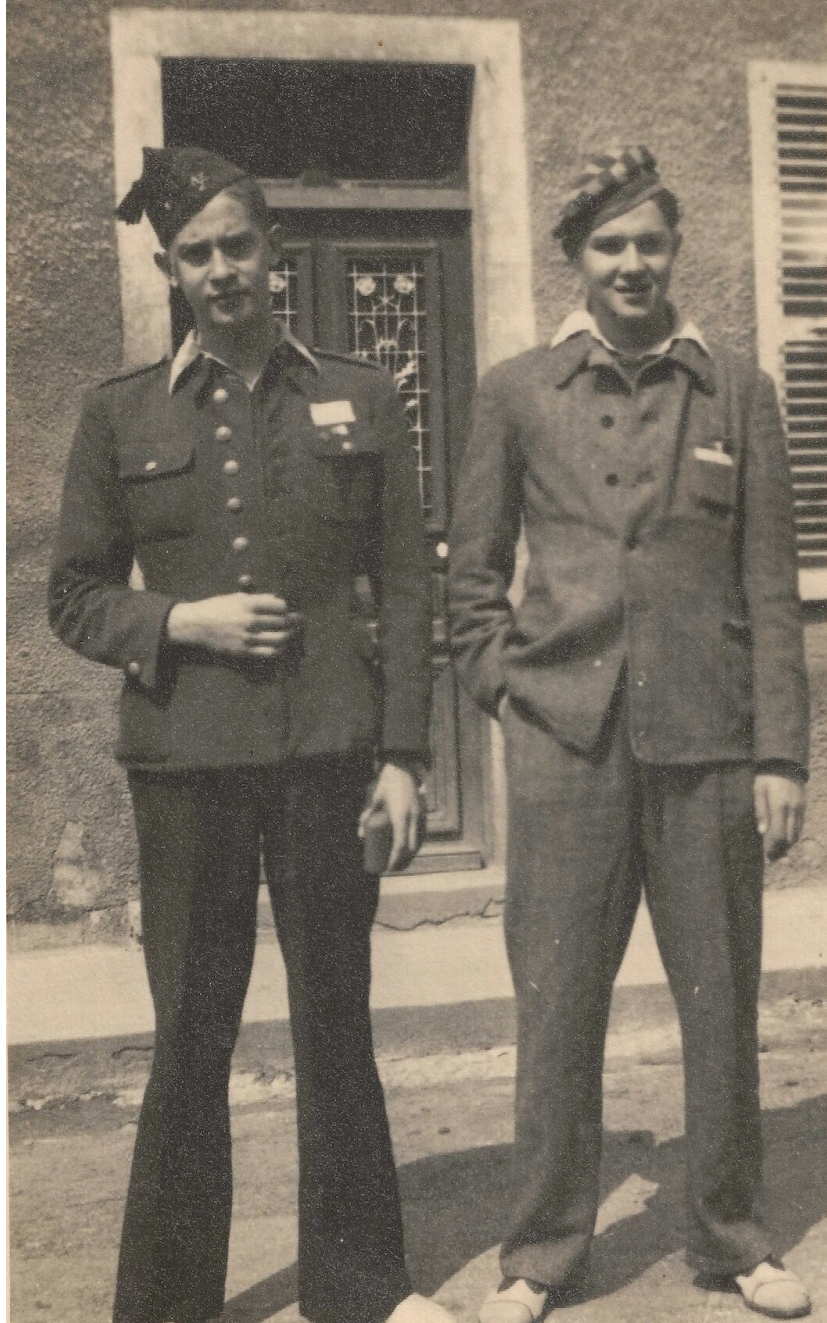
Joannès, a veteran of the First World War, joined the Resistance under the name Blanc, as part of a network connected with the Armée secrète (Secret Army). He provided strategic intelligence to London. In June 1943, he was arrested in Lyon, interrogated and brutally tortured by Klaus Barbie's team. He betrayed no one. First imprisoned in Fort Montluc, he was later deported to Compiègne and then to KL Buchenwald. He did not survive the war.

The rest of the family sought refuge in Villeurbanne near Lyon. On 22 May 1944, Laure and her four children were arrested. After four weeks in Fort Montluc, they were deported to Drancy, and from there to Auschwitz on transport no. 76 of June 30, 1944.

Laure, aged 55, was murdered in a gas chamber immediately after arrival selection. Marcelle, Françoise, André, and Paul were registered in the camp. Paul and André received the prisoner numbers A-16838 and A-16839, and were sent to Auschwitz III-Monowitz, where they tried to remain together throughout their imprisonment.

Marcelle and Françoise remained in Auschwitz II-Birkenau. They stayed together until Françoise fell ill, probably with typhus, and died in the camp hospital. Marcelle herself was once selected for death due to skin wounds caused by scabies, but managed to explain to an SS man – thanks to her medical training – that she suffered only from scabies. This saved her





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WITOLD PILECKI AWARDS 2025

The nominees for the fifth edition of the International Witold Pilecki Award have been announced! Out of 60 submitted titles, the jury has selected 12 publications that will compete across three award categories in 2025.

Since its inception in 2021, the Pilecki Institute has been presenting the Witold Pilecki International Award annually across three categories: scholarly historical books, historical reportage, and a special award. This year, 60 titles from 35 publishers, both Polish and international, were entered into the competition.

The Auschwitz-Birkenau State Museum is a partner of the award.

The books submitted for this year's awards showcase a remarkable level of academic rigor and literary craft, addressing themes that resonate deeply with history and Polish society. The publications recognised with awards stand out due to their innovative approach, well-documented conclusions, and unwavering commitment to the truth.

2025 NOMINATIONS

On 8 October 2025, a meeting of the Witold Pilecki Award Committee took place, attended by Piotr Cywiński, PhD, Prof. Padraic Kenney, Krzysztof Kosior, Damian Markowski, PhD, Aneta Prymaka-Oniszk, and Prof. Pierre-Frédéric Weber. During the meeting, the nominees for this year's award were selected.

In the category of "Scientific History Book," the Award Committee reviewed and selected the best monographs that explore the experiences of Central and Eastern European countries confronting totalitarianism in the XX century, with particular focus on Poland. This year, five publications were nominated:

- Michał Bilewicz, *Traumaland. Polacy w cieniu przeszłości* (Poles in the Shadow of the Past), MANDO Publishing House / WAM Publishing House;
- Tomasz Ceran, *Zbrodnia pomorska 1939. Początek ludobójstwa niemieckiego w okupowanej Polsce* (The Pomeranian Crime of 1939: The Beginning of German Genocide in Occupied Poland), Institute of National Remembrance;
- Piotr M. Majewski, *Brzydkie słowo na „k”. Rzecz o kolaboracji* (The Ugly Word Beginning with "K": A Story of Collaboration), Krytyka Polityczna Publishing House;
- Dariusz Węgrzyn, *„Internirung”. Deportacja mieszkańców Górnego Śląska do ZSRS na tle wywózek niemieckiej ludności cywilnej z terenu Europy Środkowo-Wschodniej do sowieckich łagrów pod koniec II wojny światowej* ("Internirung". Deportation of Upper Silesia Residents to the USSR Against the Background of the Deportation of German Civilians from Central and Eastern Europe to Soviet Labour Camps at the End of World War II), Institute of National Remembrance;
- Rafał Wnuk, *Stawomir Poleszak, Niezłomni czy realiści? Polskie podziemie antykomunistyczne bez patosu* (Unbroken or Realists? The Polish Anti-Communist Underground Without Pathos), Literackie Publishing House.

In the "Historical Reportage" category, the Award Committee recognised books that offer readers a captivating account of the experiences of Central and Eastern European countries grappling with totalitarianism in the 20th century, with particular emphasis on Poland. Four

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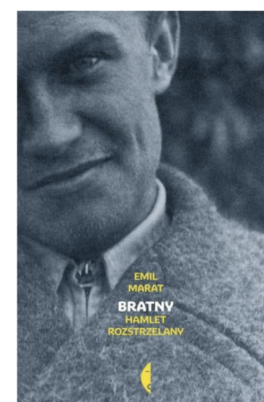
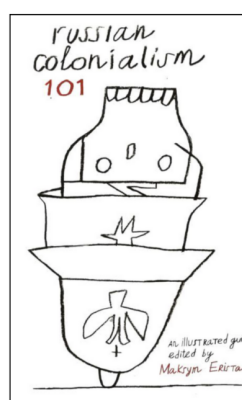
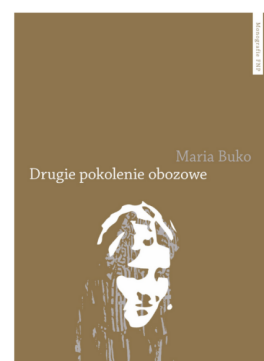
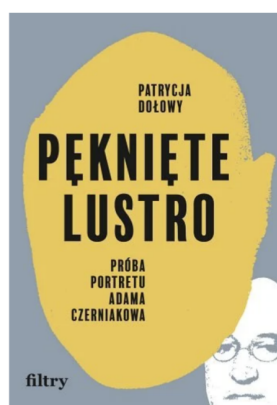
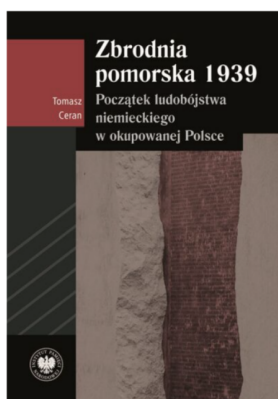
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42ND SESSION OF THE INTERNATIONAL AUSCHWITZ COUNCIL

On 18 and 19 November, the 42nd Session of the International Auschwitz Council, chaired by Prof. Dariusz Stola, was held at the Auschwitz Memorial. Council members were able to visit the nearly completed first of three parts of the New Main Exhibition, which will soon be made available to Museum visitors.

The session was attended, among others, by Deputy Minister of Culture and National Heritage of Poland Marek Krawczyk, who read a letter addressed to the Council members from Minister Marta Cienkowska.

"After more than half a century, we are beginning the transformation of the Main Exhibition at the Auschwitz Memorial. This is an event of immense significance, not only for history, but also for our contemporary sensitivity and sense of responsibility. [...] The new exhibition, financed entirely by the Polish state, is an expression of our country's and the Ministry of Culture and National Heritage's responsibility to ensure stable conditions for creating this exceptional exhibition in a place of global importance," wrote Minister Marta Cienkowska.

"I want to stress unambiguously: Auschwitz must not become an arena for political dispute, neither in Poland nor anywhere else. This is a Memorial whose protection and dignity are paramount. We expect all states, communities, and media to respect this principle," the letter states.

"The daily work of the staff of the Auschwitz Memorial is not merely a profession. It is a mission. It requires exceptional knowledge, professionalism, as well as ethical and moral maturity. I express my deep gratitude to all Museum employees for their efforts, thanks to which the truth of Auschwitz is passed on to future generations faithfully, respectfully, and with dignity," wrote the Minister.

During the session of the International Auschwitz Council, Deputy Minister Marek Krawczyk awarded the Chairman of the Council, Prof. Dariusz Stola, the Silver Medal "Gloria Artis for Merit to Culture."

He also presented Dr. Piotr M. A. Cywiński, Director of the Auschwitz Museum, with his nomination for another term in office. He will lead the Museum and Memorial through the end of 2030.

Director Cywiński, summarising developments of the last six months, noted that Museum attendance is gradually returning to pre-pandemic levels, and this year will reach around two million visitors.

Among the many events of recent months, he referred not only to major anniversaries, the 80th anniversary of the liberation of Auschwitz, the 85th anniversary of the deportation of the first Poles to KL Auschwitz, and the 81st anniversary of the liquidation of the Roma and Sinti family camp, but also to the international educational conference "Remember. Is Memory Enough in the 21st Century?"





Reflecting on the 80th anniversary of the liberation, he also spoke of emerging concepts for future commemorations of 27 January. Following discussion, the Council unanimously adopted a resolution stating: "The International Auschwitz Council supports the concept that, following the example of the 80th anniversary of liberation, the program of the commemorations on 27 January should not include political speeches, but should focus on the voices of the Victims and Survivors of Auschwitz."

During the session, Director Cywiński and Tomasz Sygut, Director General of The Polish Television, signed an agreement concerning the production of the television signal for the commemoration event of the upcoming anniversaries of liberation and the accompanying international studio for the years 2026–2030.

In his report, Director Cywiński also highlighted the Museum's digital educational activities, including the highly popular podcast "On Auschwitz," now available not only in Polish and English but also in PJM and SJM sign languages.

He noted that the Museum now has nearly 3 million followers across its social-media platforms, although these spaces are increasingly challenging for the Museum's mission: "Polarisation and vulgarisation are constantly increasing. We feel that certain boundaries in online discussion continue to shift in the wrong direction. However, we remain active in this space, because we see the need to do so. We are also intensifying our presence on YouTube through short films about the history of Auschwitz."

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A new online tool has also been launched: stopdenial.auschwitz.org, designed to help users understand the strategies of contemporary Holocaust deniers, especially those active on social media, and to provide ready-to-use arguments prepared by historians.

Discussing the Museum's exhibition work, Director Cywiński referred to the opening of the new permanent exhibition on Poles deported to KL Auschwitz, the travelling exhibition "Auschwitz. Not long ago. Not far away." recently opened in Cincinnati's Union Terminal, and the temporary exhibition of contemporary art "Prussian Blue" by Yishai Jusidman, available at the Auschwitz I site.

"We have also begun work on an exhibition of camp art, focusing on the theme of dehumanisation. This will be another major project. One part will take visitors through different levels of dehumanisation, and another will be a space for rotating displays of original works. In this way, we hope to preserve part of the testimony contained in the most difficult questions posed to Survivors: 'What did it feel like to be in the camp?' Art allows us to convey those emotions. The paintings and drawings will not be mere illustrations — they will be part of the narrative about the human being," he said.

A new project, implemented in collaboration with the Auschwitz-Birkenau Foundation, is aimed at contemporary filmmakers. "Picture from Auschwitz" is a pioneering initiative that includes a faithful, full-scale digital replica of the German Nazi concentration and extermination camp, available to filmmakers. Details can be found at film.auschwitz.org.

He also spoke about preservation works being carried out by the Museum, especially on the brick buildings and the ruins of the gas chambers and crematoria of Auschwitz II-Birkenau, funded by the Auschwitz-Birkenau Foundation. Very soon, visitors will be able to enter the conserved building of one of the oldest bathhouses in Auschwitz II-Birkenau, which also contained a disinfection gas chamber.

The Council also adopted a resolution expressing support for the 2002 "Survivors' Declaration," available here online, and expressed support for the Museum's ongoing

UNVEILING OF THE RESTORED GRAVE OF LEGIONNAIRE IZYDOR HIRSCH

Oświęcim, November 11, 2025 – On Poland's National Independence Day, a solemn ceremony was held at the Jewish Cemetery in Oświęcim to unveil the restored grave of Icchak Izydor Hirsch—a Polish legionnaire, patriot, Jew, and Pole. The event, organized by the Jewish Museum in Oświęcim, honored the memory of this young resident of Oświęcim, who served in the Polish Legions, the formation that played a pivotal role in Poland's restoration of independence in 1918.

Hirsch's gravestone features two unique symbols—a crowned eagle and the Star of David—reflecting his dual Polish-Jewish identity. During the ceremony, Tomasz Kuncewicz, Director of the Jewish Museum in Oświęcim, emphasized the symbolic significance of restoring Hirsch's memory:

"Today, we unveil the grave of a legionnaire, a patriot, a Jew, and a Pole. We restore the memory of a man whose life affirmed that Polishness is not a matter of origin, but a choice of the heart. Antisemitism and all forms of hatred are anti-Polish, for they dishonor the memory of those who fought for a free Poland."

The Director also quoted Julian Tuwim:

"I am a Pole because I choose to be. (...) I do not divide Poles into native and non-native—I leave that to racists, both native and foreign Hitlerites."

Among the distinguished guests were: Sandra Heiskanen, Deputy Consul of the Federal Republic of Germany in Kraków, Janusz Chwierut, Mayor of Oświęcim, Teresa Jankowska, Deputy Starosta of Oświęcim County and Dorota Wiewióra, Chairwoman of the Jewish Community in Bielsko-Biała.

The ceremony concluded with a prayer led by Dr. Sławomir Pastuszka of the Jewish Community in Katowice, followed by the symbolic placement of stones and flowers at the legionnaire's grave. The event closed with a guided tour of the Jewish cemetery, led by Dr. Artur Szyndler, curator of the Jewish Museum and co-author of a publication on this necropolis, who shared stories of other distinguished Jewish residents of Oświęcim.

The conservation and renovation of Hirsch's gravestone were made possible through the financial support of numerous institutions and donors, including: The Consulate General of the Federal Republic of Germany in Kraków, The City of Oświęcim, Oświęcim County, The Auschwitz-Birkenau Death Camp Victims Memorial Foundation, What Matters. gGmbH, and private and community donors from Poland and



ישראל
ישראל
הגדול
בן ישראל



Tu spocznia
MOR JIRSCH
POLSKI
dnia 23 / 11



REPORT FROM THE 85TH ANNIVERSARY OF THE CLOSURE OF THE WARSAW GHETTO

On 16 November, at 5 Szpitalna Street, in cooperation with the Second Generation Association (Stowarzyszenie Drugie Pokolenie), we unveiled a Stolperstein (Memorial Stone) dedicated to Dr Anna Braude-Heller, chief physician of the Bersohn and Bauman Jewish Children's Hospital. This was the last address where she lived before she was forced to move to the ghetto.

The stone was unveiled by her granddaughters, Ewa Heller-Ekblad and Anna May Heller. For both of them, it was an important moment to commemorate their grandmother, who remained in the hospital with the children and staff until the very end in May 1943. The event was accompanied by a moving recital by violinist Sara Kandelszajn. The event attracted numerous guests and enjoyed considerable media interest.

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Parallel to the unveiling ceremony of the Stolperstein, a walk entitled 'In the footsteps of the





Granddaughters of Dr Anna Braude-Hellerowa, chief physician at the Bersohn and Bauman Jewish Children's Hospital: Ewa Heller-Ekblad and Anna May Heller. Photo: Robert Wilczyński

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On 16 November, at 5 Szpitalna Street, in cooperation with the Second Generation Association (Stowarzyszenie Drugie Pokolenie), we unveiled a Stolperstein (Memorial Stone) dedicated to Dr Anna Braude-Heller, chief physician of the Bersohn and Bauman Jewish Children's Hospital. This was the last address where she lived before she was forced to move to the ghetto. The stone was unveiled by her granddaughters, Ewa Heller-Ekblad and Anna May Heller. For both of them, it was an important moment to commemorate their grandmother, who remained in the hospital with the children and staff until the very end in May 1943. The event was accompanied by a moving recital by violinist Sara Kandelszajn. The event attracted numerous guests and enjoyed considerable media interest.

Parallel to the unveiling ceremony of the Stolperstein, a walk entitled 'In the footsteps of the Warsaw Ghetto walls' was led by Katarzyna Jankowiak (WGM). It began at the preserved fragment of the ghetto wall at 62 Złota Street and then led through places where remnants of the former Warsaw Ghetto have survived, including Waliców, Grzybowska, Żelazna and Chłodna Streets. Along with the story of the closure of the ghetto's borders and the period preceding it, the walk allowed individual stories, including the fate of Dr Braude-Hellerowa, to be placed in a specific topographical context. The tragic ordeal of Warsaw's Jews began long before the ghetto walls were closed – as early as 21 August 1940, ghetto diarist Chaim Kaplan wrote, 'The noose around our necks is tightening day by day.'

On the same day, at 5 p.m., the Pilecki Institute hosted the premiere of Masza Makarowa's film 'Wnuczka Naczelniej'. The documentary tells the story of Ewa Heller-Ekblad, a psychoanalyst now

3D-RECONSTRUCTION OF A GAS VAN

Today Tiergarten4Association e.V., in association with the Foundation Memorial to the Murdered Jews of Europe, in Berlin, released a short film and lecture using its 3D-reconstruction of the Nazi gas van assigned to SS-Sonderkommando VIIa in the occupied Soviet Union in April 1942.

The 3D-reconstruction was created during the research for the recently published book, *Engineered for Mass Murder – The Nazi Gas Vans: 1939-1945*, which includes, for the first time, fifteen verifiable photographs of a Nazi gas van.

Cameron A. Munro author of the book, "Building the 3D-reconstruction allowed us to better understand the technical features and functioning of the Nazi gas vans but probably more importantly now allows us to bring into the public domain an accurate depiction of the gas vans, enabling the general public for the first time to envisage the gas van in all of its engineering and scientific barbarity."

Since the Nuremberg trials in 1945/1946, the Nazis use of gas vans has been shrouded in uncertainty, mystery and distortion, primarily due to a lack of verifiable photographs but also the absence of a book by a reputable historian; the gas vans became a cause célèbre for Holocaust deniers.

With the publication of the book, *Engineered for Mass Murder – The Nazi Gas Vans: 1939-1945*, Cameron A. Munro for the first time records the history of the origins, design, construction and operation of the Nazi gas vans. The Nazis, using about twenty gas vans of the same design as the vehicle assigned to SS-Sonderkommando VIIa, murdered more than 300,000 Jews, Sinti and Roma, people with mental and physical disabilities, partisans and other victims in territories under German control — including annexed Austria, and occupied Poland, Baltic States, Serbia, and some territories of the Soviet Union (today Belarus, Ukraine and parts of Russia) — between December 1941 and the end of the war. Major sites of mass killing using gas vans included Kulmhof extermination camp in occupied Poland.

Uwe Neumärker, Director of the Foundation Memorial to the Murdered Jews of Europe said: "Cameron Munro's years of research have helped the Foundation to develop an exhibition about the virtually unknown Kulmhof extermination camp. We hope that this book will encourage further research, but above all, that it will help to commemorate the 152,000 victims of the Kulmhof extermination



Cameron A. Munro

Tiergartenstrasse 4, 9

TIERGARTEN
STRASSE

**ENGINEERED FOR MASS MURDER—
THE NAZI GAS VANS: 1939-1945**

Fifteen Photographs
of the SS-Sonderkraftwagen (the Gas Van)
in the Occupied Soviet Union

TIERGARTEN
STRASSE



Cameron Munro
Founder



WESTERPLATTE MUSEUM: SIGNING OF THE EXHIBITION DESIGN CONTRACT

The Museum of the Second World War in Gdańsk has signed a contract with JAZ + Architekci sp. z o.o. for the design of the central exhibition at the Westerplatte Museum, a new branch of the institution currently under construction.

The exhibition will be located in the two-storey main building of the Westerplatte Museum, situated below ground level, near the Defenders of the Coast monument. Construction is set to begin in the second half of 2026 as part of the second phase of a project aimed at revitalising the Battle of Westerplatte historical monument, in line with a long-term program adopted by the Council of Ministers. The investment is financed by the Ministry of Culture and National Heritage. The usable area of the facility will be approximately 7,000 square meters, with nearly 2,800 square meters dedicated to exhibition space.

The exhibition will primarily focus on events that transpired on the peninsula and the experiences of the Polish soldiers who defended it.

– We want to highlight that World War II began here, and this site has become a symbol of Polish patriotism. Echoing the words of John Paul II, we want to ask visitors: “What is your Westerplatte?” explains Prof. Rafał Wnuk, director of the Museum of the Second World War. – Both Gdańsk and all of Poland will be able to take pride in this place – he adds.

Creation of a new museum

On 20 May 2025, the Museum of the Second World War in Gdańsk hosted a meeting as part of a “Single-stage implementation competition to develop a design concept for the exhibition of the Westerplatte and War of 1939 Museum – Branch of the Second World War Museum located at Westerplatte”. Four entries were submitted for consideration, and the competition jury selected Trias AVI sp. z o.o. as the winner. They were granted the right to negotiate a design contract under a single-source procurement procedure. However, due to a lack of agreement, the Museum initiated discussions with the design studio JAZ + Architekci sp. z o.o. from Warsaw (winner of the second prize), and a contract was signed on 8 October 2025.

– The selection of the company and the formal establishment of cooperation is another step that brings us closer to our goal of creating the Westerplatte Museum – stated the director of the Museum of the Second World War.

The exhibition will consist of five thematic sections entitled:

- “The Peninsula”
- “The Battle”
- “People” – the wartime and post-war fates of the defenders of Westerplatte
- “War and Nature”



01

Wizualizacja strefy amfiteatralnej, w której zwiedzający oglądają multimedialną projekcję na dwóch monumentalnych ekranach. Schematyczna mapa półwyspu wyświetlana na podłodze wskazuje lokalizację prezentowanych wydarzeń, a efekty świetlno-dźwiękowe wzbogacają odbiór i podkreślają kulminacyjne momenty.

SEKCJA 2. BITWA

A. ANIMOWANA PREZENTACJA PRZEBIEGU OBRONY

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UPDATING RECOMMENDATIONS FOR TEACHING ABOUT THE HOLOCAUST

The International Holocaust Remembrance Alliance (IHRA) is updating its **Recommendations for Teaching and Learning about the Holocaust**. First published in 2019, the revised edition will retain the document's core structure of why, what, and how to teach about the Holocaust, while supporting educators to respond to today's classroom realities.

This edition places greater emphasis on topics like the importance of teacher training and professional development, inclusive education for younger learners, and the opportunities and challenges of new technologies.

With this update, the Recommendations for Teaching and Learning about the Holocaust now more closely match the structure and layout of IHRA's Recommendations for Teaching and Learning about the Persecution and Genocide of the Roma during the Nazi Era. This aims to make it easier for educators to use both resources to teach these distinct but inter-related histories.

What is new?

Inclusive education: The new edition provides guidance on how to make Holocaust education accessible to all learners, including students with additional educational needs. This is particularly relevant as inclusive education becomes best practice throughout IHRA Member Countries.

Teaching younger learners: More countries are mandating Holocaust education at primary level. The updated Recommendations outline age-appropriate approaches that help teachers build empathy and awareness among younger learners while dealing sensitively with difficult content.

Digital technologies: A revised section reflects today's digital reality – including the use of AI and social media – helping educators use technology responsibly and supporting students in thinking critically about how they encounter Holocaust history online.

Addressing antisemitism: The updated Recommendations place stronger emphasis on antisemitism as central to understanding the Holocaust. This helps educators explain both the historical causes of the Holocaust and the continuing dangers of antisemitism today.

Teacher education and professional development: The revised Recommendations emphasize that effective Holocaust education depends on lifelong learning. They highlight the importance of teacher training and continuous professional development, encouraging educators to stay informed about new research, resources, and methodologies. Policymakers are urged to ensure that educators have regular opportunities to access and participate in professional development.

Learning from sites and testimony: Updated guidance on preparing, carrying out, and helping learners process visits to museums, memorials, and authentic sites,

RECOMMENDATIONS FOR
**TEACHING AND
LEARNING**
ABOUT THE HOLOCAUST



INTERNATIONAL
**HOLOCAUST
REMEMBRANCE**
ALLIANCE

INTERNATIONAL SUMMER SCHOOL "INNOVATIVE PERSPECTIVES ON HOLOCAUST RESEARCH"

The organisers invite applications for the international summer school Innovative Perspectives on Holocaust Research – Sources, Methods, Tools, held in Warsaw, Poland from 5th until 10th July 2026.

The summer school is organized by the German Historical Institute Warsaw, the Emanuel Ringelblum Jewish Historical Institute, the Polish Center for Holocaust Research (Institute of Philosophy and Sociology, Polish Academy of Sciences) in cooperation with the Center for Holocaust Studies at the Leibniz Institute for Contemporary History in Munich, the Center for Urban History in Lviv, and Yahad-In Unum in Paris.

The summer school will be an opportunity to present and discuss current approaches, sources, methods and tools in Holocaust studies, focusing on Central and Eastern Europe, both micro- and macro-history.

During the summer school, we aim to explore new methodological perspectives, combining local and trans-national history, based on various re-interpreted sources or previously unknown materials, using different research methods and tools in conducting studies on the Holocaust.

We are especially interested in the Holocaust in provincial areas – smaller towns and rural regions outside major cities – with different dynamics and factors of violence and attempts of survival. Lastly, we will reflect on remembrance and challenges in Holocaust studies – especially in the context of the "crisis of memory", related to the passing away of the last survivors and witnesses and the emergence of new, especially digital, research methods and tools.

The goal of the summer school is to encourage an exchange between young scholars (PhD and advanced MA students) researching on Central and Eastern Europe. It will also be an opportunity to present and discuss projects, methodological approaches and sources. We also plan visits to Holocaust sites in central Poland.

Topics of interest include but are not limited to:

- New research topics in the field of Holocaust in Central and Eastern Europe.
- Problems with sources, research and interpretations: unknown and unused sources as a research base.
- Holocaust as a micro-histories vs. macro-history — possibilities of synthesis.
- Methodologies for identifying, gathering and analyzing data from source materials, including textual, audiovisual, and other sources.
- New tools in Holocaust research — digital and new humanities approaches.
- How does history impact local communities? Remembrance and field

INTERNATIONAL
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EHRI

MULTILATERAL PARTNER STRATEGIC COOPERATION WORKSHOP IN VIENNA

On 29 and 30 September, Yad Vashem organised an EHRI Multilateral Partner Strategic Cooperation Workshop in Vienna. A selected group of key multilateral organisations were invited to discuss potential for strategic cooperation, maximizing opportunities and the prevention of too much overlap, and to identify possible collaboration initiatives with EHRI-ERIC in 2026 and beyond.

The first day of the workshop was hosted by the EU Agency for Fundamental Rights (FRA) in Vienna. Sirpa Rautio, Director of FRA, welcomed all participants. FRA is concerned with research into fundamental rights and the Director mentioned in her welcome speech the worrying spike in antisemitism, which is part of why collaboration between all partners present is of importance.

After the opening, moderator of the day, Eliot Nidam Orvietto (EHRI-IL; Yad Vashem) stated the aims of the workshop and Reto Speck, Director of EHRI, introduced the European Holocaust Research Infrastructure, with a short overview of the mission, work and activities of the EHRI-ERIC.

Following this first introduction session, four multilateral organizations provided presentations outlining their respective pillars of work.

IHRA and EHRI

The workshop was honoured by the attendance of Michaela Küchler, Secretary General of the International Holocaust Remembrance Alliance (IHRA), who emphasised the importance of archives. The safeguarding and making accessible of all Holocaust related materials is a goal IHRA and EHRI share. To improve accessibility, Recital 158 of the General Data Protection Regulation (GDPR) (concerning national legislation to allow for further processing of data for archiving purposes related to the political behavior under former totalitarian state regimes, genocide, crimes against humanity, in particular the Holocaust, or war crimes) will receive an update and remain a focal point. Here EHRI can play a role as it is in touch with institutions and researchers and can collect info from individual researchers on specific needs.

Michaela Küchler then made the special announcement to the workshop that a few days before EHRI was accepted by IHRA as its 10th Permanent International Partner (PIP). With IHRA and EHRI sharing several goals, she welcomed EHRI into the IHRA structure, marking an important step forward in both organizations' shared mission to preserve, protect, and make accessible Holocaust-related archival materials worldwide.

She emphasized that EHRI-ERIC can play an important role in improving the visibility and accessibility of Holocaust archives. Ms. Küchler also strongly advocated for EHRI to include the Roma and Sinti more visibly in the mission.

EHRI can now take part in IHRA's semi-annual plenary meetings per its new status. The



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followed in two groups. Several areas of possible collaboration were identified, such as on fellowships, communication, or education.

Café Centropa

The day ended with one more presentation, by Centropa – Central Europe Center for Research and Documentation. Centropa was founded in Vienna and Budapest in 2000 with the goal of preserving Jewish memory in Central and Eastern Europe, the Balkans, the Baltics, and the former Soviet Union, then disseminating the findings to the widest possible audience through education, films and other channels.

After the introduction to the work of Centropa, the workshop participants took part in an event “Café Centropa”, moderated by Hannah Lessing of the National Fund of the Republic of Austria for Victims of National Socialism. Café Centropa is a monthly meeting of Holocaust survivors and their families, where they share their stories in an informal cafe location. Hearing the stories of the survivors themselves turned out to be the highlight of the workshop and a special reminder of the importance of our shared efforts and mission to support “Never Again”.

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AUSCHWITZ – ARCHITECTURE OF EXTERMINATION

The exhibition of photographs by Tomasz Lewandowski is on display in The Obersalzberg Documentation Center until April 26, 2026.

The design and architecture of Auschwitz-Birkenau concentration camp followed a single logic: the form of each building form was entirely subordinated to its function as an instrument of industrial mass murder. In this way, Auschwitz implemented the famous principle of „form follows function“. This formula was popularised by the US architect Louis Sullivan, one of the pioneers of modern architecture.

Many historians have pointed to the seemingly paradoxical connection between the Holocaust and the processes of modernization in the West: Wolfgang Sofsky described the concentration camp as a place where „the destructive power of modern organization,“ much like on the battlefield, was tested for efficiency. Zygmunt Bauman’s thesis is comparable in that he argues that „modern civilisation [...] was certainly not the only prerequisite for the Holocaust, but most likely a necessary one“.

At first glance, the photographs of the former Auschwitz concentration camp seem far removed from the Alpine world of the Obersalzberg. Yet the two

Auschwitz – Architecture of Extermination

Photographs of
Tomasz Lewandowski

November 7, 2025 – April 26, 2026





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